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# RILALE

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Exemples :

- ✓ En effet, selon Avoce (2018, p. 201): «...» en français, et “...” en langues germaniques

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- ✓ Comme le soutient l'Ecole fonctionnaliste, la langue est structurée pour exprimer trois significations importantes (Halliday, 1985, p.27).

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## CONSTRUING INTERPERSONAL RELATIONS AND MENTAL PROCESS IN TANURE OJAIDE'S *STARS OF THE LONG NIGHT* (2012)

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### ABSTRACT

This research work aims at correlating the interpretation of interpersonal dimensions and mental (perceptive, cognitive and affective) process in some passages culled from *Stars of the Long Night* (2012) by one Nigerian contemporary writer, namely, Tanure Ojaide. To deliver the above-set objective, it has been necessary to adopt a mixed method research which enables to generate the analysed data. The findings revealed by the combination of these two linguistics features (Interpersonal meaning and mental process) are discussed against the backdrop of gender identity. The discussion detects that by drawing on the heterodiegetic nature of the narrator, Ojaide has described and portrayed the social and cultural situations in Agbon community. The writer has, through characters like Kena and Oyeghe, shown how female characters, thereby, African women as a whole, are of golden importance in aforementioned for their community. More importantly, the writer's predominant use of declarative mood has shown the women's determination to assist Kena (protagonist) to wear the *Oni-edjo* mask. The various proportions of mood and modality show some kind of power and authority shift with the emerging paradigm about the festivity and the interpersonal (which in fact does not affect love) between Oyeghe and Obie. It can be overtly deduced that unlike Soyinka, Tanure Ojaide is a pro-womanist writer.

**Key words:** Interpersonal dimensions; Mental Process; Gender Identity; Heterodiegesis; Pro-Womanist.

### RESUME

Le présent travail a pour objectif d'établir une corrélation interprétative et fonctionnelle entre les dimensions interpersonnelles de la langue et celles du Procès mental, notamment dans ses composantes (perceptive, cognitive and affective) contenues dans les passages tirés de l'ouvrage *Stars of the Long Night* (2012) de l'écrivain contemporain nigérian, Tanure Ojaide. Pour atteindre l'objectif ainsi fixé, l'étude adopte la méthode mixte de recherche qui lui permet de générer les données objet d'analyse. Les résultats obtenus suite à l'analyse révèlent que la combinaison des deux caractéristiques linguistiques cibles, à savoir, le Sens interpersonnel et le Procès mental, sont discutés sur fond de l'identité du genre. Cette discussion permet de se rendre à l'évidence qu'en s'appuyant sur la nature hétérodiégétique du narrateur, Tanure Ojaide a pu faire la description et le portrait des situations sociales et culturelles de la communauté Agbon. À travers les personnages tels que Kena et Oyeghe, l'auteur montre comment les

personnages féminins, et donc, les femmes africaines en general, sont d'une importance capital dans le processus de développement de leur communauté. En outre, l'utilisation récurrente du mode déclaratif par l'auteur prouve à suffisance la détermination soutenue des personnages féminins à amener Kena (la protagoniste) à porter le masque *oni-edjo*. Les proportions variées du mode et de la modalité du discours permettent de révéler le changement de paradigme patriarcal d'homme à la femme et de la relation de la force du pouvoir et d'autorité (qui n'affectent en rien l'affection) entre Oyeghe et Obie. Sur cette base, l'on peut conclure que contrairement à Soyinka le patriarcal, Tanure Ojaide est un écrivain pro-womaniste.

**Mots-clés :** Dimensions interpersonnelles, procès mental; identité du genre; hétérodiégèse; pro-womanist.

## INTRODUCTION

The new problematic melting literary domain currently is the gender-based language. In fact it has become "first say to shine" of almost all coteremporary African writers. As the body of all written works, literature has been considered as the underground canal that enhances the open up of authors or writers' opinions regarding the issue related to the gender and its subdivisions (feminism, womanism, masculinity, femininity, and patriarchy... etc). In this regard, Sunderland (2009 pp. 127-128) in her insightful paper entitled "*Language and Gender in African Context*" argues that Africa shares affinities with some western countries in terms of gender differentiation, amongst many other thing. In Africa, gender differentiation is ultimately marked by role assignment, and society has certain number of expectations as regards this. While men are expected to play such stereotypical roles as fatherhood, husband and leadership, women are traditionally expected to be mother, housewives and subservient. In addition, the attributes or traits allotted to men and women differs in African culture: men are expected to be strong/potent, intelligent, industrious, courageous, logical, spiritual etc, whereas women are expected to be weak/impotent, dull, cowardly, irrational, canal etc. (as cited Allagbe & Allagbe, 2019, pp.386). In the same vein, Zargar declares that Wole Soyinka's works, in particular, *The Lion and Jewel* (1973) can also be criticized from the feminist point of view. Indeed, in this purely pro-patriarchy oeuvre, women are effectively relegated to the second place where they are essentially crafted on purpose of serving male characters. The same situation is portrayed in *The Road* (1965) where no female characters has been given opportunity to interact and perform a role. On the other hand, more scholars insist, claiming that whenever women appear in Soyinka's artistic works, they are ascribed and assigned dramatized position of womanhood, because they are cultural manifestations of Yoruba goddesses, namely Ôya, Yemoja and Oshun which represents beauty, love and power etc. (450). This research work is therefore crafted to shed light on and answer the following questions: (i)

- Of what use are the Grammar of Interpersonal and Experiential meanings in the artistic design and craft of *Stars of the Long Night*?

- To what extent the interpersonal and mental dimensions contribute to construing the pro-womanist meaning encoded in the corpus under study?

However, departing from the view of probing whether African male contemporary writers are pro-patriarchy like their senior and elder writers (Wole Soyinka, Chinua Achebe ...), (Fonchingong, 2006, pp 136), the ongoing research work self-assigns a linguistic description of Tanure Ojaide's *Stars of the Long Night* (2012). As a matter of common knowledge, one way to effectively analyse literary texts successfully is to use linguistic methods (Koutchade, 2016). This research work is therefore premised on, and aimed at exploring and construing the grammar of interpersonal and experiential meanings through their components of mood, modality and adjuncts, on the one hand, and mental (cognitive, perceptive and affective) process, on the other. More specifically, this research work should:

(i)- consider and analyse the mood of discourse as expounded in the three passages of analysis;

(ii) consider and analyse the modality guiding the characters interactions in the three extracts; and

(iii) analyse and construe the cognitive, perceptive and affective mental process along with women's emotional contribution to the plot.

In the process, three extracts are systematically selected from the aforementioned novel and described linguistically. The resulting findings are discussed against the backdrop of gender-based theory in order to decipher and construe the hidden aspects pertaining to anti/pro-womanist embedded therein. The revealed findings are screened, desegregated, summarized and tabularized. Under the gender-based theory projector, especially the womanist lenses, the cultural paradigm shift is illustrated through Kena and Oyeghe's determination to struggle for women's emancipation from the sociocultural shade of patriarchy. Those female characters have worked hand in glove, assisting each other so as to raise the female flag, causing Kena to wear the mother mask and perform its dance during the Agbon community festival. Henceforth, women will not be regarded any more as weak or feeble sex, rather, they are onwards viewed as the embodiment of a second arm needed for building, running and advancing Agbon community. Declarative and Interrogative mood of discourse in the three extracts as a whole are expected to illustrate and describe women (Kena & Oyeghe)'s courage, affirmativeness and capability to strive and fight for their cultural rights. Moreover, throughout the retrieved data, the use of mental process is expected to underpin the importance of love, acceptance of others, cohabitation, unity and trustworthiness in order to deliver the collective objective. The modality and Imperative mood have contributed to revealing patriarchy deconstruction as it appears in the conversation between Oyeghe and Obie, though that paradigm shift has not remarkably affected their feeling for each other.

Eventually, this research work which considers and develops around the principle guiding a mixed method, ie, qualitative and quantitative paradigms focuses on the description of three extracts selected from Tanure Ojaide's *Stars of the Long Night*. The research methodology below provides a comprehensive account of the various steps and segments of the paper. Drawing on the previous scholarships elaborated by the senior as well as junior scholars in the field of linguistics, this research work has taken a critical stock of the existing literature so as to avoid any useless redundancy or repetition and authenticate the validity of the reflection ventured herein. The data generated and retrieved from the extracts following the interpersonal and experiential meanings analyses are ingrained and disaggregated in a table for an accurate reading and a discussion conducted against the backdrop of patriarchy deconstruction for an affirmative pro-womanist theory.

As a matter of fact, the ongoing study draws on the paths traced by some previous scholarships in the field of Applied Linguistics, and more specifically dealing with the grammar of interpersonal relations and the grammar of Process types. Many scholars, including, but not limited to Halliday and Matthiessen (2014), Banks (2002), Fontaine, (2013), Fries (2001), Adetomokun (2012), Kossouhon & Dossoumou (2015a), He (2015), Bushra (2018), Koutchadé (2015), Agbenossi (2017), Koussouhon & Dossoumou (2015b), Ayoola, (2013), Shakila, N. (2015), Koussouhon & Dossoumou (2014) have demonstrated the usefulness of Experiential and Interpersonal Meanings in fictional as well as real-life texts. They have even highlighted how absolute subjects can be correlated.

## **1. Research Methodology**

With the view of probing and elucidating how Tanure has broached the gender-based theory, three extracts have been culled from his novel under study and each of them has a tight link with aforementioned theory (Extract: male interactants, Extract 2 male and female interactants and extract 3 female interactants). Through the qualitative method, each selected extract is subjugated to the Halliday's (1985) Systemic Functional Linguistics approach of interpersonal meaning and mental process. To achieve this, in the first hand, we proceed to the identification of clauses with the view of analysing them grammatically. Then, to abide by interpersonal instrument of analysing text, we carried out the mood analysis on each clause by detecting mood type, modality and adjunct, which are quantitatively counted, disaggregated and tabularized under the masculinity and femininity parameter. Aside from the grammar of interpersonal meaning applied to these extracts, a quick analysis of mental process is done in order to define the intensification of feelings and thoughts expression among participants. In this regard, mental verbs occurred in each extract are qualitatively and quantitatively underlined, counted and classified into three categories such as perception, affection and cognition regardless the

gender based parameter. Finally, the results found from each analysis are interpreted, commented and concluded in easier and understandable way, to enrich readers' knowledge about the gender based related to the novel under study.

## 2. The Practical Analysis

The in-depth depiction of inner and outer meanings of the characters' attitude in the novel under study, has been made possible through the identification of mood, modality and adjunct types, as well as the mental process embedded therein. The findings of the linguistic description has enabled to reveal the hidden features inducing the real meanings encoded in the text. As a matter of fact, a need to carry out a thorough analysis of these linguistic features used in the speech of each character in the selected extracts has prompted us to count, tabulate and display their number and related percentages in a given table. Here, since we are dealing with three texts, a solid comparison of different linguistics features of each text will be needed. Hence, we allotted different grouping each linguistics aspect of different text in a same table, as showing the table 2.1 below:

**Table 2.1.** Distribution of Mood types between participants and narrator in selected extracts.

Extracts	Mood types	Iniovo	Tefe	Ode	Narrator	Total number
<b>Extract 1</b>	Declarative	01(1.01%)	01(1.01%)	02/2,02%	83(83.83%)	87
	Interrogative	0	0	0	08(8.08%)	08
	Imperative	-	-	-	-	-
	Exclamative	0	0	0	03(3.03%)	03
	Minor	0	0	0	01(1.01%)	01
<b>Extract 2</b>		Obie	Oyeghe		Narrator	Total
	Declarative	27(12.79%)	15(7.10%)		146(69.19%)	188
	Interrogative	06(2.84%)	09(4.26%)		0	15
	Imperative	02(0.94%)	01(0.47%)		0	03
	Exclamative	-	-		-	-
Minor	0	0		05(2.36%)	05	
<b>Extract 3</b>		Kena	Oyeghe		Narrator	Total
	Declarative	16(12.8%)	16(12.8%)		81(64.8%)	113
	Interrogative	03(2.4%)	01(0.8%)		02(1.6%)	06
	Imperative	0	04(3.2%)		0	04
	Exclamative	0	01(0.8%)		0	01
Minor	0	01(0.8%)		0	01	

As Table 2.1 above exudes, out of the overall ninety-nine (99) mood elements identified in extract 1, there are eighty-seven (87) declaratives from which the Narrator predominantly makes 83 occurrences, making for 83.83%. The distribution of this mood type among the participants shows that Ode has used two (2) making

2.02%, followed simultaneously by Iniovo and Tefe with the same frequencies (01) making the same percentage (1.01%). This extract is also packed with some interrogative mood which occur in eight (08) clauses, making 8.08%. Exclamative mood occurs in three (03) clauses, making 3.03%, while only one clause appears to be minor, making 1.01%. The dominance of full declarative mood, especially used by the narrator, as well as interrogative mood insinuates that, the narrator's statements are highly informative. His expression of ideas and thoughts are on purpose of sharing and imparting information through sequences of statements as well as questions and answers. It is also worth mentioning that the narrator has made use of minor clauses and exclamative clauses in this extract to highlight respectively incomplete and amazing facts.

Likewise Extract 1, Extract 2 also has shared the use of its ingrained mood types among its participants and narrator. As matter of fact, this interpersonal property is unequally distributed among the characters and is illustrated throughout two hundred and six (206) clauses. This encompasses 188 full-declarative clauses distributed between some interactants and the narrator as follows: Oyeghe [15 (7.10%)], Obie [27 (12.79%)] and the narrator [146 (69.19%)]. All the same, this suggests that the participants in this passage have mainly exchanged information. In addition to the declarative mood, there also are some interrogative which are also used in this text. They are 15 in number, especially used by Oyeghe [09 (4.26%)] and Obie [06(2.84%)]. These interrogative clauses highlight the quest for information through questions. Regarding imperative mood, they occur only in two (02) and are uttered by Obie and Oyeghe. As for minor clause, only one occurred in this extract. Finally, as shown in the above table, declarative is mostly used in extract 3. With a 125 present in this extract, 32 declarative are shared equally between participants, and the remaining ones (81) are used by narrator. This denotes in the first hand, an interactive where there is feedback between characters and in second hand indicates the giving information between participants. As a matter of fact, there are 06 clauses containing interrogative mood that have been identified in this extract; four (04) of these are used by characters, namely Kena (03 with 2.4%) and Oyeghe (01 with 0.8%). This implies that some characters are inquisitive, seeking information about what is going to happen for the next Agbon community festival, in particular regarding the Mother-mask wearing, and more knowledge through the question and answer between these major participants. There is a few presence of imperative mood [04(3.2%)], exclamative [01(0.8%)] and minor [01(0.8%)] only used by Oyeghe in this extract.

**Table 2.2** Distribution of modality types

Extracts	Modality types	Tefe		Iniovo	Narrator	Total
Extract 1	Modulation	02(4.76%)		01(2.38%)	23(54.76%)	26
	Modalization	01(2.38%)		-	15(35.71%)	16
Extract 2	Modulation	03(12.5%)		02(8.33%)	04(16.66%)	09
	Modalization	01(4.16%)		02(8.33%)	12(50%)	15
Extract 3	Modulation	Kena 04(18.18%)	The girl 01(4.54%)	Oyeghe 05(22.72%)	Narrator 10(45.45%)	Total 20
	Modalization	01(4.54%)	-	01(4.54%)	-	02

Table 2.2 above exudes that all the three extracts are blended with some modality devices, in particular modal auxiliaries and adverbs which are unevenly distributed among Tefe, Iniovo and the Narrator in extract one; Obie, Oyeghe and the Narrator in extract two; and Kena, the Girl, Oyeghe and the Narrator in extract three.

In extract 1, modulation (26) predominates over modalization (16). This predominance is shared between Tefe [02(4.76%)], Iniovo [01(2.38%)] and narrator [23(54.76%)]. As for modalization, it's only shared between Tefe [01(2.38%)] and narrator [15(35.71%)]. This uneven distribution of epistemic and deontic properties among the characters reveals that participants have expressed some attitudes more related to obligation and inclination than those of possibility, probability and usuality.

Unlike the first extract, the second shows the predominance of modalization (15) over the modulation (09). These modalization and modulation are respectively shared between Obie [01(4.16%)] [03(12.5%)], Oyeghe [02(8.33%)] [02(8.33%)] and narrator [12(50%)] [04(16.66%)]. From this, one can say that, in this extract unlike the previous, the narrator has focused more on the expression of possibility and probability to portray some aspects that should be fulfilled for the solidification of Obie and Oyeghe's love.

Regarding the third extract, it is developed with 22 modality devices have been used, comprising the two major types unevenly distributed as follows: modulation (20) and modalization (02). Out of the 20 modulation devices identified in the extract, Kena has made use of 04 occurrences, the girl made use of one 01 frequency throughout her speech, Oyeghe 05 occurrences, and the remaining 10 are used by the narrator. Modalization is shared between Kena [01(4.54%)] and Oyeghe [01(4.54%)]. From this result, it comes out that participants are more likely involved in voicing and expressing obligation "must" and "will" than the one of probability "can". Indeed, it is worth mentioning the sacrifices, rites and rituals which must be performed on the Mother mask *Oni-edjo* before it could be taken out of the shrine. Besides, in the past, the mask was always worn by Amrabure, a male character, but for this year Edjenu festival, the mother mask is to be worn by Kena, a female

character. In the tradition of Agbon community, this gender-oriented paradigm shift calls for some obligations, including the ones pertaining to the multiple sacrifices which must be performed on the mother mask and on Kena, the new character yet to star.

**Table 2.3** Distribution of the adjuncts types

Extracts	characters	Circumstantial	Mood	Comment	Vocative	Polarity	Conjunctive	Continuity
Extract 1	Tefe	03(2.43%)	-	-	-	-	01(0.81%)	-
	Ode	01(0.81%)	-	-	-	-	-	-
	Narrator	57(46.34%)	12(9.75%)	01(0.81%)	03(2.43%)	-	44(35.77%)	01(0.81%)
	Total	61	12	01	03	-	45	01
Extract 2	Obie	14(6.86%)	06(2.94%)	-	-	-	14(6.86%)	-
	Oyeghe	15(7.35%)	03(1.47%)	-	-	-	09(4.41%)	-
	Narrator	79(38.72%)	10(4.90%)	01(0.49%)	-	-	53(25.98%)	-
	Total	108	19	01	-	-	76	-
Extract 3	Kena	11(9.90%)	02(1.80%)	-	04(3.60%)	-	03(2.70%)	-
	Oyeghe	09(8.10%)	-	-	01(0.90%)	01(0.90%)	05(4.5%)	01(0.90%)
	Narrator	43(38.73%)	05(4.5%)	-	-	-	26(23.42%)	-
	Total	63	07	-	05	01	34	01

As Table 2.3 above exudes that out of 123 adjuncts used in extract 1, sixty-one (61) are circumstantial, mainly shared among Tefe [03(2.43%)], Ode [01(0.81%)] and narrator [57(46.34%)]. These adjuncts are used to add ideational meaning in some given contextual circumstances through the expression of prepositional phrases and adverbs relating to time, moment, beneficiary...etc. However, conjunctive adjuncts come in second with 45 time of occurrences shared between Tefe [01(0.81%)] and narrator [44(35.77%)]. Narrator and participants have made use of these adjuncts to reinforce the texture through the conjunctions. By the way, there is also the use of mood (19), comment (01) and vocative adjuncts (03) in this extract. Narrator, through these interpersonal elements expresses respectively the usuality, intensification, admission and assertion in the process of narrating the three appointees' adventure. Only one continuity adjunct is used in this extract. This symbolizes the oracle revelation about the continuation of the Edjenu festival without disruption.

Like the extract 1, adjuncts types occurred in extract 2 also and these are scattered among participants and narrator. Out of 108 circumstantial adjunct present in this extract, participants used only 29, which is asymmetrically shared between Obie [14(6.86%)] and Oyeghe [15(7.35%)]. The seventy-nine (79) left are scattered in clauses of narrator. Obie, Oyeghe and narrator have made use of this ideational

meaning to direct the manner, the place and the times that actions occurred. Apart from circumstantial adjunct, there is also the constant use of conjunctive adjunct in this extract. These textual elements link expressions in order to reinforce the cohesion and coherence level of the text. Among seventy-six (76) identified, twenty-five (25) have been used by characters with their respective percentage such as: Obie [14(6.86%)] and Oyeghe [9(4.41%)]. The remaining ones (53/25.98%) are booked to narrator. In addition, mood and comment adjuncts have been used in this second extract. I have identified nineteen (19) mood adjuncts among which, nine (09) have been shared between Obie [06(2.94%)] and Oyeghe [03(1.47%)], and the remaining ten (10) are used by narrator. These linguistic elements are to express the interpersonal meaning relating to usuality and probability. As for comment adjunct, there is only one (01) used throughout this text.

Eventually, the analysis of extract 3 displays 111 adjunct elements including, circumstantial which are the most predominant with a total occurrence of 63 occurrences shared between Kena [11(9.90%)], Oyeghe [09(8.10%)] and narrator [43(38.73%)]. Narrator and other characters have also made use of this ideational element to portray the various circumstances to be met in terms of times, manner and place of the new yam festivity in Agbon community. Afterwards, rank thirty-four (34) conjunctive adjuncts, which are asymmetrically distributed between narrator [26(23.42%)] and characters such as Kena [03(2.70%)] and Oyeghe [05(4.5%)]. The presence of these textual elements enables to connect clauses, phrases and ideas of equal value through linking words in order to consolidate the message being conveyed and make it more understandable. It should be noted that mood and vocative adjuncts also occur in this text. Regarding the mood adjunct, they express the probability as well as usuality in realization of facts. With a total number of 07 in this text, they occurred in the speech of narrator [05(4.5%)] and Kena [02(1.80%)]. Regarding vocative adjunct, only participants (Kena [04(3.60%)] and Oyeghe [01(0.90%)]) have made use of these elements of interpersonal devices to emphasize their speeches through the name of their Interlocutors. Finally, only Oyeghe has used polarity and continuity adjuncts in this extract. This character has made use of them to express the agreement about the success broom dance and giving her viewpoint by starting her speech with a stressed polar in her conversation with Kena

**Table 2.4** Distribution of mental processes

Extracts	Mental process		
	Affection	Perception	Cognition
Extract 1	07(30.43%)	04(17.39%)	12(52.17%)
Extract 2	17(41.46%)	15(36.58%)	09(21.95%)
Extract 3	05(38.46%)	03(23.07%)	05(38.46%)
Total	29	22	26

As showing the above table, all selected extracts have realized the mental process. Starting from the first extract, among 23 mental processes realized, 12 are cognitive. This implies that, narrator and participants are more likely involved in the acts of understanding, believing more than loving, seeing, hearing...etc. Regarding the second extract, this shows 41 mental processes, which are asymmetrically partitioned along the three stages, namely such as, affection [17(41.46%)], perception [15(36.58%)] and cognition [09(21.95%)]. The predominance of mental process of affection in this text stands for the high level of feelings between Oyeghe and Obie, hence the use of processes of feeling, loving over the verbs of understanding, seeing, hearing, knowing...etc. Finally, the last extract ingrains 13 mental processes. Of them, mental process of cognitive and the one affection co-rank firstly with 05 frequencies, standing for 38.46%, then one perception comes lastly [03(21.42%)]. with this result it can be concluded us to conclude that, this extract is also the free ground for the expression of the verbs of understanding, believing thinking, loving, liking, hating...etc

### 3. Discussion of the findings

A further linguistic appreciation of the three selected excerpts has shown that, in the first extract, declarative is mostly predominant. One can find the clauses of occurrences of this mood in (2; 4; 7; 8a; 8b; 9; 10; 11; 14; 15; 16; 17; 18; 21; 23; 25; 26; 27; 32; 34; 35; 36; 37; 38; 39; 40; 41; 41; 43; 45; 46; 51; 53; 54; 64; 65; 66; 67; 68; 69; 70; 72; 73; 74; 78; 81; 84; 85; 88; 89; 90; 91; 92; 93; 95; 96; 98; 101; 102; 104; 106; 108; 110; 112; 115; 116; 117; 118; 120; 121; 122; 123; 124; 125; 126; 127; 129; 97; 99; 107; 111) respectively used by narrator, Iniovo, Tefe and Ode to convey information. In fact, as the forthcoming Edjenu festival was approaching and Agbon's folks still did not know who will wear the Mother mask, *Oni-edjo*, and perform its dance for the well-being of their community, doing the biddings of the ancestral and divine powers to bring that person out will be needed. However, seeing the past misadventure between Agbon people (they slaughtered diviner as the ritual animal) and invited diviner, these formers will not be able to invite any diviner into their village, hence compelled to consult an outside diviner (Ejenavi). Iniovo, Tefe and Ode are the three assigned to accomplish this mission. Now, as these appointees are overstrained due to the long distance they will go through and the huge task they want to accomplish, these can't allow them to while times away with meaningless utterances, which in reality justify the short frequencies of their declarative mood [Iniovo (01), Tefe (01) and Ode (02)] and zero mood types used apart from this. Amazingly, out of 99 mood types detected in this extract, 95 are used by narrator. This former provides much information through declarative(eg: 2; 4; 9; 10; 11..etc), requires information (eg:20; 22; 56; 57; 58; 59; 60; 61) and expresses the emphasis through exclamative (eg:24; 44; 77), no doubt he/she is the key point and monitor floor taking of his/her narration.

The acts of this narrator can be explained to the fact that he/she is not one of characters, to say he/she doesn't involved in the history; he/she lets the story events unfold in their natural sequence tempo without interference, but need to provide much information to readers in order to make them understand the event. Such a narrator is called a "covert" and "heterodiagetic" narrator.

Regarding the modality, modal operators "could"; "would"; "might" and "can" respectively in (29; 31; 55; 109) can be found in the speech of narrator and Tefe. They utter them to express certainty and probability about the doubt hanging on the effective celebration of Edjenu festival as well as the Mother mask which will be this year, be carried and worn by Kena, a female character. Actually, as member of appointee, Tefe was modalizing the truth in the revelation of diviner, hence the use of "can" in his speech. Furthermore, like modalization, modulation also is present in the clauses of narrator (eg: 1, 12, 28, 29, 30...etc.) and some interactants: Tefe used modal verbs "would"; "cannot" respectively in (100) and (105), whereas Iniovo modulates in (103) with modal operator "should". From this result, one can notice that Tefe modulates more than Iniovo, which is understandable since he is older than him, and narrator modulates more than both because he/she is the dominant of speech who narrating pertaining to some aspect of characters that can allow reader to figure the fact out easily. In fact these modulators express the obligations and inclination concerning on someone or towards a given fact.

Moreover, the narrator and characters made use of adjunct in this extract. as demonstrated in the previous session, circumstantial adjuncts are most predominant in this extract. They are items that emphasize locations as in "in the assembly of people (8a)"; "from outside (16)"; reason as in "for the festival (53)"; beneficiary as in "to Aridon (32)"; agent as in "by even one's spouse or brother (18)". These elements add some experiential content to clauses by expressing some circumstances referring to times, place, matter, beneficiary, and agent. In addition, conjunctive adjuncts are also used in this extract. These elements like "and"; "since"; "but"; "as"; "that"; "when" are used to add textual meaning to the clauses and they functioned to establish linking relation between one tense and another (Eggins, 2004, p.162). In the same line, mood adjunct also occurred in this extract, narrator used them to express usuality (17), (53), (78) and intensification (24) about the information provided. Furthermore, vocative adjunct like "Tefe" (32), "storyteller" (36) are used by narrator to control the discourse by designating a likely next speaker (Eggins, 2004, p.162). Finally, comment and continuity adjuncts are detected in narrator's speech. As shown the clause (10), narrator used "after all" to give his/her assessment about a given aforesaid utterance. For the continuity, narrator used the word "true" in (95) at the debut of sentence to introduce a clause and signal that a response to prior proposition is about to be provided. (Eggins, 2004, p.160).

Touching the ideational meaning point, many mental processes are used in this extract. Narrator used verbs like "know" in (4), "believe" (8-b) to touch the cognitive side of readers. In the same way, verbs like "please"(5) and "felt"(40) are used by narrator to show the level of affection of interactants, whereas verbs like "saw"(89) to express how narrators perceived things.

In extract 2, the statistical analysis has demonstrated that declarative mood has the highest propositions. As two lovers with the strong feeling towards each other, Obie has to call on Oyeghe to know about her welfare. Once reached hers, as the hostess she entertained him with pepper soup, and both interacted teasingly and lovely for a long moment. This justified the presence of declaration like (70, 71, 75, 76...) in Obie's speech and (73, 102, 117..) in Oyeghe's speech. In addition, it has been noticed that Obie declared [12.79%] more than Oyeghe did [07.10%]. This relates in the first hand to the fact that, Obie had to attract and lure Oyeghe through the speech by showing her how kind he is in order to make her come around; and in second hand, he is well placed to answer to her questions relating to their love. However, narrator mostly predominates in the use of this mood type with a frequency of 146. This explains his/her view of providing more information about the characters and their relating facts. By the way, interrogative mood occurred in this extract. As the new lovers who are studying each other's behaviour quietly, Obie (44, 45, 65, 66, 91, 100) and Oyeghe (42, 47, 48, 78, 89, 94, 108, 109, 158) ask much questions to each other either teasingly or not in order to get the point of their love . The evaluation of imperative mood used in this extract reveals that Obie uttered two imperative clauses (60,150) and Oyeghe only one (68). The use of such mood type in this case doesn't mean a direct order between both interactants, but to mean the presence of suggestion, which can be seen semantically as a polite way to place a request. So Obie used clause (60) to make Oyeghe come closure to him and Oyeghe in return used clause (68) to invite Obie to eat. Furthermore, narrator made use of minor clauses (57, 63, 145, 220, 230) to reinforce the narration.

As regard the modality in this extract, it can be noticed that modalization is most used by narrator and characters. In fact, modalization is used to express the probability, possibility and frequency of propositions. Actually, narrator modalized more than characters. This can be found in (40, 53,131) respectively with modal verbs "would", "could" and "could not". Through this expression of modality, narrator as a covert and heterodiagetic express the possibility and probability relates to some facts in his/her narration. Between the participants, Oyeghe modalized with the same modal verb "can" in (118, 191) more than Obie (151), this resort from the fact that Oyeghe has a slight respect toward Obie though they are about the same age and also as a woman, she doesn't want to impose herself to her future husband. As far as modulation is concerned, narrator made use of them in clauses (29, 55, 158, 144) to express the obligation and inclination of acts narrated. Between the

participants, unlike the case of modalization, here Obie modulates more than Oyeghe. This may be justified to the fact that, Obie is assuring Oyeghe of being with him through the expression of modal operators, "will not" (106); "should" (115) and "should" (187). As for the real masculinity and patriarchy deconstructing plot at stake is concerned, it is worth mentioning the sacrifices, rites and rituals which must be performed on the Mother mask *Oni-edjo* before it could be taken out of the shrine. Besides, in the past, the mask was always worn by Amrabure, a male character, but for this year Edjenu festival, the mother mask is to be worn by Kena, a female character. In the tradition of Agbon community, this gender-oriented paradigm shift calls for some obligations, including the ones pertaining to the multiple sacrifices which must be performed on the mother mask and on Kena, the new character yet to star. Those are the obligations going along with the new change occurring in Agbon community annual *Edjenu* festival which, for the first time within living memory, will witness a female character wearing and starring with *Oni-Edjo*, the mother-mask. Regarding the use of adjuncts in extract 2, like the previous extract, this extract also displays a constant use of circumstantial adjunct especially by narrator and characters. Obie used the circumstantial adjunct "out of your house at nightfall?" in (91) to stress indirectly his willing to pass the night with Oyeghe. Other case of circumstantial adjunct used are "where I work" (80), "here" (112), "in my home" (113), to name just a few. These elements indicate the temporal and the special location of actions. Apart from the circumstantial adjunct, the writer made use of conjunctive adjuncts too. These are (when, as if, not that, but, with, and, before). They are textual element used by narrator (1, 2, 5, 8, 9..), Obie (45, 70, 71, 81, 82...) and Oyeghe (48, 119, 121, 125..) to create cohesion among clauses. Afterwards, as for mood adjunct, one can notice that to relate the usuality of his work, Obie uses "always" in (75) and to refer to presumption about the regularity of seeing each other with Oyeghe, he used "exactly" (123), to instance just a few. In fact, narrator also made use of these interpersonal elements in the clauses like (20, 22, 26, 53, 63...) to express probability, usuality, intensification and presumption relating to the fact narrated. As for comment adjunct, only one is used throughout this extract. Narrator made use of it, to express the assessment about the clause (17).

Concerning the mental process, this extract has realized all subtypes of mental process. Actually, mental process of affection predominates others with 16 frequencies. They are present in clause such as (31, 36, 38, 81, 88,113...) and used by narrator and characters. Oyeghe use the affective verb "like" in (225) to show her feeling to Obie, whereas narrator served them through the clauses (31, 36, 38, 81...) to express feeling towards characters or facts described. Let us note that, mental process of perception and cognition are also used in this extract.

Finally, from the mood analysis of extract 3, it has been demonstrated that all mood-types are present. It is good enough to mention that the conversation in this extract is

developed between two females namely Kena and Oyeghe. In fact, as the Edjenu festival was approaching and Amraibure on whom people bank for the successful ruling of *oni-edjo* mask had disappeared, Kena and Oyeghe were planning secretly designating someone between themselves to wear this mark and perform the convenient dance in order to commune with ancestors and gods, hence the spreading of blessing on Agbon community. In addition, as two friends who have seen each other a long time ago, Kena and Oyeghe have talked about other particular concerns such as the subject relating to Obie (the new boyfriend of Oyeghe), the issue regarding Kena's child and well ruling of broom dance. All These justify the considerable use of declarative mood (10, 23, 24, 51, 58, 59, 62, 63, 64, 65, 68, 69, 73, 74, 75, 87, 85, 89, 90, 91, 92, 98, 99, 101, 102, 103, 104, 106, 110, 112, 118, 124) in their interaction throughout this extract. Narrator also made use of this mood types in clauses like (1, 2, 3, 4, 5, 6, 7, 8, 11, 13...) to provide much information about the characters. However, the interrogative mood is realised through clauses of interactants and narrator. Kena made use of it to greet Oyeghe and ask about her boyfriend respectively in clause (47) and (56) whereas Oyeghe use it to require information about healthy state of Kena's Child (60). Let us note that there are constant use of imperative mood, exclamative mood and minor clauses in this text. As a girl was sent by Obie to bring some gift to Oyeghe, this latter used imperative clauses like (9); (12) to command that girl to carry some articles back to Obie.

Regarding Modality, the important frequency of modulation is used in this extract. This is asymmetrically shared among narrator, Kena, Oyeghe and the girl. The narrator has used clauses like (20, 79, 113, 129...) to express the obligation and inclination of characters toward facts. Between characters, as both friends were planning going to shrine to wear *oni-edjo*, Oyeghe used modal operator "will" in (126) to assure her friend about her presence at the shrine at the D-day. Other cases of modulation appear in Kena's speech (52, 61,100,144) and the girl (25). As for modalization, the 02 sequences that occurred in this extract are shared between Kena and Oyeghe. Kena made use of it in clause (120) through the modal operator "can" to modalize or to express the possibility about their presence at the shrine.

Concerning the repartition of adjunct type, this extract shows six (06) types of adjuncts out of seven (07) enumerated by systemicists. As usual, circumstantial adjunct is the most used throughout this text. This is scattered among narrator and participants such as Kena and Oyeghe. In the first hand, narrator made use of this experiential element through clauses (2, 3, 4, 8, 16, 19, 20, 29, 30....) to express the facts relating to time, place and moment. In the second hand, between participants, Kena used propositional phrases like "for the meat and plates" (98) and "in other people's home" (62) to express respectively the circumstantial adjuncts relating to matter and place. In addition, conjunctive adjuncts are also used in this text. In fact, these textual elements are used to combine clauses in order to give the text its

cohesive readability. The most found are "and", "then", "as", "but", "that" respectively in clauses (3, 4, 8, 20, 33...). Narrator, Oyeghe and Kena to express the logical meaning of elaboration, extension and enhancement, as shown by Eggins, 2004, p.162 used these items in their clauses. Moreover, aside from conjunctive adjuncts, mood adjuncts are also developed in this text. In fact, in the first hand Kena used "really" in clause (63) to express the intensification of her happiness relating to the fact that Oyeghe had met Obie in her life and in second hand used "surely" in clause (144) to express the certainty or inclination about her presence in the shrine the day of masquerade dance. It is important to mention that, characters are involved in the use of vocative adjunct in this extract. To control the discourse by designating a likely next speaker as mentioned Eggins, 2004, p.162, Kena identified Oyeghe's name in (63, 92,101 and 106), and Oyeghe stressed Kena's also in clause 91. Finally, there is an infrequent use of polarity and continuity adjunct throughout this excerpt. Regarding the polarity, in fact as both friends were planning show up in the shrine surprisingly on the masquerade dance day, so having white clothes has become compulsory for them. Then Oyeghe; to answer Kena's question stipulating whether she had already procured her white dress in order to have access in the shrine; used the polar adjunct "yes" in clause (124). As for continuity adjunct, Oyeghe uses this in clause (89) to introduce a clause and signals that a response to Kena's prior talk about the success of broom dance is about to be provided.

Leaning a little bit to the side of ideational meaning, the in depth analysis of this extract can allow us to lay some appreciations relating to its mental process. Actually, like both previous excerpts analysed; this last extract contains all subtypes of mental process, among which mental process of affection and cognition co-predominates. In fact, Kena and Oyeghe have made use of some affective verbs like "feel" and "want" respectively in clauses (73) and (124) to show their feeling or emotional state about the concern around what they are discussing. In addition, let us note also that process mental of cognition like "believed", "thought" and the one of cognition like "hear" and "see" respectively in (96;128) and (60;142) have been used in this text to underline the process related to participants' cognitive aspect as well as their ways of perceiving facts.

## CONCLUSION

This research work is premised on the exploration of gender-based discourse on Tanure Ojaide's *Stars of the Long Night* through one of 21<sup>st</sup> century linguistic influential theory. More specifically, the approaches used here are interpersonal meaning and mental process, in order to shed light on the lexicogrammatical resources and their communicative facts in relation with participants' ways of interacting and feeling.

The methodology adopted for the carrying out of this work is the mixt method. In fact in order to broaden the view about how Ojaide has broached the gender based through the novel understudy, three extract have been selected and each of them has tight link with aforementioned theory (Extract 1: males interactants; Extract 2: male and female interactants and Extract 3: females interactants). Then to abide by SFL approaches of analysing text through interpersonal meaning, we applied the mood, modality and adjuncts features to each selected extract. In addition to interpersonal meaning that has been applied to these extracts, one aspect of experiential meaning (mental process) has also served as the light to be shed on these extracts in order to define breezily interactants affiliations point and feelings towards each other. Then, a critical discussion of finding from linguistic perspective has allowed us to decipher the friendship relation between the Kena and Oyeghe; and the lovely relation between Oyeghe and Obie.

In a nutshell, this research work acts out as a backing up instruments in the understanding of Ojaide's *Stars of the Long night*. Right is to know that from grammatical view, a given sentence should be interpreted according to the word involved, but far away from this point, Halliday has come up with the last grace of sun set to contrast it with his approaches of interpreting text viz SFL. So with him language should normally be seen functional and semiotic. To say, henceforth, functional structural mood analysis of the text will be useful for the understanding of socio-situational communication as well as interpersonal relations existing between participants (Ganye L., 2018). Based on this, Ojaide used more declarative mood as well interrogative throughout this novel in order to pinpoint and describe the actions in acquaintance to his standpoint about gender via the characters.

In a short, the combination of two theories (SFL & Gender-based language) to shed light on only one novel (*Stars of the Long Night*) in this environment is not a haphazard idea, rather to reach an agreement. This agreement is that the veiled message or ideology hidden behind Ojaide's fictional work is stressed on a pro-woman social and cultural change for a more balanced African society. Then it rebuts the initial hypothesis stipulating whether African male contemporary writers are also patriarchy in their writing like their senior writers (Wole Soyinka, Chinua Achebe...), (Fonchingong, 2006) as cited Akogbeto & Koukpossi (2015).

By and large, while assigning the protagonist of history to Kena in his writing, Ojaide decidedly revealed himself as a pro-womanist. By seizing the literature, he laid some argument in/on behalf of women for their emancipation in Africa in general and in Nigerian society in particular and banned patriarchal system, which always relegate them to the docility class of existence.

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