

Tenor and Interpersonal Meaning in Amma Darko's Fiction: A Feminist Approach

Léonard A. Koussouhon¹ & Ida Tchibozo-Laine^{1*}

¹ Université d'Abomey-Calavi (UAC), Abomey-Calavi, Benin

* Ida Tchibozo-Laine, E-mail: idalaine@yahoo.fr

Received: October 15, 2016 Accepted: November 16, 2016 Online Published: November 28, 2016

doi:10.22158/selt.v4n4p650

URL: <http://dx.doi.org/10.22158/selt.v4n4p650>

Abstract

*Amma Darko overtly identifies herself as a spokeswoman of/for voiceless and defenseless women in her first three novels, *Beyond the Horizon* (1995), *The Housemaid* (1998) and *Faceless* (2003). By choosing women as protagonists of the aforementioned novels, Darko aims at unveiling and satirizing the detrimental effects of patriarchal societies in Africa and advocating for a society wherein exploitation and domination of men do not exist. In her literary works, Darko makes use of linguistic resources. Thus, under the banner of Systemic Functional Linguistics (henceforth, SFL), this work analyzes the tenor of discourse and interpersonal meaning in three extracts drawn from the abovementioned novels. The description and interpretation of the linguistic resources seek to exude how the participants in the selected extracts establish and maintain interpersonal relationships therein. Besides, with the SFL theory, this study aims to unveil the feminist voice and struggle of Darko as encoded in the language of her fiction under scrutiny.*

Keywords

fiction, Amma Darko, feminism, SFL

1. Introduction

Literature is a means through which humans can convey experiences and social realities. This is, to some extent, what Amma Darko has illustrated in her novels. As a matter of fact, the first novel (*Beyond the Horizon*) is influenced by her German impressions, the second one (*The Housemaid*) is a reflection of her roots. On the assumption that linguistics can study the language of novels, plays, poems, there is then a strong link between linguistics, language and literature.

Linguists inquire into the language of literature through various theories and methods. One of these approaches is Systemic Functional Linguistics (henceforth, SFL) (Halliday, 1985/1989; Hasan, 1985/1989; Eggins, 1994, etc.). As its name implies, SFL is a theory about language as a resource for making meanings. The system section of the theory has to do with the way in which these functions are

organized. Function has an important place in SFL and is very much connected with the social use of language. According to Halliday (1985), one of the key features of SFL is its focus on texts, not sentences. Sentences are the fundamental units of analysis, and the specific text that emerges from any context of situation is related to three register variables: field, tenor, and mode. Together, these three variables determine the language choices made by the speaker or writer at the level of semantics. According to Eggins (1994), field is glossed as the topic or focus of the activity; tenor is the role relations of the power and solidarity and the mode is an amount of feedback and role of language in texts. In this paper, our purpose has been to apply the grammar of interpersonal meaning to Darko's three novels, namely *Beyond the Horizon* (1995), *The Housemaid* (1998) and *Faceless* (2003) so as to have a deep understanding of her feminist thoughts of some of the characters on the one hand, and provide an interpretation for them, on the other. By doing so, current understanding of the ways people interact in the fictional world, the ways they take turn in conversation and the ways their interpersonal relationships influence their language use are studied.

2. Literature Review and Theoretical Framework

2.1 Literature Review

According to Sapir (1921), language is the medium of literature as marble, bronze or clay are the materials of the sculptor or craftsman. Since every language has its distinctive peculiarities, the innate formal limitations and possibilities of one literature are never quite the same as those of another. The linguistic analysis of literary texts is, in Halliday's (1985) terms, the study of language by linguistic theories and methods. Hasan (1985) contends that the special domain that enables us to acquire knowledge about the language of literature is linguistics. So, linguistics is a very useful tool that helps us to uncover the very deep messages conveyed through literary texts. There is thus a close relationship between language and literature.

Literature highly depends on language. In this vein, Traugott and Pratt (1980, p. 20) demonstrate this relationship as follows: "since texts are the primary data for all literary criticism, adequate means of textual description are essential if any criticism is to be properly founded. Linguistics helps to ensure a proper foundation for analysis by enabling the critic to recognize the systemic regularities in the language of a text".

On her part, Vaishali (2011, p. 22) argues that:

Linguistics is a part and parcel of a language, which it studies scientifically and can be experimented for origin, development and association of all languages spoken all over the world [...] Linguistics studies all these concepts and it is open for all who can define and study. Moreover, Linguistics is a coordinator between language and literature. The creative use of language in literature helps to make literary work unique as compared to the ordinary language [...] Both Language and literature are interdependent as well as they promote each other. Literature saves a language in its vast history, whereas language helps to learn more about a culture, religion, and different people through literature.

Another category of study that must be mentioned here is stylistics. According to Halliday (2002, p. 6), linguistic stylistics can be defined as “the description of literary texts by methods derived from general linguistic theory, using the categories of the description of the language as a whole and the comparison of each text with others, by the same and by different authors, in the same and in different genres”. It appears from Halliday’s definition that stylistics uses linguistics as a tool for studying language use in literary texts. Another important issue is the concept of description and interpretation. Amedeo (1992, p. 3) has dealt with description versus interpretation. He argues that “a descriptive scientific perspective can respond to some of the hermeneutic arguments about meaning and that solid findings can be established descriptively”. He concludes that “description and interpretation are legitimated but tied to different conditions and interests” (Ibid). As for Kurland (2000), there is an interdependent relationship between description and interpretation. He argues that “description might include restatement for the purposes of illustration and an interpretation may be supported with descriptions of various portions of the text and even restatement of key points” (Kurland, 2000, p. 10). For Hill (1987), description and interpretation are different but complementary ways of explaining literary texts. Spencer and Gregory (1970) seem to support Leech’s position as they show that it is difficult to believe that the study of literature can be restricted to the description of the linguistic features which are meant to give the meaning of interpretation of a text. From that view point, it can be inferred that description precedes interpretation.

The preceding arguments show the interdependent relationship between description and interpretation and how both of them are useful for explaining literary texts. Nevertheless, it is important to note that description is an objective linguistic task whereas interpretation is a subjective one as it carries the interpreter’s opinion. Moreover, Fowler (1986) draws attention to the fact that literary critics demystify and clarify what writers have encoded in more or less complex language with a view to facilitating the task to readers. They also point out the good or bad aspects of the work they criticize. In the same vein, Ngara (1982, p. 12) explains the relationship between stylistic criticism and literary criticism, which he also calls conventional criticism. He argues that “the difference between stylistic criticism and literary criticism is one of both emphasis and method”. For him, stylistic criticism seeks to bring the methods and insights of linguistics into literary criticism. This attempt to shed some limited light on the relationship between language and literature mediated by linguistics is far from being complete.

The systemic functional approach is one of the most appropriate methods for the description and interpretation of linguistic features in literary works. Description and interpretation of literary works are of a great importance as far as linguistic study is concerned. Traugott and Pratt (1980, p. 20) argue that:

Linguistics can attribute a great deal to our understanding of a text. It can help us become aware of why it is that we experience what we do when we read a literary work [...] linguistics may help us solve problem of interpretation by showing us in rigorous ways one structure is possible but not another.

In “Linguistic Function and Literary Style: An Inquiry into the Language of William Golding’s *The*

Inheritors”, Halliday (1971) focuses on the language in general, on its system and the relation of this very system with the meanings of literary works. He selects particular syntactic options in the study of a text and tries to find out how the meanings of these options relate to an interpretation of the meaning of the work in general. Halliday points out that transitivity is the theme of the novel *The Inheritors* with a set of options whereby the speaker encodes his/her experience of the processes of external world and the internal world of his/her own consciousness together with the participants in these processes and their attendance circumstances. He further demonstrates that syntax can contribute to semantics. This is to show that a text’s comprehension involves taking into account the three strands of meaning.

Halliday (1971, p. 354) contends that:

The *Inheritors* provides a remarkable illustration of how grammar can convey levels of meaning in literature; and this relates closely to the notion of linguistic function which I discussed in the beginning. The foregrounded patterns, in this instance, are ideational ones, whose meanings reside in the representation of the reality through which that content is interpreted.

Through this quotation, Halliday brings out the role grammar plays in decoding different strands of meaning. Ngara (1982) applies the principles of linguistic description and interpretation to Ngugi Wa Thiongo’s *A Grain of Wheat*. The analysis of tenor of discourse helps him to conclude that the extracts (from *A Grain of Wheat*) deal with violence, horror, and intense suffering. This, according to him, is expressed through the use of specific linguistic features such as “something hit him at the back” and “the bullet has touched his heart”. Furthermore, he states that Ngugi can be considered as a psychologist, for he uses the omniscient narrator techniques and gives himself the power to enter the mind of his characters and probes their deepest thoughts. For example, “she tried to cry out for help, but no voice would leave her throat”. It is then safe to argue that linguistic description and interpretation enable linguists to unveil deep meanings of literary works. This seems to be expressed by Fowler (1986, p. 22) when he notes that:

the structure of the language chosen in a particular communication creates a grid of meaning which encourages a slanted perspective on what is being presented by the communication. This grid of meaning constitutes the system of relevant beliefs he has been socialized into holding and into coding in his habitual language.

Pearce’s (1997) view about the importance of the application of linguistic theories to literary texts is equally worth mentioning. He holds that “Linguistic analysis becomes an integral part of the process of understanding literature, a means of formulating intuition, a means of objectifying it and rendering it susceptible to investigation, and in so doing, a means of feeling out and revising our initial interpretation” (Pearce, 1977, p. 4). It goes without saying that in linguistic description, analysis and interpretation contribute a great deal to the understanding of literary works. It is in this perspective that Halliday (1989, p. 8) says that “after the analysis what seemed flat becomes rounded; what was rounded still has other dimensions added to it”.

2.2 Theoretical Framework

2.2.1 Tenor Variable

There are three important aspects of tenor: power, contact and affective involvement. Eggins (1994, p. 64) maintains that “the general notion of ‘relationship’ can be seen as a complex of three simultaneous dimensions. These aspects of our role occupation in a given situation will have an impact on how we use language”. This means that people make linguistic choices according to how much power they feel and have in relation to the person to whom they are speaking or writing. An instance that illustrates this is that people do not talk to the greengrocer the same way as they do to their mother. However, they need to get more precision about what aspects of the tenor of situation are important and in what ways.

Three continua make up the tenor variables: power, contact and affective involvement. All these continua of Tenor function to determine the degree of formality and informality in the share of language during a conversational event. This simply means that the kinds of words people use when addressing each other are selected purposefully to fit the type of relations existing between them. So, words are used in conversation either to establish and reinforce good relations, or to hurt and tease the addressee and thence to stir social discrepancies.

2.2.2 Interpersonal Meaning

The emphasis is particularly put on tenor variable with its correlated metafunction known as interpersonal meaning, which is concerned with enabling interaction, with constructing social realities such as exchanges of goods and services or information and the different ways people evaluate these negotiations. In other words, interpersonal meaning is about interaction between human beings, society and culture. It is the use of language to interact with people, to establish and maintain relations with them. According to Halliday (1985), we need to start by understanding that any act of language, speech or writing, is in fact an interaction.

2.2.3 The Grammar of Interpersonal Meaning: Mood

The Interpersonal Metafunction is concerned with enacting the interpersonal relations through language, with the adoption and assignment of speech roles, with the negotiation of attitudes. Fontaine (2013, p. 122) says that:

“two elements are seen as primary or central to the grammar of interpersonal meaning. These are the subject and finite elements. This is not to say that the other elements are not important but rather that these two elements combine to determine the mood of the clause. They (subject and finite) interact to negotiate meaning in terms of asking question or making statement. Because of this special relationship in English between the subject and the finite elements, they are seen as constituting the mood elements of the clause. The remainder of the clause is referred to as the Residue element of the clause but it does not directly contribute, as an element, to the expression of interpersonal meaning in the same way as the mood element does. In addition to subject and finite, there are other interpersonal elements in the clause: Predicator, Complement and various types of Adjunct”.

The MOOD Elements

It comprises Subject and Finite and is an essential part of the interpersonal approach. It is the place to differentiate Mood, which is the overall organization of a sentence/clause; and MOOD (capital letters), which is composed of the subject and finite.

The RESIDUE Elements

The RESIDUE is that remaining part of the clause which is somehow less essential to the arguability of the clause. This part of the clause can be left out, or removed without impacting the understanding of the clause. The RESIDUE element can be made up of a number of functional elements such as the predicator, one or more complements, and a number of different types of adjuncts.

Predicator

The predicator is the lexical or content part of the verbal group. It is the displayer of the process being actually discussed or which is going on in the clause. It is all the verbal elements of the clause after the finite single element.

Complements

The complements are constituents which complete the sense of the clause. They are generally nominal group, noun, pronoun or a whole clause and could be either direct object or indirect object of the verbal group. They are defined as non-essential participants somehow affected by the main argument of the proposition. It should be noticed that clauses containing transitive verbs such as give, offer, bring and so on may contain two complements.

Adjuncts

Adjuncts can be defined as clausal elements which contribute some additional but non-essential information to the clause. Prepositional phrases and adverbial phrases are generally identified as adjuncts and can appear in the MOOD and the RESIDUE or neither of both. There are three broad classes of Adjuncts: experiential, interpersonal and textual.

2.2.4 Mood Types

There are four basic mood types. The illustration of each mood has there and then followed as seen through the clauses below:

Declarative Mood: to give information (statement)

- The layers have sued the robbers.

Interrogative Mood: to request information (question)

- Have you ever kissed a sweet and sensitive lady?

Modulated interrogative Mood: to give goods and services (offer)

- Would you have a chocolate?

Imperative Mood: to make someone do something (command)

- Learn your lessons tonight.

It is worth recalling that basic mood-types are declaratives, interrogatives, exclamatives and imperatives.

Modality

Through modality the speaker takes up the position and signals the status and the validity of his/her own judgment. If the commodities exchanged are information, the clauses are labelled as propositions and the modality expressions are called modalisation, which refers to the validity of the propositions in terms of probability and usuality. If the commodities are goods and services, modality expressions are defined as proposals and are called modulation, which reflects how confident the speaker can be in eventual success of the exchange in terms of obligation and inclination.

2.2.5 Feminism

An anonymous source holds that feminism is divided into liberal feminism, radical feminism, socialism feminism, post-colonial feminism, Marxist feminism, separatist feminism, etc. (<http://www.amazonecastle.com/feminist/eco>). Taken in isolation, liberal feminism accepts the basic organization of society, but seeks the same rights and opportunities for women and men. Then, socialist feminism supports the reforms of liberal feminists, but believes they can be gained only by replacing the traditional family with some collective means of carrying out housework and caring for children. Moreover, radical feminism advocates the elimination of patriarchy altogether by organizing a gender-free society, by using new reproductive technology to separate women's bodies from the process of child-rearing. Besides, Marxist feminism contends that the system of economic production must change. Culture cannot ignore the experiences of disadvantaged females. Finally, separatist feminism attempts to draw lines between biologically-determined behavior and cultural-determined behaviour. It is based on the idea that "separating" women from men enables women to see themselves in different contexts. Feminism has been thus subdivided into many varieties leaving the term to be misused, and the basic purpose of the term being disregarded. While liberal feminists assert equality, the feminism in Darko's first three novels aims at reconstructing the society.

3. Mood Analysis of the Three Extracts

3.1 Mood Analysis of Extract One from *Beyond the Horizon*

The mood analysis of extract one deals with the identification and description of clauses, modality-types and adjuncts. We have deduced the tenor of discourse from the mood, modality and adjunct analyses. The three characters of this extract are all women: Mara, Kaye and Vivian. First, the power between Mara and Kaye is not unequal. Taking into account the mood types used, we have noticed that each of the women has used at least one modulated interrogative to make offer. This provides evidence of the equality of power among them. Concerning the use of imperatives, Mara and Vivian have both used imperatives. It can be deduced from the mutual use of imperatives that there is equal power between Mara and Vivian, who have largely held the floor in their interaction. The equality of power is also justified by the predominance of the use of modalisation since out of the 18 uses of modality, there are 15 modalisations. This means that interactants have more modalized than modulated.

At the level of adjuncts, they have used vocative ones (through their first names) to address each other. The following utterances provide evidence that there is equal power between Kaye and Mara. Kaye says: "Mara, Pee is still paying money into your husband's account, you know" (p. 127) and it is up to Mara to reply by saying: "I know, Kaye" (p. 127). Kaye keeps on by saying: "you need a new name, Mara" (p. 127), because she thinks that Mara is no more, and still more she says to Mara: you are no more you, Mara (p. 127). But Mara retorts by saying: "No, Kaye, [...] I'm still me" (p. 127). So, the mutual use of vocative adjuncts justifies the equality of power between Mara and Kaye.

At the level of adjuncts, the equality of power is shown between Mara and Vivian who are in the same situation. They have been deceived by their husbands. Vivian has used vocatives several times in this extract to address Mara, and Mara has also done likewise to address Vivian. Some illustrative clauses are: I have disappeared, Mara, From Osey, Mara. I'm in love, Mara' But why did you want to talk to me, Mara (p. 128). It is similar to some clauses used by Mara to speak to Vivian. Here are some of them: "Vivian, are you feeling alright?" "Why, Vivian, Why did he do that?" "I want you to tell me what you know about Comfort, Vivian" (p. 128). In short, the reciprocal use of vocatives confirms the equality of power between the two friends. But it is worth mentioning that Vivian is fond of using vocatives compared with Mara.

The contact between Mara and Kaye is frequent since Mara works in a brothel owned and run by Pee, Kaye's husband. The contact between Mara and Vivian is occasional since Vivian has left Germany and joined Marvin in the land of Yankees and steaks, that is, America. It is even on telephone that this dialogue has taken place. It could be seen in: "I have disappeared, Mara" (p. 128).

There is high affective involvement between Mara and Kaye, since Kaye is helping Mara to become independent of Akobi. She has even helped her to save money so as to marry a German and to get her residency permit, which Mara now possesses. It is perceivable through: "and what will you do now that you've got your papers? You can even travel to Africa and return to Germany straight through Frankfurt, without any problems, because of your five-years visa?" (p. 127). There is also high affective involvement between Mara and Vivian. Vivian is very happy because she has found that Mara has discovered and understood the world and life into which she has come: "Oh my God, Mara, so you've found out?" (Ibid). It is up to Mara to say "I have" (Ibid). They trust each other and confide secrets and talk about their problems.

3.2 Mood Analysis of Extract Two from The Housemaid

The analysis of mood, modality and adjuncts has revealed the tenor of discourse of extract two. In fact, the interactants of the extract are six in number: Grandmother and Efia's mother are Efia's people; Teacher and Tika are friends. In the course of the conversation held by the interactants, they have established and maintained relationships. Thus, the power between Efia's people (Grandmother, Efia's mother) and Tika (the boss of Efia) is unequal when considering the matter of age in the favour of the relatives of Efia. But when considering the position of Tika, as an emancipated businesswoman, she tends to show an air of superiority over Efia's parents. The mood types used in this extract evidence it.

The grandmother has expressed the feeling of inferiority in “[...] since as you know, we are too poor to take this burden upon ourselves [...] in spite of our pleas you intend to dispatch Efiya back to us” (p. 78). Efiya’s grandmother reaction to a question asked by Teacher shows her position of authority (Teacher): “Did you come here for a confrontation?” (p. 79). And the grandmother retorts: “Of course not. How would we dare to come and challenge you in your own home?” (Ibid). This shows not only humility but also fear and influence of the person speaking to her. There is no use of imperatives and modulations between both parties. In sum, the power between Efiya’s people and Teacher together with Tika in terms of age is unequal. But Tika’s social position compared with Efiya’s parents is unequal with Tika and Teacher holding the position of power and authority over the villagers.

The power between Efiya and Tika is unequal too. It can be seen in this strong interjection made by Tika: Efiya! (p. 80). This is used when Tika has yelled because she is charged up. To that strong interjection, Efiya responds suddenly, and a little scared stiff: “Madam” (Ibid). This shows that Efiya cannot use Tika’s first name but she (Tika) can, because she is the boss. These imperatives prove it too: “Efiya, look at me. Don’t be afraid. Say it. Tell me” (Ibid). Incapable of talking well, Efiya says: “It ... it ... was Mr ... er ... Nsorhwe” (Ibid).

There is also unequal power between parents of Efiya (grandmother, Efiya’s mother) and her (Efiya) too. But there is equal power between Teacher and Tika. This is shown in the complicity and simplicity of the way they collaborate as seen in: “can I talk to you alone?” (Ibid). This modulated interrogative shows no superiority of position. That is why they have not modulated and this extract is predominated by modalisations (18/20). “And without waiting for Tika’s reply, Teacher dragged her into the bedroom (Ibid)”. The easy way Teacher has dragged her friend’s hand shows the equality of power existing between them.

The contact between Efiya’s parents and Teacher and Tika is occasional. In fact, it is the issue of Efiya’s pregnancy which has brought the Efiya’s parents to town. They usually live in village. There is frequent contact between Efiya, Teacher and Tika because they share the same house in common. Concerning the affective involvement between Efiya’s people and her, it is strong because the blood bond has pushed them to come in the town and know the one who has impregnated their beloved daughter, Efiya. There is no affective involvement between Efiya and her boss, Tika, since in spite of the pleas of Efiya’s people, Tika intends to send Efiya back to village. There is, however, strong affective involvement between Tika and Teacher who are true friends and who struggle for their mutual well-being.

3.3 Mood Analysis of Extract Three from Faceless

The tenor of discourse of extract three has been drawn from the analysis of mood, modality and adjuncts. In extract three, the main interactants are Dina, Kabria, Vickie and Aggie, who are co-workers with the only particularity that Dina is their boss. They work in the same office. But the relationship established discerns neither boss nor employee. It is shown in: “Dina. Hello. Good morning!” (p. 38). When Kabria comes to greet her boss, Dina, she has uttered these minor clauses. The following clause says more: “Oh boss” (p. 40); this is used when Kabria has teased Dina.

There is also only one imperative in this extract and this is not a strong command. It is Dina who has used it: “don’t sweet talk me!” (p. 40). Dina has said it and she has started laughing and this has made all of them giggle. On the contrary, there are five modulated interrogatives, of which almost each of them has used one, and which shows that none of them is in position of authority over the others. There are two modulations which have been used by Kabria to recall what their job is. Illustratively, she says: “I think we should use the mentally ill pregnant woman” (p. 39).

The ease with which they address one another shows equal power too: “Kabria, we all know you too well” (p. 39). This clause has been used by Vickie to address Kabria. It is similar to Aggie who has called Dina as seen in this clause: “Oh, Dina, that aluminum factory manager, will you be seeing him too?” (Ibid). So, the use of vocative adjuncts confirms the friendly relationships existing among them. In short, there is equal power between the four young ladies because of the use of vocatives to address one another, the near absence of imperative clauses and very few uses of modulations which do not even express strong commands but to talk about a mandatory duty for the group.

There is frequent contact among the fashion young ladies who are all co-workers, which means that they meet everyday in their workplace. There is also high affective involvement among the ladies due to the friendly relationships and atmosphere established to govern their relations. In a nutshell, the continua of tenor have remained in the positive pole.

4. Discussion

In extract one drawn from *Beyond the Horizon* (1995), Mara becomes aware of the sexual slave she is and her total dependence on Akobi, who collects all the money she gets in the brothel. She decides to put an end to that situation with the help of Kaye, who has sincerely helped her to come out from the predicament she is going through. The plight undergone by Mara is similar to Vivian’s. Both women have as common denominator betrayal made by their different “husbands”. The feminist ideology that can be deduced from this conversation is that Darko exposes the ill-treatments, inhuman behaviours of men, the place of inferiority occupied by women in Ghana and Germany, and the different kinds of abuses women undergo under the oppression of men who are supposed to be their husbands.

In Ghana, Mara has only experienced humiliation, ignominy, and total disappointment with a man, Akobi, who takes her from her village as his wife and property. She has accepted all the sufferings in Ghana and has ended up as a bitch and shitty cunt in brothel in Germany. The case of Vivian and Kaye in this extract is similar. *Beyond the Horizon* is a figure of speech (metaphor) used to illustrate what men make of women beyond national borders. In her approach, Darko points out the abuses that women undergo in order to dissuade the actors and perpetrators of this sexual slavery from keeping on, and then shows through her writings the ways and means by which the concerned women (the characters in her novel) can try to overcome those dominations. Even so it is difficultly, it can be inferred that Mara and Vivian have more or less restored their social dependence despite the fact that their dignity is compromised.

The conversation, held by the three women living under the cruel oppression of their husbands, has been mainly focused on the exchange of information since the rates of declaratives (67.29%) and interrogatives (14.45%) are considerably predominant. In fact, the issue of the conversation has much influenced the choice of mood types. The exchange of goods and services through imperatives (3.14%) and modulated interrogatives (1.88%) is less considerable. Vivian has uttered 40.88% of the clauses. Mara has uttered 50.31% of the mood types and Kaye 8.80% of the clauses.

The use of modality in extract one is predominated by modalisations (83.33%), which interactants have uttered to express usuality or probability about their utterances. In this regard, one can deduce that interactants have more modalised. The great use of modalisation is a proof that interactants are of equal power and are very flexible and respectful, but not authoritative toward each other in the conversation. It can be evidenced by the fact that Mara has used (07) modalisations and Vivian (04). The use of modulations is very little in terms of statistics; however, we have got a rate of 16.66%, which interactants have used to express obligation or inclination about their utterances. In the current use of modulation, Mara (01) has less modulated than Vivian (02). The reciprocal use of modulation is characteristic of equal social position, which means that each of them has given an order. At any rate, one could realize that interactants have expressed judgments and attitudes about their utterances.

Extract one contains different types of adjuncts which function as additional information to the clauses. It means that interactants have added experiential, interpersonal and textual additional elements to their utterances. So, there are circumstantial adjuncts (49.24%), vocative adjuncts (21.96%), conjunctive adjuncts (18.93%), mood adjuncts (6.06%), continuity adjuncts (2.27%), polarity adjuncts (1.51%) but no comment adjunct in this extract. The tenor dimension in this extract is centered on Kaye, Mara and Vivian. Thus, the power between Mara and Kaye is not unequal due to the fact that they address each other by their first names. There is also equal power between Mara and Vivian, who have been both deceived by their “husbands”. The mutual use of vocative adjuncts to address each other justifies the equality of power between Mara and Kaye. The contact between Mara and Kaye is frequent since Mara works in the brothel where Kaye’s husband, Pee, is the landlord. But, the contact between Mara and Vivian is occasional, since Vivian has left Germany and she now lives in America. There is high affective involvement between Mara and Kaye, since Kaye is helping Mara to become autonomous. There is also high affective involvement between Mara and Vivian since both of them struggle for their happiness and autonomy. The interaction of this extract is casual in the sense that it occurs between close friends together with the presence of many minor or incomplete clauses.

In the second extract drawn from *The Housemaid* (1998), interactants have been interested in finding out the person responsible for the pregnancy of the housemaid Efia. In actual fact, Efia is a respectful village girl who has been sent to Tika in order to work as a maid. Her sudden pregnancy has flabbergasted not only her people but also her boss, Tika. In this extract, the feminist ideology defended by Darko can be understood by her plea for women’s empowerment and self-sufficiency. The women in this extract are victims of their own plot. In actual fact, these women (Efia’s people) have plotted an

evil plan. The role of Efia in this plan is to get pregnant because this can allow her to be part of Tika's family and become an heir. Darko calls upon the consciousness of women (village women in particular) so that they can fend for themselves and that it is only after hard work that they can hope for any reward. The end of this story has been tragic and from this it can be maintained that women should work hard.

The interpersonal strand of meaning studied in this extract shows at the level of mood analysis that the dominant speech functions have been statements (72.35%) and questions (9.74%). This means that interactants have mainly exchanged information. This can be justified by the fact the interactants are more resorted to the grammar of proposition to argue about the topic of their conversation. It is actually an argumentative conversation. Therefore, very few imperatives (4.06%) and modulated interrogatives (2.43%) have been used by interactants to make commands and offers. Tika's authority position over Efia leads her to use some imperatives to oblige the latter to reveal the truth. Apart from the narrator who has uttered 40.65% of the clauses, Grandmother 24.71%, Tika 12.19%, Teacher 11.38% and Efia's mother 9.75% are the interactants who have largely and almost dominated the conversation in terms of speech rate as compared to Efia (2.43%), the staggered and impregnated young girl.

The use of modality reveals that interactants have expressed judgments and attitudes about their utterances. They have expressed either probability and usuality (modalisation) or obligation and inclination (modulation). The combination of modalisation and modulation makes 20 uses of modality. It is of note that modalisation has covered 90% of the use of modality, whereas modulation has just occupied 10%. It is, therefore, worth mentioning that it is only the Efia's mother who has modulated in this extract. Efia's mother (5 times or 25%), Tika (5 times or 25%) and the Efia's grandmother (12 times or 66.66%) have modalised because of the equality of authority existing among them.

Concerning the use of adjuncts, we have globally obtained 100. These adjuncts have been used to complement additional information to the clauses used by interactants. And they have to do with experiential, interpersonal and textual complementary elements. In terms of the rates, circumstantial adjuncts are 46%, conjunctive adjuncts 36%, mood adjuncts 12%, vocative adjuncts 3%, polarity adjuncts and comment adjunct 1%. There are three vocative adjuncts, which denote the type of the interpersonal relationship existing among the interactants. This is to say that the use of vocatives shows how interactants are closely connected; it is a characteristic of friendly relationships where interactants are most of the time age mates, acquaintances or lovers.

The exploration of the tenor of discourse reveals that interactants have established and maintained interpersonal relationships characterised by unequal power between Efia's people and Tika. There is, however, equal power between Teacher and Tika. Between Efia alone and her people (Grandmother, mother and Efia's mother), there is unequal power since they are in position of authority over her (Efia). Additionally, there is occasional contact between the villagers (Grandmother and Efia's mother) and the city women (Tika, Teacher and Efia). As for the affective involvement, the sisterhood link has been expressed in relation to the misadventure of Efia in the city. This has led her people to make a trip to

the city. Solidarity and maternal love have been expressed in their prompt reaction on hearing about the Efiya's pregnancy. In short, there is high affective involvement between Efiya and her people. It is also similar to the link between Tika and Teacher. But between the two sides, there is low affective involvement. The language used in this extract is in keeping with the standard of Standard English, so the conversation has the style of a formal language.

Moving to extract three from *Faceless* (2003) in which co-workers have met to fulfill their daily task, Kabria, Dina, Vickie and Aggie have simply discussed the project on mentally ill pregnant women. The mentally ill and pregnant women are the first and foremost the responsibilities of men, who keep on damaging the life of weak women, and who are bound to support their cruelty. Through her feminist commitment, Darko's only aim is to discourage men and give a renewed face to women living in society where they are abused by men. The particularity of Darko in this novel is that she places women at the heart of events and actions to properly convey her striking message. When reading her writings, sensitive and respectful men recognizing the place of the feminine gender may possibly come to sense and also get involved in the struggle to offer women a respectable place in the society and consider them like an engine of social and economic development.

Actually, the focus point of the conversation has been the exchange of information, since the statistics show that declaratives reach a rate of 74.25%, interrogatives 4.95% and exclamative clauses 2.97%; while imperatives and modulated interrogatives respectively reach 0.99% and 4.95%. The speech rate is more or less balance among the young ladies since Kabria and Dina have each used 20.79% of the clauses. Vickie and Aggie have respectively used 11.88% and 5.94% of the clauses in this extract. This means that interactants have argued about what is or is not through the grammar of proposition. Their focus is not on giving or demanding goods or services. This emphasis on the exchange of information has influenced Darko's language through interactants (women), since they are involved in defending their own causes.

Moreover, the use of modality in this extract is the highest of the three extracts. Thus, we have 37 uses of modality expressing judgments and attitudes about utterances. The expression of judgments and attitudes related to probability and usuality is at top position with a rate of 91.89%, whereas the one related to obligation and inclination just occupies 8.10%. This means that interactants have more modalised than modulated. This is due to the fact none of them is in position of authority whereby she can use modality to express obligation or inclination about proposals. Kabria (35.29%) and Dina (32.35%) have more modalised compared with Vickie (11.76%) and Aggie (11.76%).

Dwelling upon the use of adjuncts, we have come up with the total of 104. The use of these adjuncts has been done to add some complementary elements to the clauses used by interactants. And they have to do with experiential information (circumstantial), interpersonal (mood, comment, polarity and vocative) and textual (conjunctive and continuity). In this respect, circumstantial adjuncts are 44.23%, mood adjuncts 25%, conjunctive adjuncts 20.19%, vocative adjuncts 7.69%, continuity adjuncts 1.92% and polarity adjuncts 0.96%. In relation to the interpersonal relationships among the young ladies of

this extract (Aggie, Vickie, Dina and Kabria), it can be inferred that there is equal power among the four young ladies because of the ease and mutual use of vocatives to address each other or one another. There is near absence of imperative clauses and very few uses of modulations (02). There is frequent contact between the fashion young ladies who are all co-workers, which means they meet at work every day. There is also affective involvement among the ladies due to the friendly relationship and good atmosphere established to regulate their rapports.

5. Conclusion

This paper has explored tenor and interpersonal meaning through a feminist approach in Amma Darko's *Beyond the Horizon* (1995), *The Housemaid* (1998) and *Faceless* (2003). The analysis of tenor of discourse exudes that the 3 extracts (respectively drawn from *Beyond the Horizon*, *The Housemaid* and *Faceless*) deal with women's treatment and condition, the easiness used by women to get what they want, and hard work, which eventually emerges as the only means whereby women can get satisfaction and personal achievement.

As such, one can say that Darko, through her literary work, is defending women social status which leads to the cycle of frustration-reaction to ensure women's emancipation and empowerment. In the three extracts under study, this is evidenced through the use of specific linguistic features such as "I was there to work for him" (*Beyond the Horizon*, p. 129), "...since as you know, we are too poor to take this burden upon ourselves" (*The Housemaid*, p. 78), "Kabria or another of her co-workers had had to play the investigative reporter" (*Faceless*, p. 38) and countless other cues.

References

- Amedeo, D. (1992). Intonation and Context: A Study on Some Aspects of the Discourse in Context and of his Intonative's Demonstrations. In *Language Arts and Disciplines*. Birmingham: University of Birmingham.
- Darko, A. (1995). *Beyond the Horizon*. London: Heinemann.
- Darko, A. (1998). *The Housemaid*. London: Heinemann.
- Darko, A. (2003). *Faceless*. Accra: Sub-Saharan Publishers.
- Eggs, S. (1994). *An Introduction to Systemic Functional Linguistics*. London: Pinter Publishers.
- Feminist Theory: Examining Branches of Feminism*. (2016). Retrieved October 31, 2016, from <http://www.amazonecastle.com/feminist/eco>
- Fontaine, L. (2013). *Analysing English Grammar: A Systemic Functional Introduction*. New York: Cambridge University Press.
- Fowler, R. (1986). *Linguistic Criticism* (1st ed.). London: University Press.
- Halliday, M. A. K. (1970). *A Course in Spoken English: Intonation*. Oxford: Oxford University Press.
- Halliday, M. A. K. (1985a). *An Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday, M. A. K. (2002). *On grammar*. London: Continuum.

- Hill, C. (1987). Leda and the Swan. Where Description Ends and Interpretation Begins. *The Penn Working Paper in Educational Linguistics*, 3(1), 1-3.
- Kurland, L. (2000). *Critical Reading versus Critical Thinking*. Oxford: Oxford University Press.
- Ngara, E. (1982). *Stylistic Criticism and the African Novel*. London: Heinemann.
- Pearce, R. (1977). The Application of Linguistic Theory to Literary Discourse. In *Language Arts and Disciplines*. Birmingham: University of Birmingham.
- Spencer, J. M., & Gregory, J. (1970). An approach to the study of style. In D. Freeman (Ed.), *Linguistics and Literary style*. New York: Holt, Rinehart and Winston.
- Traugott, E. C., & Pratt, M. L. (1980). Linguistics for Students of Literature. *American Educational Research Journal*, 39(1), 101-132.
- Vaishali, S. (2011). Language and Literature. Two Sides of the Same Coin: Let's Toss up Whose First. In J. C. Richards, & R. W. Schmidt (Eds.), *Language and Communication*. Oxford: Oxford University Press.

Appendix

Identification of Mood, Modality and Adjunct Types in Extract One from *Beyond the Horizon*

It is worth giving the keys I have used to distinguish the functional constituents in the clauses identification. The same keys have been used in the other two remaining extracts.

S = Subject, F = Finite, Fn = negative, Fms = Modalized, Fml = Modulated P = Predicator, Pml = Modulated Predicator, Pms = Modalized Predicator F/P = fused Finite and Predicator C = Complement, Ca = attributive Complement. A = Adjunct, Ac = Circumstantial, Am = mood, Ao = comment, Ap = polarity, Av = Vocative, Aj = conjunctive, At = continuity Wh = wh element, Wh/S, Wh/C, WhAc fused Wh element, mn = minor clause, Here is the actual mood type identification in extract one.

1 Mara (Av), Pee (S) is (F) still (Am) paying (P) money (C) into your husband's account (Ac), **2** you (S) know (F/P), **3** Kaye (S) told (F/P) me (C) one evening at the bar at Peepy (Ac), **4** when (WH/Ac) we (S) were (F) alone (Ca), **5** Let (P) him (C), **6** I (S) replied (F/P), **7** And (Aj) what (WH/C) will (Fms) you (S) do? **8** now (Ac) that (Aj) you (S) 've (F) got (P) your papers (C), **9** You (S) can (Fms) even (Am) travel (P) to Africa (Ac), **10** and (Aj) return (P) to Germany straight through Frankfurt (Ac), without any problems, because of your five-years visa (Ac)?" **11** I (S) know (F/P), Kaye (Ac), **12** I (S) replied (F/P), **13** She (S) looked at (F/P) me (C) quizzically (Ac), **14** and (Aj) said (F/P), **15** You (S) need (F) a new name (C), Mara (Av), **16** It (S) was (F) my turn (C) to be surprised (P), **17** Do (F) you (S) have (P) anything (C) against the name Mara (Ac)? **18** I (S) asked (F/P), **19** No (Ap) min, **20** It (S) is (F) a beautiful name (C), **21** she (S) said (F), **22** but (Aj) Mara (S) is (F) no more (Ca), **23** Where (WH/Ac) is (F) she (S)? **24** I (S) asked (F/P) ironically (Ac), **25** She (S) is (F) standing (P) before me (Ac), **26** answered (P) Kaye (S), but (Aj) she (S) isn't (Fn) the same (C) anymore (Ac), **27** You (S) are (F) no more you (C), Mara (Av), **28** You (S)'ve (F) changed (P), **29** No (Ap), Kaye (Av) min, **30** I (S) said

(F/P), **31** I' (S) m (F) still (Am) me (C), **32** I (S) have (F) just (Am) understood (P) the world (C) a bit better (Ca), **33** I (S) had (F) been waiting to get (P) Vivian's number (C) for a while now (Ac), **34** Eventually (Ac), I (S) got (F/P) Kaye (C) to call (P) Osey's home (Ac), **35** when (WH/Ac) I (S) knew (F/P), **36** he (S) would not (Fnms) be (Pms) there (Ac), **37** She (S) talked (F/P) to his German wife (Ac), pretending to be (P) an old friend of Vivian's (C), **38** who (WH/S) had (F) just (Am) arrived (P) in Berlin (Ac), **39** Osey's wife (S) gave (F/P) us (C) a Stuttgart number (C), **40** The woman (S) [[who (WH/S) answered (F/P) the phone (C)]] said (F/P), **41** we (S) could (Fms) leave (P) our number (C), **42** and (Aj) she (S) would (Fms) give (P) it (C) to Vivian next time (Ac), **43** she (S) turned up (F/P), **44** which (Aj) was not (Fn) very often (Ac), **45** Two weeks later (Ac), Vivian (S) called (F/P) me (C), **46** I (S) was (F) excited (Ca) and (Aj) high (Ca), **47** I (S) wanted (F) to know (P), **48** where (Ac) she (S) had (F) been (P), **49** and (Aj) how (WH/Ac) come (F/P), **50** no-one (S) knew (F/P) her contact number (C), **51** I (S) have (F) disappeared (P), Mara (Av), **52** she (S) said (F/P), **53** I (S) beg (F/P) your pardon (C)? **54** I (S) have (F) gone (P), **55** Where? (Ac) min, **56** What (WH/C) do (F) you (S) mean (P)? **57** From Osey (Ac), Mara (Av) min, **58** Far, far gone! Min, **59** Direction America (Ac) min, **60** Land of Yankees and steaks, here (Ac) I (S) come (F/P), **61** Take (P) me (C) whole (Ca), Lady Liberty (Av), **62** I (S) love (F/P) the sons of your womb (C)! **63** She (S) laughed (F/P) loudly (Ac), **64** Vivian (Av), are (F) you (S) feeling (P) alright (Ca)? **65** I (S) asked (F/P) genuinely (Ac) concerned (P), **66** Do (F) you (S) feel (P) alright (Ca)? **67** Of course min! **68** What (WH/C) do (F) you (S) think (P)? **69** I (S) am (F) okay (Ca), Mara (Av), **70** And (Aj) that (S) is (F) why (Ac), **71** I (S) butted (F/P) Osey (C) deep (Ca) in the arse (Ac), **72** Do (F) you (S) know (P)? **73** he (S) beats (F/P) me (C) with the pressing iron (Ac), **74** Why (Ac), Vivian (Av), Why (Ac) did (F) he (S) do (F) that (Ca)? **75** Because (Ac) I (S) went (F/P) shagging (P) with GI (Ac), **76** Soldier my love... min, **77** soldier my love... Min, **78** Take (P) me (C) in your arms (Ac)... **79** she (S) started (F/P) singing (P) tunelessly (Ac), **80** then (Ac) stopped (F/P) abruptly (Ac), **81** and (Aj) said (F/P), **82** Mara (Av), do (F) you (S) know (P) something (C)? **83** What? Min, **84** I (S) asked (F/P), **85** I (S) "m (S) in love (Am), Mara (Av)", **86** she (S) said (F/P), with a GI (Ac), **87** Who (WH/S) is (F) GI (C)? **88** I (S) asked (F/P), **89** Marvin (Av) min, **90** she (S) replied (F/P), **91** He (S) is (F) a GI (C), **92** What (WH/C) is (F) GI (S)? **93** I (S) asked (F/P), **94** Government Issue, Capital letters min, **95** American soldier (S) based (P) in Wiesbaden (Ac) min, **96** Soldier in love. Min, **97** Ah (At) Mara (Av), I (S) love (F/P) him (C) so much (Ca), **98** that (Aj) I (S) bought (F/P) him (Ca) a gold chain (C), **99** And (Aj) then (Ac) kicked (P) Osey (C) in the arse (Ac), **100** With Marvin's soldier boots (Ac)? Min, **101** We both (S) laughed (F/P), **102** But (Aj) why (Ac) did (F) you (S) want to talk to (P) me (Ac), Mara (Av)? **103** Vivian (S) suddenly (Ac) asked (F/P), **104** I (S) remained (F/P) silent (Ca), **105** Mara (Av), are (F) you (S) there (Ac)? **106** I (S) decided to be (F/P) straightforward (Ca), **107** I (S) want (F) you (C) to tell (P) me (C) what (C), **108** you (S) know (F/P) about Comfort (Ac), Vivian (Av), **109** There (S) was (F) a long silence (C), **110** Then (Ac) she (S) said (F/P), **111** Oh (At) my God (Av), Mara (Av), *so* (Aj) you (S)'ve (F) found out (P)? **112** I (S) have (F), **113** Oh (At) my God (Av)! min, **114** she (S) muttered (F/P) again (Ac), **115** Did (F) you (S) know (F/P) it (C) all along (Ac)? **116** From

the time (Ac) I (S) came (F/P), **117** I (S) asked (F/P) her (C), **118** I (S) did (F), she (S) admitted (F/P), **119** And (Aj) you (S) put on (F/P) all that show (C)? **120** Convincing (P) me (C) to be (P) tolerant (Ca) and (Aj) do (F/P), **121** what (C) you (S) were (F) telling (P) me (C)? **122** You (S) were (F) green (Ca) then (Ac), Mara (Av), **123** Totally (Ac) green (Ca) min, **124** And (Aj) I (S) was (F) also (Am) in love with Osey (Ac) then (Ac), **125** And (Aj) I (S) did (F/P) what (C), **126** Osey (S) ordered (F/P) me (C) to do (P), **127** I (S) was (F) his property (Ca) then (Ac), Mara (Av), **128** I (S) loved (F/P) him (Ca), Mara (Av), **129** I (S) really (Am) did (F), **130** Her voice (S) trailed off (F/P), **131** What (S)'s (F) wrong (Ca), Vivian (Av)? **132** I (S) shouted (F/P), **133** I (S)'m not (Fn) blaming (P) you (C)! Excl, **134** I (S) just (Am) need (F) information (C), **135** It (S)'s not (Fn) you (C), Mara (Av), **136** she (S) sniffed (F/P), **137** Another long silence min, **138** Then (Ac), suddenly (Ac), You (S) know (F/P) what (C), Mara (Av)? **139** Ingrid (S) is (F) pregnant (Ca), **140** Who (WH/S) is (F) Ingrid (C)? **141** I (S) asked (F/P), **142** Osey's wife min, **143** His German wife. Min, **144** Can (Fms) you (S) understand (P) that (C), Mara (Av), **145** I (S) am (F) his first wife (C), **146** He (S) didn't (Fn) make (P) a child (C) with me (Ac), **147** but (Aj) went (F/P), **148** and (Aj) made (F/P) a baby (C) with Ingrid (Ac), **149** Can (Fms) you (S) understand (Pms) that (C)? **150** I (S) was (F) telling (P) him (C), **151** we (S) must (Fml) make (Pml) a child (C), Osey (Ac), **152** we (S) must (Fml) make (Pml) a child (C), **153** and (Aj) send (F/P) it (C) home (Ac), **154** And (Aj) what (C) did (F) he (S) tell (P) me (C)? **155** Wait (P)! **156** Always (Am), wait (P), wait (P), wait (P), **157** And (Aj) before (Ac) I (S) knew (F/P), **158** what (C) was (F) happening (P), **159** Ingrid (S) was (F) pregnant (Ca).

Identification of Mood, Modality and Adjunct Types from *The Housemaid*

1 Both Tika and teacher (S) were (F) taken (P) completely by surprise (Ac), **2** This (S) was not (Fn), **3** what (WH/C) they (S) had (F) been expecting to happen (P), **4**...which (WH/S) could (Fms) only (Am) mean (P) that (Aj), **5** in spite of (Aj) our pleas (C) you (S) intend (F/P) to dispatch (P) Efia (C) back to us (Ac), **6** A rather unfortunate development... (mn), **7** Tika (S) winced (F/P), **8**...because (Aj) it (S) left (F/P) us (C) with no choice (Ac), **9** but (Aj) to press (P) Efia (C) and (Aj) find out (F/P) who (WH/S) was (F) responsible for the pregnancy (Ac)... **10** And (Aj) you (S) did (F/P)? **11** Teacher (S) butted in (F/P) anxiously (Ac), **12** She (S) was (F) ignored (P), **13** ...since as (Aj) you (S) know (F/P), **14** we (S) are (F) too (Am) poor (Ca) to take (P) this burden (C) upon ourselves (Ac), **15** So? (Aj), **16** Tika (S) snapped (F/P), getting (P) even (Am) more irritated (Ca), **17** Efia's mother (S) took over (F/P), **18** When (WH/Ac) we (S) set off (F/P) this morning (Ac), **19** we (S) thought (F/P) (Decl), **20** we (S) would (Fms) come (P), **21** and (Aj) meet (P) you (C), **22** so that (Aj) we (S) could (Fms) drill (P) Efia (C), **23** As (Aj) it (S) is (F), **24** we (S) had to (Fml) do (P) it (C) and (Aj), **25** thank God (Am), we (S) got (F/P) results (C). **26** Tika (S) should (Fml) have (P) relief (C), **27** but (Aj) the look on the old lady's face (S) warned (F/P) her (C) not to (P), **28** She (S) had (F) a hunch (C), **29** that (Aj) something bad (S) was (F) coming (P), **30** She (S) began (F/P) to fidget (P), **31** Teacher (S), realizing (P) that (Aj) Tika (S) was not (Fn) going to say (P) anything (C), **32** spoke (F/P) for her (Ac), **33** 'It (S)'s (F) fine (Ca) then (Ac), **34** isn't (Fn) it (S)? **35** That (Aj) you (S) know (F/P), **36** who (WH/S) did (F/P) it (C)? **37** It (S)'s

(F) what (C), **38** we all (S) wanted (F/P), or (Aj)? **39** But (Aj) the old lady (S) replied brusquely (Ac), **40** *I don't* think (Am) it (S)'s (F) all that (Am) fine (Ca), **41** stressing (P) the *don't* (C) (mn), **42** Tika and teacher (S) exchanged (F/P) worried looks (C), **43** The man responsible (S), the old lady (S) proceeded (F/P) coldly (Ac), **44** is (F) one of your friends (C), **45** Madam Tika (S) worried (F/P), **46** And (Aj) Tika's mouth (S) fell (F/P) open (C), **47** Me? (mn), **48** she (S) howled (F/P), **49** And (Aj) she (S) instantly (Ac) began (F/P) itch (P), **50** I (S)'m (F) afraid (Ca) so (Am), **51** the old lady (S) answered (F/P) coldly (Ac), **52** Then (Aj) she (S) turned (F/P) to Efia's mother (Ac), **53** and (Aj) said (F/P), **54** Tell (P) her (C), **55** what (WH/C) Efia (S) said (F/P), **56** The mother (S) cleared (F/P) her throat (C) nervously (Ac), **57** She (S) said (F/P), **58** he (S) was (F) one of those business partners of yours (C), **59** who (WH/S), whenever (Ac) he (S) came by (F/P), **60** would (Fms) disappear (P) with you (Ac) behind the locked door of your bedroom for discussions (Ac), **61** A confused teacher (S) began (F/P) to mutter (P) some gibberish (C), **62** but (Aj) Tika (S) remained (F/P) unnaturally (Ao) calm (Ca), **63** She (S) said (F/P), **64** the man (C) showed up (F/P) here (Ac) one day (Am) to look for (P) you, **65** but (Aj) you (S) were away (F/P) on one of your trips (Ac), **66** the old lady (S) resumed (F/P), **67** But (Aj) he (S) apparently (Am) came (F/P) well prepared (Ca)... **68** For what (Ac)? (mn), **69** Tika (S) asked (F/P) sharply (Ac), **70** The old lady (S) chuckled (F/P) triumphantly (Ac), **71** Did (F) you (S) come (P) here (Ac) for a confrontation (Ac)? **72** Teacher (S) demanded (F/P), **73** Of course not (Am) (mn), **74** How (WH/Ac) would (Fms) we (S) dare to come (P)? **75** and (Aj) challenge (P) you (C) in your own home (Ac), **76** But (Aj) according to my grandchild (Ac), the poor man (F) very disappointed (Ca) by your absence (Ac), and (Aj) too (Am) aroused (Ca) to go back (P) unsatisfied (Ca), vented (F/P) his frustration (C) on her (Ac), **77** She (S) said (F/P), **78** it (S) happened (F/P) so fast (Ca), **79** she (S) didn't (Fn) even (Am) have (P) time (Ca) to think about screaming (P) for help (Ac), **80** And (Aj) the result (S) is (F), **81** what (WH/C) we (S) have (F/P) now (Ac), **82** So (Aj) (mn), **83** 'Efia (Av)!' (mn), **84** Tika (S) yelled (F/P), charged up (F/P), **85** Madam (Av) (mn), **86** Efia (S) responded (F/P), suddenly (Ac) a little scared (Ca), **87** and (Aj) entered (F/P) the room (P) timidly (Ac), **88** What (WH/C) did (F) you (S) tell (P) your people (C)? **89** Tika (S) snapped (F/P), **90** Silence. (mn), **91** Did (F) you (S) make (P) all those allegations (C)? **92** Teacher (S) howled (F/P), **93** Can't (Fnms) you (S) talk (P)? **94** The old lady (S) bawled (F/P), **95** Efia (S) began (F/P) to stutter (P), **96** Tika (S) grew (F/P) suspicious (Ca), **97** Efia (Av) (mn), **98** coaxingly (Ac) (mn), **99** look at (P) me (Ca), **100** What (WH/C) was (F) it (S)? **101** you (S) told (F) your mother and grandmother (C). **102** Don't (F) be (P) afraid (Ca). **103** Say (P) it (C). **104** Tell (P) me (C), **105** It ... it ... (S) was (F) Mr ... er ... Nsorhwe (C), **106** A flustered and overwrought Tika (S) screamed (F/P), **107** Nsorhwe (S) made (F/P) you (C) pregnant (Ca)? **108** You (S) re (F) sure (Ca)? **109** it (S) was (F) Nsorhwe (C)? **110** Yes (Ap)...yes (Ap). (mn), **111** And (Aj) to the astonishment of everyone (Ac), Teacher (S) included (F/P), **112** Tika (S) roared (F/P) with frenzied laughter (Ac), **113** Shock effect, Teacher (mn), **114** She (S) is (F) going (P) berserk (Ca), **115** and (Aj) aloud (Ac), can (F) I (S) talk (P) to you alone (Ac)? **116** And (Aj) waiting (P) for Tika (Ac) to reply (P), she (S) dragged (F/P) her (C) into the bedroom (Ac), **117** Efia's mother (F), alarmed (F/P) by Tika's

reaction (Ac), asked (F/P) the old lady (C), **118** if (Aj) she (S) thought (F/P), **119** Tika (S) was (F) going (P) crazy (Ca) over the accusation (Ac), **120** But (Aj) the grand-mother (S) was (F) thinking (P) along different lines (Ac), **121** Was (F) that (S) what (C)? **122** Her crazy laughter (S) conveyed (F/P) to you (Ac)? **123** She (S) asked (F/P) her daughter (C) pensively (Ac).

Identification of Mood, Modality and Adjunct Types from Faceless

1 Kabria's job (S) entailed (F/P) sometimes (Am) going out (P) into the field (Ac) to research (P), **2** and (Aj) she (S) went (F/P) to talk (P) to people for information and verification (Ac), **3** But (Aj) mostly (Am), she (S) sat (F/P) behind her working table (Ac) to sift (P) and (Aj) sort out (P) and (Aj) write (P) reports (C) for their documentation center (Ac), **4** which (WH/S) Dina (S) fondly (Ac) referred to (F/P) as (Ac): The Alternative Library (C), **5** Every social, gender and child issue (S) was (F) of interest to MUTE (Ac), **6** Their sources (S) were (F) newspapers, magazines, radio, television, hearsay, gossip, telephone calls and observation (C), **7** On a few occasions (Ac), Kabria or another of her co-workers (S) had had to (Fml) play (P) the investigative reporter (C), **8** Dina (S) breezed out (F/P) of her office with a frown (Ac) on hearing Kabria's voice (Ac), **9** Dina (mn), **10** Hello (mn), **11** Good morning! (mn), **12** Kabria (S) greeted (F/P) her boss (C) cheerfully (Ac), **13** Dina (S) did not (Fn) respond (P), **14** She (S) took (F/P) a sullen look (C) at her wrist watch (Ac) and (Aj) then at Kabria (Ac), **15** Message (S) hit (F/P) Kabria (C) loud (Ca) and (Aj) clear (F/P), **16** She (S) jumped (F/P) to her defense (Ac), **17** It (S) was (F) Creamy (C), Dina (Av), **18** It (S) went off (F/P) right of the children's school (Ac), **19** Can (Fms) you (S) believe (F) that (C)? **20** Dina's frown (S) cleared (F/P), **21** If (Aj) Creamy (S) could (Fms) talk (P), **22** it (S) would (Fms) always (Am) be fighting (P) you (C), **23** She (S) hurled back (F/P), **24** you (S) push (F/P) everything (C) down its throat (Ac), **25** That (S) is (F) because of (Aj) the many problems (C), **26** it (S) also (Am) coughs up (F/P) for me (Ac) in spite of (Aj) my loyalty and absolute faithfulness (C) to it (Ac), **27** Vickie, a co-worker, (S) chuckled (F/P), **28** Kabria (Av), we all (S) know (F/P) you (C) too well (Am), **29** Even if (Am) you (S) go (F/P), **30** and (Aj) knock down (F/P) some groundnut seller's ware (C) at Makola Square (Ac), **31** you (S) would (Fms) find to put (P) blame (C) on Creamy (Ac), **32** They all (S) began (F/P) to laugh (P), **33** Then (Ac) Dina (S) cut in (F/P), **34** and (Aj) said (F/P), **35** I (S) have (F/P) a couple of meetings (C) to attend (P) this morning (Ac), **36** We (S) might (Fms) be getting (P) some support (C) for the project on mentally ill pregnant women (Ac), **37** One of the TV stations (S) is (F) even (Am) warming up (P) to the idea of a documentary film (Ac), **38** if (Aj) we (S) come up with (F/P) a good report (C), **39** Thank God! (mn), **40** Kabria (S) exclaimed (F/P), **41** If only (Am) we (S) could (Fms) get hold of (P) one such perverse men (C), **42** who (WH/S) sleeps with (S/P) them (C), **43** Aggie, the last of the foursome (S), lamented (F/P), **44** I think (Am) we (S) should (Fml) use (F) the mentally ill pregnant woman (C) near the vulcaniser at the lagoon as our case study (Ac), **45** Kabria (S) suggested (F/P), **46** I (S) think (F/P) so too (Am), **47** Vickie (S) agreed (F/P), **48** the vulcaniser (S) seemed (F/P) to know (P) a lot (C), **49** He (S) said (F/P) many of area's (Ac), **50** wee smokers (S) take turns (F/P) with her (Ac), **51** when (WH/Aj) they (S) are (F) *high* (Ca), **52** That (S) definitely (Am) is worth (F) considering (P), **53** Dina (S) observed (F/P), **54** And (Aj)

turned (F/P) towards her office (Ac), **55** Oh (At) Dina (Av) (mn), **56** Aggie (S) called (F/P), **57** that aluminum factory manager (Av), will (Fms) you (S) be seeing (P) him (C) too (Am)? **58** Yes (Ap) (mn), **59** Why (Ac)? (mn), **60** Aggie (S) winked (F/P), **61** and (Aj) giggled (F/P), **62** I (S) hear (F/P), **63** he (S) is (F) *veeeery* good looking (Ca), **64** Dina (S) glared back (F/P) playfully (Ac), **65** and (Aj) retorted (F/P), **66** And (Aj) *veeeery* married (mn), **67** Didn't (Fn) you (S) hear (P) that one (C) too (Am)? **68** They all (S) laughed (F/P) again (Ac), **69** And (Aj) Aggie (Av) (mn), **70** Dina (S) went on (F/P), **71** Vickie (S) is (F) the only one (C) among us here (Ac), **72** who (WH/S) is (F) yet (Ac) to taste (P) marriage (C), **73** Think (P) more of her in your match-making fantasies (Ac), **74** will (Fms) you (S)? **75** Me? (mn), **76** Vickie (S) howled (F/P), **77** Me who (S) is (F) sworn (P) to celibacy (Ac)? **78** Of course (Am) (mn), **79** Kabria (S) shrieked (F/P), **80** just as (Am) I (S) too (Am) am (F) also (Am) an Eskimo princess (C), **81** And (Aj) while (WH/Ac) the others (S) still (Am) laughed (F/P), added (P), **82** Can (Fms) you (S) believe (P) that (C)? **83** a supposedly (Am) blind woman (S) begging (P) by the roadside (Ac) just (Am) insulted (F/P) me (C) to go away (P) with my blazing red lips (Ac), **84** She (S) saw (F/P) your lipstick (C)? **85** Vickie (S) yelled (F/P), **86** Instant healing (C), I (S) tell (F/P) you (C)! **87** Kabria (S) quipped (F/P), **88** The office (S) shook (F/P) with more laughter (Ac), **89** Dina (S) emerged (F/P) shortly from her office en route to her meetings (Ac), **90** Will (Fms) you (S) go (P) to the Agboglbooshie market (Ac) today (Am)? **91** I (S) need (F/P) some things (C), **92** She (S) asked (F/P) Kabria (C), **93** Oh (At) boss (Av), Kabria (S) teased (F/P), **94** considering (P) the time (C) I (S) reported (F/P) for work (Ac) today (Am), **95** even if (Am) I (S) wasn't (Fn) intending to go (P), **96** I (S) would (Fms) have to (P), just (Am) for you (Ac), **97** Wouldn't (Fms) I (S)? **98** Don't (Fn) sweet talk (P) me (C)! **99** Dina (S) laughed (F/P), **100** Do (F) I (S) look (P) that much (Am) like Adade for you (Ac) to mistake (P) me (C) for him (Ac)? **101** and (Aj) gave (F/P) her market list (C) and (Aj) some money (C) to Kabria (Ac).