

**A SYSTEMIC FUNCTIONAL ANALYSIS OF ENGLISH MOOD
SYSTEM IN SELECTED DRAMATIC TEXTS**

BY

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NIGERIA**

SEPTEMBER, 2015

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MA/ARTS/227/2011-2012

**A DISSERTATION SUBMITTED TO THE SCHOOL OF
POSTGRADUATE STUDIES AHMADU BELLO UNIVERSITY, ZARIA**

**IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
AWARD OF**

A MASTER OF ARTS DEGREE IN ENGLISH LANGUAGE

DEPARTMENT OF ENGLISH AND LITERARY STUDIES,

AHMADU BELLO UNIVERSITY, ZARIA,

NIGERIA

SEPTEMBER, 2015

DECLARATION

I hereby declare that this work has been written by me and that it is a record of my research efforts. It has not been presented in any previous application for a higher degree. All sources of information are duly acknowledged by means of references.

.....

Name of the students

.....

Signature

Date

CERTIFICATION

This dissertation titled *A Systemic Functional Analysis of English Mood System in Selected Dramatic Texts* submitted by Bankole, Idowu John meets the regulations governing the award of Master of Arts of Ahmadu Bello University, Zaria and is approved for its contributions to knowledge and literary presentation.

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DEDICATION

I dedicate this work to my parents, Mr and Mrs J. B. Oluyemi.

ACKNOWLEDGEMENTS

First of all, I would like to acknowledge the Author and Giver of life, the Almighty God without Whom I cannot exist. He is the One Who helps me in all my endeavours.

Shelter, one of the basic needs of humankind, was provided to me without payment by Prof. A. A. Joshua while undergoing this research. The financial supports from both Dr (Mrs) F. A. Frank-Akale and Prof A. A. Joshua also contributed to the success of this work. I acknowledge my supervisor, Dr (Mrs) F. A. Frank-Akale, who made several and speedy corrections to make this work what it is. Your contribution cannot be quantified, more grace be multiplied. I also appreciate Dr Ahmad Abdullahi for his contributions to make the work a success; thank you, sir.

All my lecturers: Late Prof. J. S. Aliyu, Prof. T. Gani-Ikilama, Prof. T. Y. Surakat, Prof. G. S. Ibileye, Prof. Dili Ofuokwu, Dr (Mrs) F. A. Frank-Akale, Dr Ahmad Abdullahi, Dr S. O. Abaya, Late Dr Agnes Enesi; I appreciate your efforts during and after the coursework; you have been sources of encouragement and inspiration to me. My appreciation also goes to the following people: Dr A.A. Liman, Dr Jonah Amodu, Dr I. Saminu, Dr S. Y. Sadiq, Mallam Isa, Mr Ode Ekpeme, Mrs J. Agofure, Mrs Zulfa'a, Mr Hamza, Hajia H. Sanni Haruna, Mrs Chom, Mrs Onichabor and Hajia H. Safiyanu for their friendliness and encouragement. I cannot undermine a good foundation received in Systemic Functional Grammar from Dr J. O. Ojo at the undergraduate level.

My classmates, comrades and 2011/2012 M.A. English Language students, who are too many for me to mention by name, I appreciate you for teaching me how to be a patient leader in the course of being the class representative. I learnt quite a lot from each of you; all of you have proved to be wonderful friends. Thank you all. However, on a sad note, I cannot but mention my colleague, Amos Dogo, 'You-Have-Done-A-Good-Job,' whose brief life was full of humour and hard work. God grant his gentle soul perfect rest.

My countless thanks also go to the brethren in Postgraduate Fellowship & Place of Refuge, the family of Pastor Akin Onitolo for their prayers and encouragements in making this work a reality. I also thank God who made me a friend to the families of Rev. Clifford Ochui, Pastor Durojaye, Dr Emma, Mr. Agiras, Bro. Yoni Apeji, and Bro. Bale Steve. The families made me feel at home during my studies in Zaria. God bless them all.

I also use this opportunity to appreciate my parents, Mr & Mrs Oluyemi, for their support. Their calls and discussions with me often reminded me that I had to put more effort and complete the work on time. I would like to say thank you for the financial support received from Uncle Tunde Oluyemi. I acknowledge all my siblings (Kehinde, Idowu Jr., Idowu Sr., Tala, Yemisi, and Dupe) for their diverse supports in the course of this work.

ABSTRACT

The research is titled: *A Systemic Functional Analysis of English Mood System in Selected Dramatic Texts*. The study seeks to investigate the extent to which Shaw's and Osofisan's choices and the structures of the elements of mood system in their texts, *Arms and the Man* and *Women of Owu* affect their abilities to express the interpersonal meanings they set out to convey. The work specifically sets out to analyse the structures of mood system in independent clauses equivalent to simple sentences, identify their types, and indicate whether there is a substantial difference in the ways Shaw, a playwright from Ireland where English language is generally used as the first language and Osofisan, a playwright from Nigeria where English is used as the second language have structured the mood system. The theoretical framework adopted for the work is Systemic Functional Grammar. The research uses stratified random sampling for the data collection, and Ojo's (2011) model as the analytical procedure. To complement Ojo (2011) Halliday and Matthessen's (2014), mood block is used. This is necessary so as to pinpoint the elements of clause, which are part of the mood structure and the ones which are residue. The outcome of analysis shows that there is no major difference in the ways the first user of English language and the proficient user of English as the second language have structured the mood system. The study also finds that the playwrights use indicative mood more than imperative mood and that there is no difference between optative mood and volitive mood. Another finding of the study is that mood tag is not a further choice in interrogative mood; and that **wish** is another function mood conveys.

TABLE OF CONTENTS

DECLARATION	i
CERTIFICATION	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS.....	iv
TABLE OF CONTENTS.....	vi
ABSTRACT.....	vii
CHAPTER ONE.....	1
INTRODUCTION.....	1
1.0 Background to the Study.....	1
1.2 Statement of the Research Problem.....	5
1.3 Research Questions.....	6
1.4 Aim and Objectives of the Study.....	7
1.5 Significance of the Study.....	7
1.6 Scope and Delimitation.....	8
CHAPTER TWO.....	9
LITERATURE REVIEW	9
2.0 Introduction.....	9
2.1 Language and Drama.....	9
2.2 The Concepts of Clause and Sentence.....	13
2.3 Clause and Text.....	16
2.4 Grammar and Syntax.....	18
2.5 The Concepts of Mood and Modality.....	21
2.5.1 Structure of the Mood.....	23
2.5.2 F Element.....	24

2.5.3 S Element.....	25
2.6 Approaches to Syntactic Analysis.....	25
2.6.1 Traditional Grammar.....	25
2.6.2 Structural Grammar.....	27
2.6.3 Transformational Generative Grammar.....	29
2.6.4 Systemic Functional Analysis.....	30
2.6.4.1 Metafunction.....	31
2.6.4.1.1 Ideational Metafunction.....	32
2.6.4.1.2 Interpersonal Metafunction.....	33
2.6.4.1.3 Textual Metafunction.....	33
2.7 Approaches in Systemic Functional Analysis.....	35
2.8 Authorial Review.....	38
2.9 Theoretical Framework.....	40
CHAPTER THREE.....	42
METHODOLOGY.....	42
Introduction	42
3.1 Sources of Data Collection.....	42
3.2 Method of Data Collection.....	42
3.3 Analytical Procedure.....	43
CHAPTER FOUR.....	45

PRESENTATION AND ANALYSIS OF DATA.....	45
4.0 Introduction	45
4.1 Presentation of Data.....	45
4.2 Data Analysis.....	45
4.2.1 Identification of Independent Clauses in Women of Owu & Arms and the Man.....	46
4.2.2 Analysis Mood System in the Selected Texts	47
4.2.2.1 Analysis of Indicative Mood System in Arms and the Man.....	48
4.2.2.2 Analysis of Imperative Mood System in Arms and the Man.....	51
4.2.2.3 Analysis of Indicative Mood System in Women of Owu.....	55
4.2.2.4 Analysis of Imperative Mood System in Women of Owu	59
4.3 Discussion.....	62
4.4 Research Findings	63
CHAPTER FIVE.....	64
5.0 SUMMARY AND CONCLUSION.....	65
5.1 Summary.....	65
5.2 Conclusion	65
5.3 Recommendations.....	66
5.4 Contributions to Knowledge.....	66
REFERENCES	68
APPENDIX I.....	72
APPENDIX II.....	95
APPENDIX III.....	97
APPENDIX VI.....	109

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The central object of study in linguistics is language which is a term that covers several rather different concepts that need to be carefully distinguished. The word 'language' can be described from different points of view, which suggests that there are many definitions attached to it. In fact, Syal and Jindal (2008) say "Everybody knows the answer to the question 'What is language?' but nobody has so far been able to come out with any standard definitions that fully explains the term **language**"

Language is a network of systems that convey meaning. The basic meaning is in an independent clause and each clause has three strands of meaning. These three strands of meaning are ideational, interpersonal and textual (Dawning & Locke, 2006). In this work, the researcher focuses on the interpersonal meaning of language, which deals with exchange between interlocutors. It is assumed that when somebody speaks, he assigns a role to another interlocutor in a dialogue, and the role can be that either of a giver or a receiver of information (cf. Dawning & Locke, 2006). This depends largely on what the speaker intends to do with his/her proposition. The grammatical aspect that determines a particular proposition is Mood.

'Mood' and 'modality' are separate components of grammar, but they are related in origin and to some extent in meaning. 'Mood', as used in grammar, is also derived from 'mode', but at some stage the vowel changed by association with the completely different word 'mood', meaning a state of mind (e.g. a good/bad mood). Mood, from the perspective of Systemic Functional Grammar, is a grammatical entity that conveys the interpersonal meaning of language at the clausal unit of language. Elements of independent clause that constitute the

structure of mood are verb (finite) and subject. Having this in mind, the researcher attempts to investigate how moods have been structured in Shaw's *Arms and the Man* and Osofisan's *Women of Owu* having collected all the independent clauses which are equivalent to simple sentences in the two texts. The stylish placement of subjects and verbs in the structures of clauses by the playwrights is assumed by the researcher as a problem that could lead the readers astray from understanding the interpersonal meaning the texts convey because subject and verb are fundamental elements of Mood system that conveys the interpersonal function of language.

Mood system does not constitute just a word but the arrangement of words (syntax) that is, the subject and verb in a particular way to indicate whether the writer/speaker is making a proposition or proposal. Proposition denotes a clause that the writer/speaker makes in order to give information or request it while proposal is made by the writer/speaker to demand an action in the listener. The English Mood System which this research focuses on has been studied by some grammarians such as Muir (1972), Berry (1975), Afolayan (1977), Young (1980), Halliday (1985/1994), Eggins (1994/2004), Osisanwo (1999), Halliday & Mathiessen (2004), Halliday & Mathiessen (2014), Downing & Locke (2006), Osisanwo (2006), Ojo (2006), Ojo (2011). They all agree that grammatical mood is not just an alternative word for modality but a grammatical system that has its own structure, and this structure is not embedded only in verbs as it has been captured in Traditional Grammar. They see the subject and verb as elements of clause that realise the structure of mood.

The grammarians of all ages have pictured mood from one angle or the other right from the era of Traditional Grammar to Modern Grammar. The most current view is that mood is a system operating at clausal unit not just a verb or a sentence. MOOD is a structure at the clausal unit that realises interpersonal function of language, and the elements of MOOD are

Finite and Subject (cf Halliday & Mathiessen, 2014). This means there is a special way these elements of mood can be structured such that the reader of a text will be helped to understand the text. For example, in the Osofisan's *Women of Owu*- "*He's a butcher now!*" the mood's elements are 'He' and 's' in *He's a butcher now!* 'He' is the subject while 's' is the verb. The structure in which the subject comes before the verb in a clause is a proposition that does not demand but gives information; otherwise, it demands information from other participants in the speech event.

The word "system" has been variously used in connection to language. For instance, language is a system of communication, 'language is a social system of symbolization, and language is a system of arbitrary sounds used for human communication among others (Saminu, 2014). What then is system within the context of linguistics? According to de Saussure (1916) cited in Nesbitt (2004) there is a clear distinction between 'langue' and 'parole'. Langue is the understanding of the system that speakers use to produce and understand speech while 'parole' refers to the actual utterances produced by a speaker. From this distinction, it could be asserted that language only exists as a shared social phenomenon. De Saussure (Ibid) asserts that the signs in the language system are related to each other in two different ways: paradigmatic and syntagmatic. By paradigmatic, De Saussure refers to the similarities and contrasts between linguistic signs which allow for formal choices, while syntagmatic relationship refers to the grammatical rules that combine them in larger structures of phrases, clauses, and sentences. System in this sense consists of **semantics** which is a resource for making meaning. **Lexico-grammar** is the resource for turning those meaning into wordings (Syntax, in the sense of system, is a subsystem of Lexico-grammar; that is, the resource for turning meaning into wordings at the level of phrase and clause.) and

phonology, a resource for turning those wordings into sounding (Halliday & Matthessen, 2014).

The point of origin into the system network is the clause. Halliday (2005: xv) states, “It was clear to me already, when I taught my first Chinese class on 13 May 1945, that the clause was the centre of action in the grammar”. It was “the place, or the locus, where fundamental choices of meaning were made” (Halliday, *Ibid.*). The clause as the most basic lexicogrammatical unit creates and gives meaning to the text of which it is a constituent. But there is more to this relationship than constituency alone. Not only is the clause a constituent of the text, it is also the actualization of the text, inheriting properties from the text-as-model which is itself realized in relation to the context of situation. Clauses, like other semiotic units, may be said to “obey the Gestalt principle of having overall properties transcending the mere sum of their parts, and functioning in their contexts as integrated wholes” (Garvin 1985: 57). Clauses create text, explains (Halliday, 2005: xv), because a clause “has itself evolved by analogy with the text as model, and can thus represent the meanings of a text in a rich variety of different ways.”

The difference between a text and a clause is that a text is a semantic entity, that is, a construct of meaning, whereas a clause which is the specific unit of analysis in this study is a lexico-grammatical entity, a construct of wording. A text is an intersubjective event, in which speaker and listener exchange meaning in a context of situation. The term ‘text’ refers to any instance of language, in any medium, that makes sense to someone who knows the language (cf. Halliday & Hasan, 1976; Halliday & Matthiessen, 2004:1). This means we can have a spoken text or written one.

A dramatic text such as the selected texts for this research is a written form of literature meant for performance. ‘Drama is the form of composition designed for performance in the

theatre, in which actors take the roles of characters, perform the indicated actions and utter the written dialogue' (Abrams&Harpham, 2009). It is a genre of literature that usually depicts the ways people of different characters relate in the real world. The two texts were selected because they belong to the same genre of literature, and they also belong to different spaces and times. In 1894, *Arms and the Man* was written by Shaw who was born 26th July, 1856. Shaw was an Irish-born British dramatist, literary critic, and novelist at the time Ireland was strongly under the influence of Great Britain. Currently in Ireland, Irish (Gaelic) is spoken mainly in areas along the western seaboard (cf. Microsoft Encarta, 2009). English is the language generally used in Ireland. This means that virtually all Irish have English as their L1 though Irish never ceased to exert a strong influence on Irish consciousness. Both Irish and English are official languages. Meanwhile, Osofisan was born in the south-west of Nigeria where Yoruba is L1 and English L2 to the erudite. In Nigeria, English is both official and second language but it has not reached such ascendancy as it is in Ireland where 'English is universally spoken' (cf. Encyclopædia Britannica, 2014). Hence, the researcher selected dramatic texts from the playwright (Bernard Shaw) who was born in Dublin, Ireland where almost everyone has English as their first language and an L2 user of English (Femi Osofisan) to investigate their choices of the structures of English Mood System.

1.2 Statement of the Research Problem

There are three strands of meaning that form the basis of a functional interpretation of grammar: the representational, the interpersonal and the textual (Halliday & Matthiessen, 2014). Each of these strands is encoded in the clause (or simple sentence) while the mood system interprets the interpersonal function of language. Having this in mind, the researcher was motivated to analyse the syntax of English Mood system in a dramatic context. The researcher selected Femi Osofisan's *Women of Owu* and Bernard Shaw's *Arm and the Man*

for the purpose. The concern of the study centres on how to match form to function and meaning in each of the texts in order to investigate the mood structures used by Shaw and Osofisan.

The observation by the researcher is that moods in independent clauses may have the same structure yet construe different interpersonal meanings. For example, ‘Your curiosity, you mean.’ in *Arms and the Man* and ‘My former city, you mean?’ in *Women of Owu* are parallel in structure but dissimilar in interpersonal meaning. The stylish placement of subjects and verbs in the structures of clauses by the playwrights which the researcher assumes could hinder the readers’ understanding of the interpersonal meaning the texts convey is what this research seeks to investigate. ‘Quite the wisest thing you can do, my love’ in *Arms and the Man* is a typical example of such placement. The study seeks to investigate the extent to which Shaw’s and Osofisan’s choices and their structures of the elements of mood system affect their abilities to express the interpersonal meaning they set out to convey.

1.3 Research Questions

This study therefore seeks to find answers to the following questions:

- i. How are the moods structured in the independent clauses to convey interpersonal meaning in Bernard Shaw’s *Arms and the Man* and Femi Osofisan’s *Women of Owu*?
- ii. What types of mood system can be identified in Bernard Shaw’s *Arms and the Man* and Femi Osofisan’s *Women of Owu*?
- iii. To what extent do the writers’ backgrounds affect their choice of the mood types as prevalent in the selected texts?

1.4 Aim and Objectives of the Study

The study aims at a systemic functional analysis of the English mood system in selected dramatic texts: Bernard Shaw's *Arms and the Man* and Femi Osofisan's *Women of Owu*.

The specific objectives of the study are to:

- i. identify the independent clauses equivalent to simple sentences from Bernard Shaw's *Arms and the Man* and Femi Osofisan's *Women of Owu*,
- ii. analyse the types of mood system in the identified independent clauses from Bernard Shaw's *Arms and the Man* and Femi Osofisan's *Women of Owu*,
- iii. analyse the extent to which the writers' backgrounds affect their choice of mood system in Bernard Shaw's *Arms and the Man* and Femi Osofisan's *Women of Owu*.

1.5 Significance of the Study

A number of works have been done from the perspective of systemic functional analysis; for example: Frank-Akale (2003), Ojo (2006), Osisanwo (2006), and Saminu (2014). The researcher considers it valuable addition to get into the context of dramatic texts with the specific interest to study English Mood System as a structure in the selected texts. Moreover, this work attempts to build on the existing bodies of knowledge in order to advance the possible choices beyond what Ojo (2011: 231) calls *A Comprehensive English Mood System Network* and modify such 'comprehensiveness' in some aspects by analysing the identified independent clauses.

A research on any grammatical unit is apposite to the enhancement of language usage. Students of English as a Second Language (ESL) often face a number of challenges in the acquisition and mastery of English language. Therefore, an analysis of the English mood system which serves as a means of understanding the interactional function of language in a

context is helpful to the students of English as a Second Language (ESL) and thereby enhances communication skills.

This research will also serve as a springboard to the students that would want to do a similar analysis of the mood system of any other language in different contexts. It will undoubtedly build on the other works carried out in the Department of English and Literary Studies of Ahmadu Bello University.

1.6 Scope and Delimitation of the Study

The research attempts to analyse the English mood system in both Bernard Shaw's *Arms and the Man* and Femi Osofisan's *Women of Owu*. The scope of the study therefore focuses on systemic functional investigation of the mood structures in the clauses used to generate the dramatic texts. The research has been delimited to the identification of all independent clauses equivalent to simple sentences with the functional labelling of their elements; the analysis of the mood types in the identified independent clauses with the functions (e.g. statement, directive, question, and offer) they perform in the speech events.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter starts with the review of the relationship that exists between language and linguistics; it equally gives copious definitions of language though the research finally takes the position that language is a network of systems, and a resource for making meaning. It further states the functions of language as stated by scholars such as Evan & Green, Crystal, Yule and Halliday; with specific focus on Halliday & Matthessen's (2014) *Metafunctions*. The review also covers the relationship between drama and language, and the relationships that exist between sentence and clause, text and clause, grammar and syntax, and describes the concepts of mood and modality. In addition, the different theories such as Traditional Grammar, Transformational Generative Grammar, Structural Grammar and Systemic Functional Grammar are reviewed. The chapter presents the authorial review and explains the theoretical framework adopted for the study.

2.1 Language and Drama

The central object of study in linguistics is language. The term **language** covers several rather different concepts which need to be carefully distinguished and the word 'language' can be seen from different points of view. The different views about language suggest that there are many definitions attached to it. It is in this regard that Syal and Jindal (2008) say "Everybody knows the answer to the question 'What is language?' but nobody has so far been able to come out with any standard definition that fully explains the term **language**."

Sapir (1921) says 'Language is a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols.' We can infer from the definition that language is species-specific and species-

uniform. However language does not pass from a parent to a child as blood genotype does. Hence, the language is environment-dependant. It follows that a ewe vocal sound in Africa will definitely be the same with the one in Europe but a child's vocal sound in Africa may not be the same with the one in Europe. This suggests that language has to be learnt.

Chomsky (1957) says 'A language is a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements.' This shows that each sentence has a structure. The human brain is competent enough to generate different sentences out of the limited set of symbols or sounds in a particular language. This indicates that a child can produce a sentence he has never heard before. To Chomsky, language is an innate ability that enables a person in a particular language to use the language; this is usually referred to as Language Acquisition Device.

To the dialectologists, 'a language is a collection of mutually intelligible dialects' (Peter & Trudgill, 2004). Here, language is being looked at as an abstract phenomenon that can only be expressed in its dialects. Languages are the principal systems of communication by particular groups of human beings within the particular society (linguistic community) of the members (Lyons, 1970). The definition depicts language as a principal system of communication used by a particular group of human beings in the same linguistic community.

In Systemic Functional Linguistics, language is a resource for making meaning; and discourse is the basic unit of language not sentence (cf Matthiessen & Halliday, 1997). Moreover, language is seen as what is principally used for communication among humans (cf Downing and Locke, 2006:3). Here, language is looked at from the functions it performs in context; while in communication texts are constructed. Texts serve as the data used by systemic functional linguists to study a language. A functional grammar aims to match forms

to function and meaning in context. There are three strands of meaning that form the basis of a functional interpretation of grammar: the representational, the interpersonal and the textual. Since there is no definition that can thoroughly account for the concept of language, the researcher chooses the view of the systemic linguists since in every text meaning must be communicated. This work examines how interpersonal meaning is communicated in the selected dramatic texts through the mood system.

Dramatic text (play) is a literary work written to be performed by actors. Play writing requires a lot of imagination and talent. A well-written drama will have characters, setting, characterization, costume, dialogue, among others (Banjo et al., 2008:167). The most prominent feature of a typical drama is dialogue, and it involves the words spoken by characters in a text. The usual means through which a playwright achieves his/her characterisation is dialogue. A character is made known through what the author of a text says about him, what another character says about him or what he says about himself. Without dialogue, the characters in a text are dead; when dialogue is at work, language is also at work. This means that a literary work such as drama heavily depends on language to survive. If there is no literary language, it presupposes that there is no language of drama. Crystal (1994:412-413) avers that before we can say a variety of language exists, there must be a clear predictable correlation between the features of language and features of a social situation. Therefore, it is chimerical to make a boundary between a literary and non-literary variety of language. Moreover, literature cannot be identified by language, it can only be identified with it, and for it has no other medium of expression.

Eggs (2004: 148) shows how a relationship could exist between dialogue and mood thus:

Table 2.1 Summary of Dialogue

function Speech	Typical clause mood	Non- typical clause mood
command	Imperative	modulated interrogative declarative
Offer	modulated interrogative	imperative declarative
statement	Declarative	tagged declarative
Question	Interrogative	modulated declarative

(Eggins, 2004: 148)

The **Table 2.1** shows that there are four basic functions that independent clauses perform in interpersonal metafunction, which are command, offer, statement and question, and the typical moods that project these functions are imperative, modulated interrogative, declarative and interrogative. It further shows that modulated interrogative, declarative, imperative declarative, tagged declarative, and modulated declarative hardly convey command, offer, statement, and question.

According to the view Downing & Locke (2006:177), it is too traditional to associate command to the imperative clauses because command does not cover other functions that imperative clauses perform. Therefore, it is better to associate directive with imperative clauses since it covers such acts as requests, prohibitions and instructions, as well as orders and commands. This is why the researcher does not accept the view that all imperatives perform the role of command in the interpersonal function but prefers the use of directive to command to indicate the function of imperative.

2.2 The Concepts of Clause and Sentence

According to Collins (2004: viii), clause is a group of words containing a verb. I observe that not every group of words that includes a verb can be called a clause. For example, *is coming* is just a verb phrase but the verb *come* may be referred to as a clause when used imperatively. Moreover not every group of words that does not include a verb is less qualified to assign a grammatical status quo, **clause**. For instance, *When ripe, the orange is sweet*, ‘*When ripe*’ is a verbless clause in the sentence Crystal, 2008:78).

Matthews (2007:58) has been so precise enough in stating what a clause is, and what it should contain thus: ‘any syntactic unit whose structure is or seen as reduced from, that of a sentence. Thus, in particular, one which includes a verb and the elements that accompany it.’ Meanwhile Downing and Locke (2006:12) are of the view that the first distinction to make in the rank of clause is to differentiate between finite clause and non-finite clause. Finite clauses may be subordinate or independent but all non-finite clauses are subordinate.

There are various ways of classifying clauses into different groups within Systemic Functional Grammar. Halliday & Matthiessen (2004), and Eggins (2010) identify Subject (S), Finite (F), Predicator, (P) Complement, and (C) Adjunct (A). The major areas of differences in SFG analyses at the surface level are in P & C. Halliday & Matthiessen (2014) state that F and P belong to the same unit (verb group), and the first element in the group is taken as the F while the other element(s) in the group is P; but the situation whereby F & P conflate the appropriate Do-verb is selected for tag question. If there is a conflation of F&P on a Have, Be or Do-verb; there is no need for the selection of Do-verb, any of these verbs can be used as an operator. Consider:

- i. Kugbayi is diligent, isn’t he?
- ii. Joyce does her work very well, doesn’t she?

iii. They have a diligent spirit, haven't they?

Ojo (2011) & Muir (1972) classify the elements of clause into SPCA. Wherever there is discontinuity in the verbal group of a clause, the first set of verb(s) is taken as a Predicator Incomplete (P-) while the other part of the verb is taken as a Predicator Complete(-P). For example:

Does (P-) he (S) know (-P) how to do it (C)?

i. He (S) put (P-) the light (C) out (-P).

Muir (1972), Osisanwo (1991) Ojo (2011) see P as the element of the clause that contains a lexical (l) verb with non-modal and modal operators (auxiliary verbs). We can have as many as possible auxiliary verbs (**a**) before a lexical verb but we normally have one lexical verb (l) in the group. There could be two lexical verbs, when this situation arises the two are called Phased Predicators (cf Muir, 1972). Ojo (2011) analyses the first verb as catenative (ct), and the second lexical verb which is usually a non-finite verb as lexical, while both verbs are assigned P. The argument is that the first lexical verb is lexically empty neither can it be assigned **a** because it cannot function as an operator in forming a question. Muir (1972) also identifies *zz* element as part of predicator. A preposition or an adverb that occurs at the phrasal verb is given *zz*. Meanwhile, Ojo (2011) identifies the *zz* as a particle (pt).

Complement is another point where Muir (1972) and Ojo (2011) analyses of surface grammar (structure) different from that of Halliday. Both Muir and Ojo distinguish two types of Complement – Complement Intensive (C^I) and Complement Extensive (C^E). If a noun or a nominal group refers to another one in a clause, such noun or nominal group is assigned C^I. If it does not, we have C^E.

For example:

i. Dr Abaya (S) is (P) my father (C^I). 'my father refers to 'Dr Abaya'.

ii. They (S) made (P) him (C^E) king (C^I) yesterday (A). ‘king’ refers to ‘him’.

The Cardiff Grammar which was championed by Fawcett is a type of grammar which Halliday accepts as a ‘dialect’ of Systemic Functional Grammar. According to Fawcett (2005) there are six types of clause element that occur with a high frequency: one of each of Subject (S), Operator (O) and Main Verb (M); several Auxiliaries (X); up to two Complements (C); and potentially many types of Adjunct (A). If we exclude the Auxiliaries (which for Halliday would be elements of the verbal group), these are very roughly equivalent to Halliday’s Subject (S), Finite (F), Predicator (P), Complement (C) and Adjunct (A). The Operator is typically expounded by a modal verb or a form of *do*, as in *She can sing* and *Does she sing?*, but it may be conflated with an Auxiliary as O/X, in a case such as *Has she been singing?* (where *been* is a second X), or with the Main Verb as O/M when this is a form of *be*, as in *Is she here?* However, there are two other clause elements that are treated as central in the Cardiff Grammar of English, but which receive little attention in Halliday’s work. These are the Main Verb Extension (MEx) and the Auxiliary Extension (XEx). The first realizes meanings whose expression begins in the Main Verb (e.g. *He put the light out*, but also *He had a bath*), and the second realizes meanings that begin in an Auxiliary (e.g. *She will be able/willing/bound to sing*), and is followed by an Infinitive Element (I) expounded by *to*. See Fawcett (2008:183-8, 192-4) for an overview of the first, (Fawcett, 2008: 200-5) for the second. Fawcett (2007) provides a detailed description of the Auxiliary Extensions of English. And a final additional element is the Negator (N), expounded by *not*.

Having discussed clause extensively, the researcher notes that there are differences between a clause and a sentence. Then, what is a sentence? It is traditionally a grammatical structure of language that contains at least an independent clause. This means that a sentence may have more than one clause. It further implies that a sentence can accommodate many predicators,

but a clause cannot accommodate more than one predicator or one subject. When a sentence contains just an independent clause, it is called a simple sentence. It is on this note that a sentence could be analysed in terms of functional immediate constituent as Frank-Akale (2003:40) experimented, otherwise a sentence that has more than one clause is analysed in terms of the relationship that exists between clauses within a sentence (clause complex). The special term for this relationship is logico-semantics (cf. Halliday & Matthiessen, 2004).

2.3 Clause and Text

The point of origin into the system network is the clause. Halliday (2005b: xv) states, “It was clear to me already, when I taught my first Chinese class on 13 May 1945, that the clause was the centre of action in the grammar”. It was “the place, or the locus, where fundamental choices of meaning were made” (Halliday, Ibid.). The clause as most basic lexico-grammatical unit creates and gives meaning to the text of which it is a constituent. But there is more to this relationship than constituency alone. Not only is the clause a constituent of the text, it is also the actualization of the text, inheriting properties from the text-as-model which is itself realized in relation to the context of situation. Clauses, like other semiotic units, may be said to “obey the Gestalt principle of having overall properties transcending the mere sum of their parts, and functioning in their contexts as integrated wholes” (Garvin, 1985: 57). Clauses create text, explains Halliday, because a clause “has itself evolved by analogy with the text as model, and can thus represent the meanings of a text in a rich variety of different ways.”

The difference between a text and a clause is that a text is a semantic entity, i.e. a construct of meaning, whereas a clause is a lexico-grammatical entity, i.e. a construct of wording (Halliday & Matthiessen, 2014). A text is an intersubjective event, in which speaker and listener exchange meaning in a context of situation. This means that the two dramatic texts

under consideration are meanings embedded, but how the meanings were created by the playwrights in the clauses they used is what this study seeks to examine.

Simultaneously, with its organization as a message, the clause is also organized as an interactive event involving speaker, writer and audience. In the act of speaking, a speaker adopts for himself a specific speech role, and in so doing assigns to the listener a complementary speech role which he wishes him to adopt in turn (cf Halliday, 1984a; Martin, 1992; Halliday & Matthiessen, 2004:106; Downing and Locke, 2006). Halliday & Matthiessen (2014:134) use the following text as a guide to the nature of dialogue:

Daughter: Mummy, Boof keeps scaring me. Keeps getting into my bed, and kind of like he's going to bite me.

Mother: He bit you, darling?

Daughter: Well, I'm still afraid of him 'cause he's bitten me.

Mother: Just push him off.

Daughter: I'm trying really hard but he doesn't go off.

Mother: Boof, you stay away from Jana.

Daughter: I'm scared because I have had an experience where Boof has bit me

Mother: When?

Daughter: When I was young at Bay's house, I was summing and he jumped up and bit my bum.

Mother: Oh, yeah. All right, we gonna—

Using the text above, they substantiate the view that as each of the interactants gets involved in the interactive process, each time, each of them adopts a speech role and assigns a complementary role to the other, as in "... where Boof has bit me." — When? —When I was young....

They, therefore, identify two major types of speech role— giving and demanding. They term what interactants exchange in the speech act as commodity which may be goods- &- services or information.

Table 2.6

role in exchange	Commodity exchanged	
	be goods- &- services	information
Giving	‘offer’ Would you like this teapot?	‘statement’ he’s giving the teapot
Demanding	‘command’ Give me that teapot	‘question’ What is he giving her?

(Halliday & Matthiessen, 2014:136)

Table 2.6 shows that in every instance of conversational interaction the interactants exchange commodity, which could be information or goods and services. At the same time, each of them takes a particular role, which could be a giver or a receiver. Through the use of offer and statement, a speaker fulfils the role of giving; and by using command or question, he fulfils the role of demanding. Therefore, MOOD system is all about commodity exchange and the assigning of roles of giving and demanding by those that interact in a speech event.

2.4 Grammar and Syntax

Grammar is a central term in linguistics, but one which covers a wide range of phenomena, being used both in mass noun and count noun senses (as ‘grammar in general’ and ‘a grammar in particular’) (Crystal, 2008:217; Crystal,1981:44). There are three major ways by which we can look at grammar. First of all, grammar is the internal system of language that every native speaker acquires and uses. It is also a set of rules and examples of the dos and don’ts of a language and is the type of prescriptive grammar reflected in library reference

works and school texts directed to prescribing the correct and appropriate use of language, that is, speaking and writing well. Finally, it is the systematic study and description of that internal system of language, a “descriptive grammar” that is documented in a book (cf. McMennamin, 2002)

Furthermore, the linguists that see grammar as the systematic study and description of the internal system of language hold different perspectives of it. Some of them see grammar as the totality of language description. Others see it as the body of descriptive statements about the morphological and the syntactic structures of a particular language; or a body of descriptive statements about the systemic interrelationships of structures within a particular language (cf Osisanwo, 1999:1).

Meyer (2009:8) belongs to the category of the linguists that see grammar as the totality of language description. To Meyer, anything that has to do with the rules of language is studied under the rubric of grammar; and rules of grammar operate at the levels of phonetics/phonology, morphology, syntax and semantics. This notion of Meyer about grammar is equivalent to what Syal and Jindal (2008) see as linguistics. They identify grammar as a part of linguistics that deals with the study of morphology and syntax.

Widowson (2009) also has the same view with Syal and Jindal (2008) thus:

Whereas morphology deals with the way words are adapted, syntax deals with the way they are combined in sentences. The two areas are obviously interdependent, and together they constitute the study of grammar.

Matthews (2007) states that grammar is any systematic account of the structure of a language; the patterns it describes; the branch of linguistics that is concerned with such patterns. In this regard, the study of grammar reduces to that of morphology and syntax. Yule (2010:96) says that, “The word “syntax” comes originally from Greek and literally means “a putting together” or “arrangement.” Syntax is the study of the

function of words and how they are arranged into groups (**constituents**) and sentences. Obviously, syntax is the study of how words are combined in sentences.

However, Matthiessen & Halliday (2004) see grammar as one of the subsystems of a language; more specifically, it is the system of wordings of a language. They make clear distinction between grammar as phenomenon of study and theory of grammar. In their distinction, grammar as phenomenon of study is lexico-grammar while theory of grammar is grammatics. According to them, the relationship that exists between grammar and grammatics is analogous to that which exists between language and linguistics. It follows that we can have Grammar of English, Grammar of Yoruba, or Akpesi. Meanwhile, those theories through which grammars of languages are studied can be seen as grammatics- Traditional Grammaticals, Universal Grammaticals, Structural Grammaticals, Transformational Generative Grammaticals, and Systemic Functional Grammaticals.

While Pavey, (2010:46) describes syntax as the study of the function of words and how they are arranged into groups (constituents) and sentences, Crystal (2008:471) gives the following views about the concept of syntax.

A traditional term for the study of the rules governing the way words are combined to form sentences in a language. In this use, syntax is opposed to morphology, the study of word structure. An alternative definition (avoiding the concept of 'word') is the study of the interrelationships between elements of sentence structure, and of the rules governing the arrangement of sentences in sequences. In this use, one might then talk of the 'syntax of the word'.

Irrespective of the two major perspectives discussed about grammar, syntax is the part of grammar that studies the patterns of how words are arranged to form a phrase, clause or clause complex in order to make meaning in a language. However, for the purpose of this study, the researcher sees syntax as a subsystem under grammar that shows how words are arranged for meaning making as opposed to morphology that depicts the internal structure of word.

2.5 The Concepts of Mood and Modality

According to Young (1980), mood is the name given to those grammatical systems that express the speaker's relation to a proposition, but this kind of meaning does not concern only the speaker and proposition. Speakers take up attitudes towards what they are saying for the sake of communicating with other people; addressees are necessarily involved, and the speaker may input to the addressee some relationship to the proposition. For example:

1. This is Bill's House.
2. Is this Bill's House?

The speaker asserts in **1** that the addressee needs telling, but in **2**, he is imputing to the addressee knowledge of whether or not this is Bill's house; otherwise he would not have asked.

Ajiboye (2006) says, 'mood is, as we all know, one of the characteristics of the verb.' This, to him means that mood can only be analysed at verbal group unit. Aliyu (2006) also has a similar view. Consider his explanation of mood below:

This [mood] refers to the grammatical distinction in the verb forms that are used by the speaker or a writer to express some attitude. The moods of statements are generally revealed through the use of inflections and auxiliaries. Some moods like the imperative the air of certainty may be expressed with the same auxiliary "will". The intonation or context of the statement will indicate the intention of the user.

Bybee (1985:22) cited in Kreoger (2005:163) defines mood as an indication of "what the speaker wants to do with the proposition" in a particular discourse context. In other words, mood is a grammatical reflection of the speaker's purpose in speaking.

Jespersen (1924) championed that moods are best analysed at the level of sentence, as forms with certain conventional communicative functions. Akmajian, Demers, Famer & Harnish

(2008:582) state that mood is ‘a sentential form associated with a specific communicative function.’ According to Eka (1985: 98) mood refers to a set of syntactic and semantic contrasts signalled by certain forms of a verb. Such contrasts could show the indicative mood (generally unmarked) and the imperative mood may be declarative.

Those that believe that the mood belongs to verbal group only, are yet to separate modality from mood; and they are adherents of Traditional Grammar. Mood is not the same as modality, which is a system whose environment is the verbal group or adverbial, and whose features are realised by modal verbs (cf Muir, 1972:93). Modality refers to ‘the speaker’s judgement on the status of what is being said’ (Halliday and Matthiessen 2004: 143), construing the ‘region of uncertainty that lies between “yes” and “no”’ (Halliday and Matthiessen 2004: 147). Though the two belong to the interpersonal function of language, MOOD is realised at clausal unit, MODALITY at the verb group or adverbial or both. This view of Muir is associated with SFG’s of mood.

The researcher is of opinion that MOOD is not just the element of a verb but a structure that can be realised at the clausal unit of grammar. It is this structure that gives the listener/reader the clue to what the speaker/writer is saying. The researcher also argues against the view that mood belongs to sentential analysis. To justify his argument, he gives this example, *Tianah, I can see your teacher passing by, come and see him*. In the example, the sentence contains three independent clauses and each has its mood — *Tianah, I can see your teacher passing by* is an indicative-declarative mood; *come* is imperative-jussive-exclusive mood; *see him* is imperative-jussive-exclusive mood.

2.5.1 Structure of the Mood

In the Hallidayan framework, mood, unless otherwise specified, refers technically to the mood block, which comprises the following components:

- Subject (S)
- Finite element (F)
- Modal adjunct (AM)

The S, F, and modal adjuncts all come under the mood block, while all other elements come under residue, except the following which may be omitted from your analysis:

- Conjunctions and conjunctive adjuncts
- Vocatives and expletives

The difference between complement and adjunct is explained in Halliday & Matthiessen (2004: 122-124) thus:

A complement is an element within the Residue that has the potential of being Subject but is not ... It is typically realized by a nominal group. "An Adjunct is an element that has not got the potential of being Subject ... An Adjunct is typically realized by an adverbial group or a prepositional phrase (rather than by a nominal group)."

When analysing the clause using Halliday's SFPCA for the mood system, it is grouped into the mood block -- S and F under MOOD, and the P and C under RESIDUE.

There are two types of adjuncts -- modal adjuncts (ARs) and the residue adjuncts (ARs). ARs provide **circumstantial** information (things to do with time, place, manner, etc), including the agents of passive clauses, such as "the cake was eaten by him". All ARs form part of the residue. Modal adjuncts (let's call them AMs), on the other hand, form part of the mood block. They provide additional information on **likelihood**. AMs include both mood and comment adjuncts. The table below shows the view of Halliday & Matthiessen (2004):

Table 2.5

	Type	Example
Mood adjunct	Probability	probably, possibly, certainly, perhaps, maybe
	Usuality	always, ever, seldom, rarely, usually
	Obligation	definitely, absolutely, at all costs, by all means
	Obviousness	obviously, positively, of course, surely, clearly
	Intensity	just, simply, even, merely, really, actually, in fact, quite, almost, nearly, scarcely
	Polarity	not, n't (as in didn't, etc.)
Comment adjunct	Admissive	frankly, to be honest, to tell you the truth
	Desiderative	(un)fortunately, to my delight, luckily, regrettably, hopefully
	Entreaty	please, kindly
	Evaluative	understandably, by mistake, curiously enough, mistakenly, unwisely
	Opinion	in my opinion, from my point of view, personally, to my mind
	Persuasive	honestly, really, seriously
	Predictive	to my surprise, surprisingly, as expected, amazingly, by chance
	Presumption	evidently, apparently, no doubt, presumably

Mood Adjunct

(Halliday & Matthiessen, 2004: 115)

2.5.2 F Element

What the F element does is that it enables something to be argued about. Halliday & Matthiessen (2004: 115) note that "a good way to make something arguable is to give it a point of reference in the here and now; and this is what the Finite does." Something may be made arguable by being presented in terms of time (John belched; past time), modality (John might have belched; probability), or polarity (John did belch; positive polarity).

2.5.3 S Element

The S element, on the other hand, enables a proposition to be affirmed or denied. The subject is that element that is responsible for the functioning of the clause as an interactive event. Subject realizes the thing to which the proposition can be affirmed or denied (cf Eggins, 2004:148; (Halliday & Matthiessen, 2004:117).

2.6 Approaches to Study of Grammar

There are different grammatical theories through which the grammar of a language is studied: Traditional Grammar, Structural Grammar, Transformational Generative Grammar, and Systemic Functional Grammar. This implies that to study the syntax of a language, a specific grammatical theory or a blend of two or more may be used.

Mood is a familiar concept to the different grammarians. However it is only Systemic Functional grammarians that see it as a system. That is why the researcher holds the view of Systemic Functional grammarians in this study.

2.6.1 Traditional Grammar

Ojo (2011:10) states ‘Traditional Grammar is a term used to refer to the set of attitudes, procedures and prescriptions that were characteristic of the pre-linguistic period of language study.’ Some of the features of Traditional Grammar are prescriptivism and its modelling after Greek and Latin languages. In being prescriptive, the rules of Latin grammar were imposed on English. For instance, ‘Do not split an infinitive and do not end a sentence with a preposition.’ This could have been wrong if we had adhered to Traditional Grammar, ‘To boldly go was foolishness.’ In the process of teaching the verb ‘to love’ (amare) the following pattern would be used:

Table 2.2 Love & Personal Pronoun in Latin

	English	Latin
Present tense active voice	First person singular (I) love	amo
	Second person singular (you) love	amas
	Third person singular (she) loves	amat
	First person plural (we) love	amamus
	Second person plural (you) love	amatis
	Third person plural (they) love	amant

(Yule 2010:85)

The written text was also the major interest of Traditional Grammar; this has made it received lots of criticism from a number of linguists. Bolinger (1986:513) sees Traditional Analysis as ‘accounting for the prescriptive and puristic slant.’

Curme (1931:35) criticises Traditional Grammar thus: ‘Any attempt to check the development of the language and give it a fixed, permanent form is a misdirect energy.’

De Saussure (1959:82) also condemns the focus of Traditional Grammar thus:

Traditional Grammar neglects whole part of language, such as word-formation; it is normative and assumes the role of prescribing rules, not of recording facts; it lacks overall perspective, often it is unable to separate the written from the spoken word.

However, with Traditional Grammar’s shortcomings, we still have its relics such as parts of speech and concord in number and gender in modern English grammar which we would technically call descriptive grammar as against Traditional Grammar which is prescriptive (cf. Adejare and Adejare, 1996:9; Yule, 2010:85).

The researcher decides not to use this approach for this study because it only gives rules on how language should be used not how language works in a context.

Moreover, mood is viewed from sentential concept. For example, Ojo (2006) points out that in Traditional Grammar, there are just three types of mood — **indicative**, **imperative** and **subjunctive**. The table below illustrates it.

Table 2.3: Traditional Mood Types

Type	Meaning	Illustrative Utterance
Indicative	Statement of fact	The woman has left for Lagos.
Imperative	A command	Leave for Lagos at once!
subjunctive	Condition, hypothesis or possibility	If it rains tonight, I will not stay at home.

2.6.2 Structural Grammar

According to Ojo (2011:11), the model is identified with Prague School (Linguistic Circle of Prague School that was founded in 1926 by Vilen Mathesius, a professor of English at Caroline University). The Pragueans regarded themselves as structuralists – that is, as advocates of the view that language is a structure with levels and interrelated parts, neither an unanalyzable continuum nor a miscellaneous heap. In this sense, nearly all of contemporary linguistics is structuralist; but the term has become identified with the group first gave it prominence in America, chiefly the followers of Leonard Bloomfield from the late 1930s on.

According to Yule (2010:87), the main concern of structural analyst is to investigate the distribution of forms in a language. The method involves the use of “test-frames” that can be sentences with empty slots in them. For example:

The _____ makes a lot of noise.

I heard a _____ yesterday.

There are a lot of forms that can fit into these slots to produce good grammatical sentences of English (e.g. car, child, donkey, dog, radio). As a result, it could be proposed that because all these forms fit in the same test-frame, they are likely to be examples of the same grammatical category. The label that is given to this grammatical category is, of course, “noun.” However, there are many forms that do not fit those test-frames. Examples would be Cathy, someone, the dog, a car, and many others. (That is, we wouldn’t say *The Cathy ... or *The the dog ... here.) For these forms require different test-frames, which could look like this:

_____ makes a lot of noise.

I heard _____ yesterday.

Among the other forms that comfortably fit these test-frames are it, the big dog, an old car, Ani Difranco, the professor with the Scottish accent, and many more. Once again, we can suggest that these forms are likely to be examples of the same grammatical category. The common label for this category is “noun phrase.” Observing that it fits in this second set of test-frames, and not in the first set (*The it makes a lot of noise), allows us to improve on the older, Latin-influenced, analysis of pronouns in English. In the older analysis, pronouns were described as “words used in place of nouns.” It is more accurate to say that pronouns are used in place of noun phrases (not just nouns). By developing a set of test-frames of this type and discovering which forms fit the slots in the test-frames, the description of (at least some) aspects of the sentence structures of a language can be produced.

Though every modern grammarian sees themselves as descriptivist, the fact is that Structural Grammar does not relate structure to meaning; therefore this approach will be incapable to give us the details analysis of English Mood system.

2.6.3 Transformational Generative Grammar

Generativism is associated so closely with Noam Chomsky that it is frequently alluded to (despite his disapproval) as ‘the Chomskyan revolution’. However, as Lyons (1991: 162 ff.) and others have stressed, it is important to draw a distinction between transformational-generative grammar and the broader views and beliefs that characterise the so-called ‘generative enterprise’. Acceptance of the former does not necessarily entail commitment to the latter.

Transformational grammar (TG) first emerged in the early 1950s in the work of the leading ‘post-Bloomfieldian’, Zellig S. Harris, Chomsky’s supervisor at Pennsylvania, and was the central focus of his Ph.D. (1955), entitled ‘Transformational Analysis’. The basic notion was that sentence types, e.g., actives and passives, were systematically related to each other. This was a commonplace of traditional grammar but rejected by structuralism because of the dependence on meaning. From these beginnings Chomsky devised a theory of so-called kernel sentences (sentences without transformations [active, declarative among others]), which could be described in terms of a set of phrase-structure rules, plus a set of transformation rules, in order to ‘generate’ – that is, provide structural descriptions for – the non-kernel derivatives (passive, interrogative, among others.). This model was the basis for his first major publication, *Syntactic Structures* (1957).

Chomsky’s revival of the concept of rules was predictably controversial. In their attack on traditional grammar, the structuralists had made a special point of replacing ‘rules’ with ‘patterns’ and ‘structures’ that emerged from close involvement with the data. The term ‘rules’ may have reminded people of old school grammars, but there is nothing prescriptive about saying, for instance, that sentences in English consist of a noun phrase followed by a verb phrase (e.g., the dog followed by chased the cat). The rule, which Chomsky formalised

to look something like $S \rightarrow NP + VP$, is in effect a theory of English sentence structure which can be challenged empirically. For example:

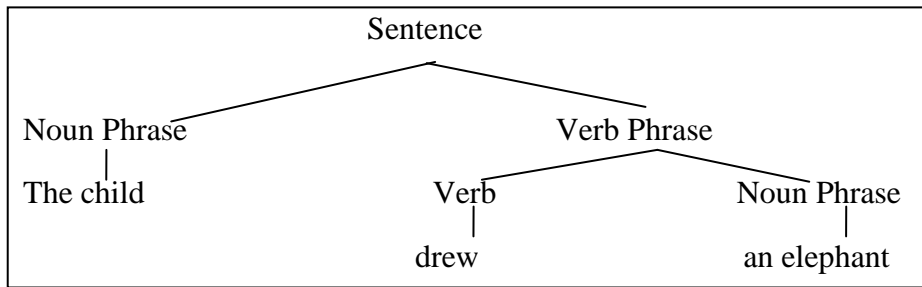


Figure 2.1 Phrase Structure

(Cook & Newson, n.d.:29)

The researcher, for the purpose of this study, does not adopt this approach because it is not necessary to arrange a sentence in a linear order before it can be analysed.

2.6.4 Systemic Functional Grammar

The word “system” has been variously used in connection to language. For instance language is a system of communication, ‘language is a social system of symbolization, and language is a system of arbitrary sounds used for human communication etc. What then is system within the context of linguistics? The answer to this question was offered long ago by de Saussure. According to de Saussure (1916) cited in Nesbitt (2004) there is a clear distinction between ‘Langue’ and ‘Parole’. Langue is the understanding of the system that speakers use to produce and understand speech.’ Parole’ refers to the actual utterances produced by a speaker. From this distinction between Langue and Parole, it could be asserted that language only exists as a shared social phenomenon. De Saussure (Ibid) asserts that the signs in the language system are related to each other in two different ways: paradigmatic and syntagmatic. By paradigmatic, De Saussure refers to the similarities and contrast between linguistic signs which allow for formal choices. Syntagmatic relationship refers to the grammatical rules that combine them in larger structures of phrases, clauses, and sentences.

Similarly, in Systemic Functional Grammar, language is conceived as a system that we use as speakers and writers to create meaning. According to Nesbitt (2004:2) Systemic Functional Grammar adopts a tristratal division of a linguistic system namely: phonology, lexico-grammar and semantics. System in this sense consists of **semantics** which is a resource for making meaning. **Lexico-grammar** is the resource for turning those meaning into wordings and **phonology**, a resource for turning those wordings into soundings.

2.6.4.1 Metafunction

Metafunction is another concept that is held invaluable in System Functional Grammar. According to Hasan (2009:9), the metafunctions in SFL "are not hierarchised; they have equal status, and each is manifested in every act of language use: in fact, an important task for grammarians is to describe how the three metafunctions are woven together into the same linguistic unit". Hasan argues that this is one way in which Halliday's account of the functions of language is different from that of Karl Bühler for whom functions of language are hierarchically ordered, with the referential function the most important of all. For Bühler, the functions were considered to operate one at a time. In SFL, the metafunctions operate simultaneously, and any utterance is a harmony of choices across all three functions (Hasan, *ibid*). Metafunction refers to the different modes of meaning construed by the grammar...(Halliday & Matthiessen, 1970). He also argues that this functional organization of language "determines the form taken by grammatical structure" (Halliday, 1970: 166). Halliday refers to the functions of language as metafunctions.

All languages are organised around two main kinds of meaning, the 'ideational', or reflective, and the 'interpersonal', or active. These components, called 'metafunctions' in the terminology of the present theory, are the manifestations in the linguistic system of the two very general purposes which underlie all uses of language: (i) to understand the environment (ideational), and (ii) to act on the others in it (interpersonal). Combined with these is a third metafunctional

component, the 'textual', which breathes relevance into the other two.(Halliday, 1994: xiii)

2.6.4.1.1 Ideational metafunction

The ideational metafunction is the function for construing human experience, and the system that accounts for this at clausal rank is TRANSITIVITY. It is the means by which we make sense of "reality". The ideational metafunction divides into the logical and the experiential metafunctions.

The experiential function refers to the grammatical choices that enable speakers to make meanings about the world around us and inside us. Consider Halliday (2003: 15-16):

Most obviously, perhaps, when we watch small children interacting with the objects around them we can see that they are using language to construe a theoretical model of their experience. This is language in the experiential function; the patterns of meaning are installed in the brain and continue to expand on a vast scale as each child, in cahoots with all those around, builds up, renovates and keeps in good repair the semiotic "reality" that provides the framework of day-to-day existence and is manifested in every moment of discourse, spoken or listened to. We should stress, I think, that the grammar is not merely annotating experience; it is construing experience.

Halliday states that it was through this process of humans making meaning from experience that language evolved. Thus, the human species had to "make sense of the complex world in which it evolved: to classify, or group into categories, the objects and events within its awareness". These categories are not given to us through our senses; they have to be "construed" (Halliday1999, 355). In taking this position on the active role of grammar in construing "reality", Halliday was influenced by Benjamin Lee Whorf.

Halliday describes the logical function as those systems "which set up logical-semantic relationships between one clausal unit and another" (Halliday, 2003:17).The systems which come under the logical function are TAXIS and LOGICO-SEMANTIC RELATIONS. When two clauses are combined, a speaker chooses whether to give both clauses equal status, or to make one dependent on the other. In addition, a speaker chooses some meaning relation in

the process of joining or binding clauses together. Halliday points out that the meanings we make in such processes are most closely related to the experiential function. For this reason, he puts the experiential and logical functions together into the ideational function (Halliday, 2003: 18).

2.6.4.1.2 Interpersonal metafunction

According to Halliday & Matthiessen (2004) *while construing, language is always also enacting: enacting our personal and social relationships with the other people around us.*

... it (clause) is also a proposition, or a proposal, whereby we inform or question or make offer and express our appraisal of and attitude towards whoever we addressing and what we are talking about. This kind of meaning is more active... We call it interpersonal metafunction, to suggest that it is both interactive and personal (Halliday & Matthiessen, 2004:29-30).

The major system in this metafunction at the clause rank is mood while at the group rank is located at the modality system in verbal group. The interpersonal metafunction relates to a text's aspects of *tenor* or *interactivity* (O'Halloran , 2006:15). Like field, tenor comprises three component areas: the speaker/writer *persona*, social distance, and relative social status (Coffin, 2006:11). Social distance and relative social status are applicable only to spoken texts, although a case has been made that these two factors can also apply to written texts (O'Halloran, 2006:22)

2.6.4.1.3 Textual metafunction

The textual metafunction is concerned with the creation of text with the *presentation* of ideational and interpersonal meanings as information that can be shared by speaker and listener in text unfolding in context. One of the major textual systems is THEME, the resource for setting up a local context for a clause by selecting a local point of departure in

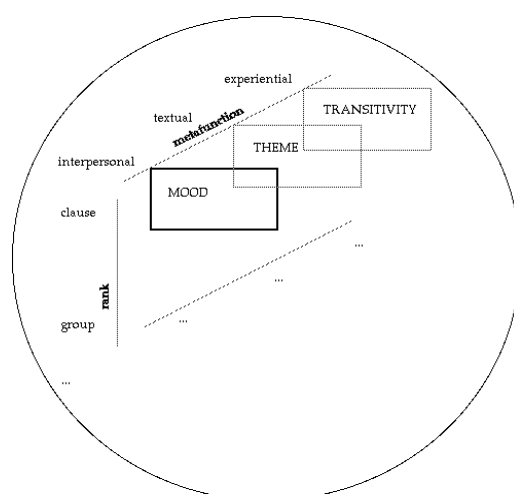
the flow of information (or perhaps rather 'swell of information', since it is not a uniform flow).

The role of the textual metafunction is an enabling one. It serves to enable the presentation of ideational and interpersonal meaning as information that can be shared: it provides the speaker with strategies for guiding the listener in his/ her interpretation of the text. That is why this metafunction is seen as message (cf Halliday & Matthiessen, 2004:64)

The textual metafunction relates to *mode*; the internal organisation and communicative nature of a text (O'Halloran, 2006:36). This comprises textual interactivity, spontaneity and communicative distance. Textual interactivity is examined with reference to disfluencies such as hesitators, pauses and repetitions. Spontaneity is determined through a focus on lexical density, grammatical complexity, coordination (how clauses are linked together) and the use of nominal groups. The study of communicative distance involves looking at a text's cohesion—that is, how it hangs together, as well as any abstract language it uses (cf Coffin, 2006:245).

These metafunctions can be illustrated thus:

Figure 2.2 Metafunction Circle



(Muir, 1972)

Muir (1972:92) showcases how the components of grammar relate to the metafunction of language in the following table:

2.1 Table

	Experiential	Interpersonal	Textual
Clause	Transitivity: process, participants, circumstantial element, polarity	Mood: types of speech function; modality; tone	Theme: identification, predication, substitution of theme
verbal group	Verb classes: tense	Modality and marked polarity	Voice; contrast; substitution and ellipsis
nominal group	Noun and adjective classes: modifying functions — epithet, quantifier, possessive	Modification intensification	Deixis and anaphora; pronouns; comparison; substitution and ellipsis

(Muir, 1972:92)

From both diagram and the table above, we can infer that English mood system belongs to the clausal unit of language and it usually projects interpersonal function of language. We can say that MOOD is a structure in a clause that shows what a speaker wants to do with his/her speech. This led the researcher to focus his attention on clauses rather than verb groups.

2.7 Approaches in Systemic Functional Analysis

There are two major approaches to the study of the grammar of English in systemic-functional terms: Halliday (1994) presents the grammar from the structural angle, while Matthiessen (1995) presents it in the form of systems and system networks. Butt, Fahey, Spinks & Yallop (1995), Martin, Matthiessen & Painter (1997) and Thompson (1996) present the grammar in textbook form. Examples of accounts of specific portions of the grammar are: (on transitivity) Davidse (1992, 1996), Fawcett (1987); (on theme) Collins (1991), Fries

(1995), and the various papers in Ghadessy (1996); (on the clause complex) Matthiessen & Thompson (1988), Nesbitt & Plum (1988); (on intonation and grammar) Elmenoufy (1988), Halliday (1967); (on tense) Matthiessen (1996). A number of different topics are dealt with in Berry, Butler, Fawcett & Huang (1996). From the structural angle, we look at a syntagmatic relationship that exists within a text while as a system we look at a paradigmatic relationship that exists.

Structure (Syntagmatic Relationship): This structural angle of describing lexicogrammar is termed Surface Grammar (cf Muir, 1972; Osisanwo, 1999; Farinde & Ojo, 2000; Ojo, 2011). According to Halliday & Matthiessen (2004:9-10), there are five principles of constituency in lexicogrammar:

- i. There is a scale of rank in the grammar of every language. That of English (which is typical of many) can be represented as: Clause, Phrase/ group, Word and Morpheme.
- ii. Each consists of one or more units of the rank next below. For example, *Come!* is clause consisting of one group consisting of one word consisting of one morpheme.
- iii. Units of every rank may form complexes: not only clause complexes but also phrase complexes, group complexes and even morpheme complexes may be generated by the same grammatical resources.
- iv. There is potential for rank shift, whereby a unit of one rank may be downranked (downgraded) to function in the structure of a unit of its own rank or may be of a rank below. Most commonly, though not uniquely, a clause may be downranked to function in the structure of a group.

- v. Under certain circumstances it is possible for one unit to be enclosed within another; not as a constituent of it, but simply in such a way as to split the other one into two discrete parts. To represent the lexicogrammatical constituents in a passage of a written text, let us consider the table below.

Table 2.4: Notional convention of representing lexicogrammatical constituency

	Clause complex	[[[]]]*	downranked clause complex		
	Clause	[[]]	downranked clause	<< >>	enclosed clause
	phrase or group	[]	downranked phrase or group	< >	enclosed Phrase or group
#[spaca]	Word				

(Halliday & Matthiessen, 2004:9)

SYSTEM (paradigmatic order): Structure is syntagmatic ordering in language: patterns, or regularities, in what goes together with what. System, by contrast, is ordering on the other axis: patterns in what could go instead of what. This is paradigmatic ordering in language (Halliday, 1966a; Fawcett, 1988; Halliday & Matthiessen, 2004:22). Any set of alternative together with its condition of entry, constitutes a system in this technical sense. An example would be “all independent clauses are either indicative or imperative”, or more fully “all independent clauses select in the system of MOOD whose terms are indicative and imperative. Consider the diagram below:

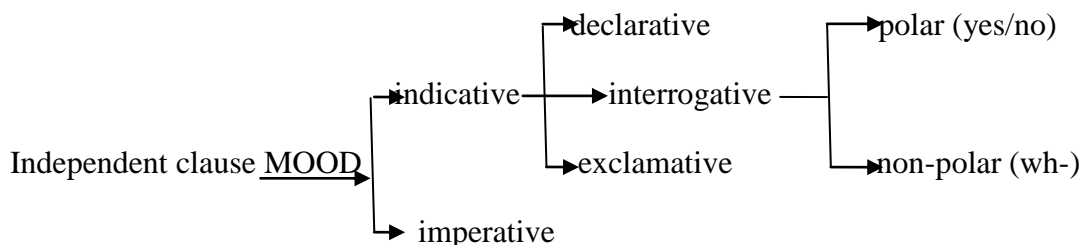


Figure 2.3 English Mood System

Downing & Locke (2006)

As the **Figure 2.3** illustrates, there are two major mood types within which we can have other selections in English language. The ability to make these selections or choices enables the dialogue process in a discourse. It is obvious that a playwright or any writer cannot create a text without using indicative or imperative mood type. The mood types are the main tools used by the writers or speakers to construe the interpersonal function of language. The researcher chooses to use Systemic Functional Grammar approach for this study based on the fact that it gives a theory that can analyse a language just as it appears in a text or context.

2.8 Authorial Review

According to Muir (1972), mood is a system realised at the clause rank, with its features assigned to a form of the verb. A clause containing such a verbal form is said to express a statement, question, command according to which form of the verb occurs.... Muir also holds the view that there are two main forms of mood system, which are indicative and imperative. He further says that indicative subdivides into interrogative and declarative. Berry (1975:181) also has a similar view with Muir (1972) because he also confirms all that Muir has identified. Nevertheless, he splits interrogative mood into open and closed. He further expands imperative mood by splitting it into exclusive imperative and inclusive imperative.

Meanwhile, Afolayan (1977) takes another dimension in expanding interrogative and imperative moods. First, he divides interrogative into polar and non-polar. By implication, closed interrogative is what Afolayan refers to as polar; while open interrogative, as non-polar. More so, he splits imperative mood into jussive and non-jussive. He further states that jussive can be inclusive or exclusive; it can be with tag or without tag. Non-jussive, he divides into volitive and optative.

From the view of Young (1980), mood is the name given to those grammatical systems that express the speaker's relation to a proposition, but this kind of meaning does not concern only the speaker and proposition. One major contribution Young (1980) made was that a tag can either be a copy type or check tag.

Osisanwo (1991/1999), beyond what other systemic grammarians have done, advances the possible choices in interrogative mood by dividing it into three segments, WH question, tag question and polar question. He further analyses WH into subject WH and non-subject WH. Another point he states is that a jussive exclusive can be with vocative emphasis or without vocative emphasis. Osisanwo (2006) and Ojo (2006/2011) share all the view of Osisanwo (1991/1999).

Having reviewed the works done by all these systemic grammarians, the researcher is of the view that tag cannot be a further choice in an indicative interrogative mood since a tag is not an independent clause. First, right from Afolayan (1977) down to Ojo (2011) who placed tag into mood network system, tag always takes a subordinate position to the last choice in imperative mood. For example, Osisanwo (2006) states that there is an imperative jussive exclusive or inclusive with tag or without tag. 'With/without tag' implies that tag is not really a further choice but just an additive element which can be done away with. Second, it is expected that every independent clause should be able to stand on its own, but it is crystal clear that a tag question cannot fulfill such expectation. Nevertheless, holding the similar view with Halliday & Matthessen (2014), the researcher agrees that question tag could help in locating the grammatical subject in a clause.

In essence, the place given to mood tag from the works reviewed in indicative mood is questionable. The researcher intends to place mood tag in the English mood system network.

More so, the researcher seeks to validate or discredit the difference between volitive mood and optative mood as shown by Afolayan (1977), and others that hold his view.

2.9 Theoretical Framework

Systemic Functional Theory which this study adopts is a social theory of language. Unlike formal and structural theories of grammar, its focus is on how language is used as a meaning making resource in contexts of situation and culture (cf Coffin, Donohue, & North, 2009). Initiated by Halliday in the 1960s, its early influences included the work of Firth (1957), a linguist, and Malinowski (1935), an anthropologist. Both Malinowski and Firth proposed that the environment of language use is a necessary dimension of understanding its meaning and they conceived language as a form of action, as the enactment of social relationships and social processes.

Function in Systemic Functional Grammar is understood in two senses. The primary or 'meta'-functions divide the general meaning of discourse into three parts: ideational meaning, itself split into experiential meaning (i.e., propositional) and logical meaning, then interpersonal, and finally textual. These functional divisions permeate the grammar from top to bottom. Any whole utterance or any single form may have propositional content and logical structuring, and also implications for social intercourse. The second meaning of function is as a term for the elements of structure within units, for example, subject within clause, or modifier within group (Halliday & Mathiessen, 2004).

There are different ways of functional labelling such as Subject (S), Predicator (P), Complement (C), and Adjunct (A). This study relies on the functional labelling of Muir (1972), Osisanwo (2006) and Ojo (2011). Complement is a point at which Muir (1972) and Ojo (Ibid) analyses of surface grammar (structure) are different from that of Halliday. Both Muir and Ojo distinguish two types of Complement – Complement Intensive (C^I) and

Complement Extensive (C^E) which Halliday does not include in his analysis. Where a noun or a nominal group refers to another one in a clause, such noun or nominal group is assigned C^I ; where it does not, especially at the position generally known as object, we have C^E .

Ojo (2006; 2011); Osisanwo (2006); and Muir (1972), do not distinguish Finite element from Predicator in the analysis of Mood System as opposed to the analysis done by Halliday (1985; 1994); and Halliday & Mathiessen (2004). Rather, they make use of Predicator incomplete and complete wherever a division occurs in a verb group by placing a hyphen after or before P element. For example:

P- S -P A

Has /my father /travelled /to Lagos? (Ojo 2011:225)

The labelling of the elements of clause as used by Ojo (2011) is used in this work since two types of Complement are distinguished for clarity, and a verb group is labelled Predicator either it has finite verb or not. Therefore, for the sake of clarity and simplicity his labelling method is chosen.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter of the study is divided into three sections: Sources of Data Collection, Method of Data and Analytical Procedure. It presents ‘Arms and the Man’ and ‘Women of Owu’ as the sources of data, and it shows that random sampling was used for the collection of the data while the main procedure for the analysis is from Ojo (2011).

3.1 Sources of Data Collection

The sources of the data are the dramatic texts by two playwrights: one from Ireland where English is mostly used as L1, and an L2 speaker of English from Nigeria. Thirty independent clauses were collected from each of Bernard Shaw’s *Arms and the Man*, and Femi Osofisan’s *Women of Owu*. All the clauses collected are comparable to simple sentences, not clauses from complex or compound sentences which are technically called **clause complexes** in Systemic Functional Grammar.

3.2 Method of Data Collection

A stratified random sampling was used for the collection of the data. The researcher first identified all the independent clauses (simple sentences) which totalled 390 independent clauses in *Women of Owu* and 665 in *Arms and the Man*. Subsequently, the clauses collected from each text were grouped separately into indicatives and imperatives making four groups. Then 15 independent clauses from each group making 60 independent clauses were randomly selected. This selection was done to have an in-depth view of the mood system as used in the texts.

3.3 Analytical Procedure

The labelling of clause elements by Ojo (2011), the classification of mood types by Osisanwo (2006), and Berry (1975); the assigning of interpersonal function to mood by Downing & Locke (2006), and Eggins (2004) were blended together to form the analytical procedure for this work. However, the analyses were framed into the mood block of Halliday & Matthessen (2004) to differentiate between the part of independent clause that contains elements of mood and the part that is called residue.

The following tables illustrate how the data collected from *Arms and the Man* and *Women of Owu* were analysed into the mood structures.

1. Gods do not cry. (Women of Owu)

Table 3.1

S	P
Gods	do not cry
Mood	Residue

Mood Type — indicative declarative

Interpersonal function — statement

2. Who now will venerate us? (Women of Owu)

Table 3.2

S	A	P	C ^E
Who	Now	will venerate	Us
Mood -	Residue-	-mood	-residue

Mood Type — indicative interrogative open basic-WH

Interpersonal function — question

3. Now those laughing girls are going into the kitchen of uncultured louts! (Women of Owu)

Table 3.3

A	S	P	A
Now	Those laughing girls	are going	into the kitchen of uncultured louts
Residue-	Mood		-residue

Mood Type— indicative declarative

Interpersonal function — statement

4. To me, his poor servant, he will not refuse to apologize. (Arms and the Man)

Table 3.4

A	C ^E	S	P
To me	his poor servant	He	will not refuse to apologize
Residue-		Mood	-residue

Mood Type — indicative-declarative

Interpersonal function — statement

5. Are you mad, Nicola? (Arms and the Man)

Table 3.5

P	S	C ^I	V
Are	You	Mad	Nicola
Mood		Residue	

Mood Type — indicative interrogative close basic-polar with vocative

Interpersonal function — question

6. Be sure you draw father's attention to me. (Arms and the Man)

Table 3.6

P	C ^E
Be	sure you draw father's attention to me
Mood	Residue

Mood Type — imperative jussive exclusive

Interpersonal function — directive

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

4.0 Introduction

The chapter discusses the presentation and analysis of the selected dramatic texts: Shaw's *Arms and the Man* and Osofisan's *Women of Owu*. The data were analysed from the stand point of Systemic Functional Grammar. Specifically the views of Ojo (2011, 2006), Downing and Locke (2006), Osisanwo (2006), Halliday & Matthiessen (2004), and Berry (1975) were taken for the analysis.

4.1 Presentation of Data

Since most of Systemic Functional grammarians have identified two main types of mood system, the data collected (independent clauses) from *Women of Owu* and *Arms and the Man* were grouped into indicative and imperative respectively. The data used for analysis in this study comprise all the independent clauses (simple sentences) which totalled 390 independent clauses equivalent to simple sentences in *Women of Owu* and 665 in *Arms and the Man* (see Appendix II). Subsequently, from each text the clauses collected were grouped separately into indicatives and imperatives. Then, 15 independent clauses from each group making 60 independent clauses (see Appendix I) were used for the analysis.

4.2 Data Analysis

The analysis is divided into two sections: identification of independent clauses and analysis of indicative and imperative Mood systems in the selected texts. The mood systems were analysed from the perspective of Systemic Functional Grammar using insights from Ojo (2006, 2011), Downing and Locke (2006), Osisanwo (2006), Halliday & Matthiessen (2004), and Berry (1975) as explained in 3.3.

4.2.1 Identification of Independent Clauses in *Women of Owu* & *Arms and the Man*

The criteria for the identification of the independent clauses (simple sentences) in Osofisan's 'Women of Owu' and Shaw's 'Arms and the Man' are as follows. The researcher first identified groups of words that have lexical (main) verbs. Then, he further, picked out such groups of words that start with capital letters and end with terminal punctuation marks such as full stop, question mark and exclamation mark. The researcher, then, considered a capitalised lexical verb standing alone with a terminal punctuation mark as an independent clause (simple sentence).

In the course of grouping the clauses into their major types (Indicative and imperative), the researcher chose the clauses that possess subjects as indicatives. For example:

Independent Clauses in *Women of Owu*

Indicative: (i) Oh you gods, how strange your ways! (ii) Do I know you?

Imperative: (i) Put out the fire! (ii) Bring her out here.

Independent Clauses in *Arms and the Man*:

Indicative: (i) I always was that of chap. (ii) I'm very sorry.

Imperative: (i) Stop! (ii) Now listen.

In 'Women of Owu', the number of indicative identified is 306, and imperative is 84. In 'Arms and the Man', the number of indicative identified is 592 while imperative is 73.

The above classification of clause types shows that the number of imperatives in 'Women of Owu' is more than in 'Arms and the Man'. The researcher observes that this could be because 'Women of Owu' is a drama that involves deities and men while 'Arms and the Man' only involves men. Gods usually relate with men more in proposal than in proposition. As indicated from the clause classification in the two texts, there is no significant difference in

the way the two playwrights have structured their clauses either in imperatives or indicatives. Also, worthy of note is that most often in the real world that these texts represent, indicative is more essential than imperative if a discourse is to be kept uninterrupted unless there is a manifestation of power relation such as gods versus men; masters versus servants; teachers versus students, etcetera. The researcher observes that this could be the reason why the use of indicatives is more than the number of imperatives in each of the texts.

4.2.2 Analysis of Mood System in the Selected Texts

The analysis in this section involves the labelling of the elements of clause and the segmentation of clause into mood and residue. It also includes the classification of mood types and the assigning of roles they perform. The following are the symbols used for the labelling of the elements of clause:

S	Subject
P	Predicator
P-	Predicator incomplete
-P	Predicator Complete
C ^E	Complement Extensive
C ^I	Complement Intensive
A	Adjunct
V	Vocative
E	Expletive

4.2.2.1 Analysis of Indicative Mood System in Arms and the Man

1. A nice mess you have got us into!

Table 4.1

A	S	P	C ^E	A
A nice mess	you	have got	us	into
Residue-	Mood	-Residue		

Mood type— indicative declarative

Interpersonal function — statement

2. Of what use is it to a servant?

Table 4.2

A	P	S	A
Of what use	is	it	to a servant?
Residue-	Mood	-Residue	

Mood type — indicative interrogative open non basic-Wh

Interpersonal function — question

3. My dear Paul how absurd you are about that old coat!

Table 4.3

V	C ^I	S	P	A
My dear Paul	How absurd	you	are	about the old coat
	Residue-	Mood	-Residue	

Mood type — indicative exclamative with vocative

Interpersonal function — exclamation

4. Can I do anything more?

Table 4.4

P-	S	-P	C ^E	A
Can	I	do	anything	more
Mood	Residue			

Mood type — indicative interrogative closed basic-polar

Interpersonal function — question

5. On whose discretion you could absolutely rely?

Table 4.5

A	S	P	A	P
On whose discretion	you	could	absolutely	rely
Residue	Mood	Residue		

Mood Type — indicative interrogative open non basic-Wh

Interpersonal function — question

6. Your curiosity, you mean.

Table 4.6

C ^E	S	P
Your curiosity,	you	mean.
Residue	Mood	-Residue

Mood Type — indicative declarative
Interpersonal function — statement

7. Next time, I hope you will know the difference between a schoolgirl of seventeen and a woman of twenty three.

Table 4.7

A	S	P	C ^E
Next time,	I	hope	you will know the difference between a schoolgirl of seventeen and a woman of twenty three
Residue	Mood	Residue	

Mood type — indicative declarative
Interpersonal function — statement

8. I sent her away.

Table 4.8

S	P	CE	A
I	Sent	her	away
Mood	Residue		

Mood type — indicative declarative

Interpersonal function — statement

9. I wanted to be alone.

Table 4.9

S	P	C ^I
I	wanted to be	alone
Mood	Residue	

Mood type — indicative declarative

Interpersonal function — statement

10. The stars are so beautiful!

Table 4.10

S	P	C ^I
The stars	Are	So beautiful
Mood	Residue	

Mood type — indicative declarative

Interpersonal function — statement

11. What is the matter?

Table 4.11

S	P	C ^I
What	is	the matter
Mood	Residue	

Mood type — indicative interrogative open basic-Wh subject

Interpersonal function — question

12. There has been a battle.

Table 4.12

S	P	C
There	has been	a battle
Mood	Residue	

Mood type — indicative declarative

Interpersonal function — statement

13. Where am I?

Table 4.13

A	P	S
Where	Am	I
Residue	Mood	

Mood type — indicative interrogative open basic-Wh non-subject

Interpersonal function — question

14. Wheres the danger?

Table 4.14

S/A	P	C ^E
Where	S	the danger
Mood	Residue	

Mood type — indicative interrogative open basic-Wh

Interpersonal function — question

15. What am I looking for?

Table 4.15

C ^E	P	S	P
What	Am	I	looking for
Residue	Mood	Residue	

Mood type — indicative interrogative open basic-Wh non-subject

Interpersonal function — question

Fifteen independent clauses were analysed in tables 1- 15, six of these clauses (Table 4.6, Table 4.7, Table 4.8, Table 4.9, Table 4.10, & Table 4.12) were analysed as indicative declarative; two clauses (Table 4.11& Table 4.14) as indicative interrogative open basic-Wh subject; two clauses (Table 4.13 & Table 4.15) as indicative interrogative open basic-Wh non-subject; two clauses (Table 4.2 & Table 4.5) as indicative interrogative open non-basic-Wh; one clause (Table 4.4) was analysed as indicative interrogative closed basic-polar, while two clauses (Table 4.1 & Table 4.3) was analysed as indicative exclamative. All the declaratives function as statements, all the interrogatives as questions, while the exclamatives function as an exclamation.

4.2.2.2 Analysis of Imperative Mood System in *Arms and the Man*

16. Now listen.

Table 4.16

A	P
Now	Listen
Residue	Mood

Mood type — imperative jussive exclusive
 Interpersonal function — directive

17. Don't scold me.

Table 4.17

P	P	C ^E
Don't	scold	Me
Mood		

Mood type — imperative jussive exclusive
 Interpersonal function — directive

18. Bless me!

Table 4.18

P	C ^E
Bless	Me
Mood	Residue

Mood type — imperative jussive exclusive
 Interpersonal function — directive

19. Think of that!

Table 4.19

P		A
Think		of that
Mood	Residue	

Mood type — imperative jussive exclusive
 Interpersonal function — directive

20. Wait for me just five minutes.

Table 4.20

P		A	A
Wait		for me	just five minutes
Mood	Residue		

Mood type — imperative jussive exclusive
 Interpersonal function — directive

21. Be sure you draw father's attention to me.

Table 4.21

P		C ^I
Be		sure you draw father's attention to me
Mood	Residue	

Mood type — imperative jussive exclusive
 Interpersonal function — directive

22. Imagine their meeting that Swiss and hearing the whole story!

Table 4.22

P		C ^E
Imagine		their meeting that Swiss and hearing the whole story
Mood	Residue	

Mood type — imperative jussive exclusive
 Interpersonal function — directive

23. Don't talk such stuff.

Table 4.23

P		C ^E
Don't talk		such stuff
Mood	Residue	

Mood type — imperative jussive exclusive
 Interpersonal function — directive

24. Tell me the truth, Raina.

Table 4.24

P		C ^E	C ^E	V
Tell		me	the truth	Raina
Mood	Residue			

Mood type — imperative jussive exclusive with vocative
 Interpersonal function — directive

25. Let him sleep.

Table 4.25

P		C ^E
Let		him sleep
Mood	Residue	

Mood type — imperative jussive exclusive
 Interpersonal function — directive

26. Judge her, Bluntchli.

Table 4.26

P		C ^E	V
Judge		her	Bluntchli
Mood	Residue		

Mood type — imperative jussive exclusive with vocative
 Interpersonal function — directive

27. You, the cool impartial man: judge the eavesdropper.

Table 4.27

V	P	C ^E
You the cool impartial man	judge	the eavesdropper
	Mood	Residue

Mood type — imperative jussive exclusive
 Interpersonal function — directive

28. Excuse my shirt sleeves, gentlemen.

Table 4.28

P		C ^E	V
Excuse		my shirt sleeves	gentlemen
Mood	Residue		

Mood type — imperative jussive exclusive with vocative
 Interpersonal function — directive

29. Turn your back.

Table 4.29

P		C ^E
Turn		your back
Mood	Residue	

Mood type — imperative jussive exclusive
Interpersonal function — directive

30. Forgive me.

Table 4.30

P		C ^E
Forgive		me
Mood	Residue	

Mood type — imperative jussive exclusive
Interpersonal function — directive

The independent clauses analysed in tables 16 – 30 are fifteen, and they were all analysed as imperative jussive. They all have directive function. Comparing the number of possible further choices in indicative and imperative moods in ‘Arms and the Man’, it is observed that indicative mood has more choices than imperative mood. This indicates that Shaw uses indicatives more than imperatives in order to sustain conversation among the characters in the texts. This implies that indicative mood is more important in the construct of the dramatic texts.

4.2.2.3 Analysis of Indicative Mood System in Women of Owu

31. To whom will they sell us?

Table 4.31

A	P-	S	-P	C ^E
To whom	will	they	sell	us
Residue-	Mood		-Residue	

Mood type— indicative interrogative open non-basic Wh

Interpersonal function — question

32. How I pity you!

Table 4.32

A	S	P	C ^E
How	I	pity	you
Residue-	Mood		-Residue

Mood type— indicative exclamative

Interpersonal function— exclamation

33. Why didn't anybody call me?

Table 4.33

A	P-	S	P	C ^E
Why	didn't	anybody	call	me
	Mood		Residue	

Mood type — indicative interrogative open basic-Wh non-subject

Interpersonal function — question

34. You want to take my son?

Table 4.34

S	P	C ^E
You	Want	to take my son
Mood	Residue	

Mood type — indicative interrogative closed non-basic-polar

Interpersonal function — question

35. So you have no repentance at all?

Table 4.35

A	S	P	C ^E	A
So	You	Have	no repentance	at all
Residue-	Mood	-Residue		

Mood type — indicative interrogative closed non-basic-polar

Interpersonal function — question

36. How was it that no man remembered?

Table 4.36

S/A	P	C ^I
How	was	it that no one remembered
Mood	Residue	

Mood type — indicative interrogative open basic-Wh

Interpersonal function — question

37. Three times I said.

Table 4.37

C ^E	S	P
Three times	I	said
Residue -	Mood	-Residue

Mood type — indicative declarative

Interpersonal — statement

38. You have nothing to fear!

Table 4.38

S	P	C ^E
You	have	nothing to fear
Mood	residue	

Mood type — indicative declarative

Interpersonal function — statement

39. How did this happen?

Table 4.39

A	P-	S	-P
How	did	this	happen
Residue	Mood	-Residue	

Mood type — indicative interrogative open basic-Wh non-subject

Interpersonal function — question

40. You did not send for me!

Table 4.40

S	P	C ^E
You	did not send for	me
Mood	Residue	

Mood type — indicative declarative

Interpersonal function — statement

41. Well it's all over now.

Table 4.41

A	S	P	C ^I	A
Well	It	's	all over	now
Residue-	Mood		-Residue	

Mood type — indicative declarative

Interpersonal function — statement

42. The Allies have got what they wanted.

Table 4.42

S	P	C ^E
The Allies	have got	what they wanted
Mood	Residue	

Mood type — indicative declarative

Interpersonal function — statement

43. I've come too late.

Table 4.43

S	P	C ^I
I	've come	too late
Mood	Residue	

Mood type — indicative declarative

Interpersonal function — statement

44. It is very sad, my dear women.

Table 44

S	P	C ^I	V
It	is	very sad	my dear women
Mood	Residue		

Mood type — indicative declarative with vocative

Interpersonal function — statement

45. Who now will venerate us?

Table 4.45

S	A	P	C ^E
Who	now	will venerate	us
Mood-	Residue-	-Mood	-Residue

Mood type — indicative interrogative open basic-Wh subject

Interpersonal function — question

Fifteen independent clauses were analysed in tables 31- 45, and seven of them (Table 4.7, Table 4.8, Table 4.10, Table 4.11, Table 4.12, Table 4.13 & Table 4.14) were analysed as indicative declarative; two clauses (Table 4.6 & Table 4.15) as indicative interrogative open basic-Wh subject; two clauses (Table 4.3 & Table 4.9) as indicative interrogative open basic-Wh non-subject; one clause (Table 4.1) as indicative interrogative open non-basic-Wh; two clauses (Table 4.4 & Table 4.5) were analysed as indicative interrogative closed non-basic-polar, while one (Table 4.2) was also analysed as indicative exclamative. All the declaratives function as statements, all the interrogatives as questions, while the exclamatives as an exclamations.

4.2.2.4 Analysis of Imperative Mood System in Women of Owu

46. You hear!

Table 4.46

S	P
You	hear
Mood	Residue

Mood type — imperative jussive exclusive

Interpersonal function — directive

47. May a thousand termites eat your mouth for that word, you insolent Ijebu dog!

Table 4.47

P-	S	-P	C ^E	A	V
May	a thousand termites	eat	your mouth	for that word	you insolent Ijebu dog!
Mood	Residue				

Mood type — imperative non-jussive optative

Interpersonal function — wish

48. Cry the people of Owu!

Table 4.48

P	V
Cry	the people of Owu!
Mood	Residue

Mood type — imperative jussive exclusive with vocative

Interpersonal function — directive

49. Let her death be slow and cruel.

Table 4.49

P	C ^E
Let	her death be slow and cruel
Mood	Residue

Mood type — imperative jussive exclusive

Interpersonal function — directive

50. Don't let her get away with it!

Table 4.50

P	C ^E
Don't let	her get away with it!
Mood	Residue

Mood type — imperative jussive exclusive

Interpersonal function — directive

51. Let me not go blind today!

Table 4.51

P	C ^E
Let	me not go blind today
mood	Residue

Mood type — imperative jussive exclusive

Interpersonal function — directive

52. Calm yourself, my dear women.

Table 4.52

P	C ^E	V
Calm	yourself	my dear women
Mood	Residue	

Mood type — imperative jussive exclusive with vocative

Interpersonal function — directive

53. Have mercy, ancestor!

Table 4.53

P	C ^E	V
Have	mercy	Ancestor
Mood	Residue	

Mood type imperative non-jussive optative

Interpersonal function— wish

54. Ah Anlugbua bless their kind hearts!

Table 4.54

E	S	P	C ^E
Ah	Anlugbua	bless	their kind hearts
	Mood	Residue	

Mood type — imperative non-jussive optative with expletive

Interpersonal function — wish

55. In defeat, dear women, always expect the worst.

Table 4.55

A	V	A	P	C ^E
In defeat	dear women	always	expect	the worst
Residue-		Mood	-Residue	

Mood type — Imperative jussive exclusive

Interpersonal function — directive

56. Mother, pray for me!

Table 4.56

V	P	A
Mother	Pray	for me
	Mood	Residue

Mood type— imperative jussive exclusive with vocative

Interpersonal function— directive

57. Please don't insist.

Table 4.57

A	P
Please	don't insist
Mood	Residue

Mood type — imperative jussive exclusive

Interpersonal function— directive

58. Raise the dirge, my dear companions.

Table 4.58

P	C ^E	V
Raise	the dirge	my dear companions.
Mood	Residue	

Mood type— imperative jussive exclusive with vocative

Interpersonal function— directive

59. Confess!

Table 4.59

P	
Confess	
Mood	Residue

Mood type— imperative jussive exclusive

Interpersonal function—directive

60. Yes, be cruel!

Table 4.60

E	P	C ^I
Yes	be	Cruel
	Mood	Residue

Mood type— imperative jussive exclusive expletive

Interpersonal function— directive

Fifteen independent clauses were analysed in table 46 – 60 out of which three independent clauses were analysed as imperative optatives while eleven independent clauses were analysed as imperative jussives. All the imperative optatives function as wishes while the imperative jussives function as directives.

Comparing the number of possible further choices in indicative and imperative moods in ‘Women of Owu,’ the researcher observed that indicative mood has more further choices than imperative mood. This indicates that Osofisan uses indicatives more than imperatives to create the dialogue in the text.

4.3 Discussion

The classification of clause types in 4.2.1 shows that the number of imperatives in ‘Women of Owu’ is more than the one in ‘Arms and the Man’. The researcher observes that this could be because ‘Women of Owu’ is a drama that involves divinities and men while ‘Arms and the Man’ only involves men. Gods usually relate with men more in proposal than in proposition. As indicated from the clause classification in the two texts, there is no main difference in the way the two playwrights have structured their clauses either in imperatives or indicatives. Moreover, it is worthy of note that most often in the real world that these texts represent people, ask questions for clarifications, make statements to inform, usually make expression of surprise and make their wishes known: all these are usually expressed in indicatives. Meanwhile, imperatives are rarely used in a level playing field because the use of imperatives usually displays power relation such as gods contrasted with men; masters versus servants; teachers as opposed to students, and so forth. The researcher observes that this could be the reason why the use of indicatives is more than the use of imperatives in each of the texts. The researcher observed that the independent clauses (simple sentences) in ‘Women of Owu’ are approximately half of the one in ‘Arms and the Man’ despite the fact that the

length of the texts are roughly the same. By implication, Shaw uses simple sentences more than Osofisan.

The independent clauses analysed for mood types in details are sixty (60) in number. Thirty independent clauses are from each of the texts. The researcher observes that all imperative are jussive except three of them that are optatives. Most imperatives have directive function while some wish. Comparing the number of possible further choices in indicative and imperative moods in both 'Arms and the Man' and 'Women of Owu', the researcher observes that indicative mood has more choices than imperative mood. This indicates that Shaw and Osofisan use indicatives more than imperatives in order to sustain conversation among the characters of the texts. This implies that indicative mood is more useful in the construct of the dramatic texts. As the analysis depicts, all mood types in Shaw's 'Arms and the Man' are also found in Osofisan's 'Women of Owu'. This implies that there is no major difference in the way a playwright who is a competent L2 user of English and a playwright who is an L1 user of English structure mood. Nevertheless, it is noteworthy that Osofisan includes Indicative interrogative non-basic polar mood; for example, 'My former city, you mean?' in 'Women of Owu'; and this is not found in 'Arms and the Man'.

4.4 Research Findings

First, there is no major difference in English mood structures as used by a competent second user of English such as Osofisan and a person who not a native speaker but is from the domain where English is generally used as first language, such as Shaw. As the analysis depicts, all mood types in Shaw's *Arms and the Man* are also found in Osofisan's *Women of Owu*. This implies that their level of competence and performance in the use of English in the dramatic context is the same.

Second, Eggins (2004) identifies command (directive), offer, statement and question as the interpersonal roles of mood structures. However, the researcher has found through the analysis that **wish** is another function of a mood structure that is associated with optative mood in imperative mood.

Furthermore, the research does not validate the view that mood tag is a further choice in interrogative mood since mood tag is not an independent clause even though the researcher is aware that mood tag helps in locating the grammatical subject in a clause. Moreover, mood tag cannot stand on its own. That is why it was not found in all the simple sentences collected from the texts used for this study.

Also, there is no difference between an optative mood and volitive mood. Osisanwo (2006) and Ojo (2011) differentiate between volitive mood and optative mood but this study does not support the difference between volitive and optative because the type of clause Ojo (2011: 230) and Osisanwo (2006) identify as a volitive mood, Crystal (2008:343) identifies as an optative mood. In short, the study is in consonance with Boyer (1988: 130) by not separating volitive from optative.

Above all, the researcher identified non-basic-polar and basic-polar as the further choices in closed interrogative; while in open interrogative the researcher identified basic-WH and non-basic-WH as further choices. Nevertheless, the study buttresses that there are two major mood types: indicative and imperative.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.1 Summary

This research is a systemic analysis of English mood system in *Women of Owu* and *Arms and the Man*. The different views on the concept of mood in grammar and how mood is conceptualised within Systemic Functional Grammar characterise the background of the study. Since mood always gives rise to interpersonal function of language, the researcher from the perspective of Systemic Functional Grammar attempts to investigate how playwrights of dramatic texts make use of a typical mood system to convey interpersonal meaning of language. In carrying out the study, stratified random sampling was used to collect data from the selected texts; the researcher identified the independent clauses (simple sentences) in the texts selected for the study, classified them into their major mood types and analysed 60 of them into their further choices along with their interpersonal functions.

5.2 Conclusion

The study shows how the concept of mood has received great attention in grammar right from the traditional grammar till date. The entry condition to the English mood system is the independent clause and the two major moods in the system are indicative and imperative.

The study concludes that there is no significant difference in English mood structures as used by a competent second user of English such as Osofisan and a user of English such as Shaw from Ireland where English is generally used as first language. As the analysis depicts, all mood types in Shaw's *Arms and the Man* are also found in Osofisan's *Women of Owu*.

Another conclusion of the study is that both playwrights of the selected dramatic texts ('Arms and the Man' and 'Women of Owu') use indicative more than imperative. This implies that

interpersonal relationship is more embedded in the giving and taking of information than demanding someone to do one thing or the other. In short, there are more choices to make in indicative than imperative in the English mood system.

The study also concludes that the readers of the texts analysed can use the terminal punctuation marks to judge the function of a clause in relation to interpersonal role of language where a typical declarative is used as interrogative; though in such a case an interrogative usually has the same structure as a declarative as the analyses depict. For example, in 'Women of Owu' we have 'My former city, you mean?' In *Arms and the Man* we have 'Your curiosity, you mean.'

5.3 Recommendations

The research recommends that the students of English as a Second language (ESL) should use the terminal punctuation marks to judge the function of a clause in relation to interpersonal role of language where a typical declarative is used as interrogative.

The study also recommends that the teachers of English, who view mood as being the same with modality, should have a change of opinion and teach mood as a system at the clausal unit which reflects the interpersonal relationship. This is very useful since one of the principal functions of language is communication.

5.4 Contributions to Knowledge

The contribution of the study which agrees with the earlier studies is that though there are different perspectives to it, it is worthy of note to mention that it is only Systemic Functional Grammar, more than any other grammar, that conceives the mood more as a system of language that carries the burden of interpersonal function of language in metafunctions.

The researcher, in addition to Eggins' (2004) identification of the interpersonal roles (command [directive], offer, statement and question) of Mood, has shown through the

analysis that **wish** is another function of a mood structure that is associated with optative mood in imperative mood.

Unlike Osisanwo (2006) and Ojo (2011) who differentiate between volitive mood and optative mood, this study highlights that there is no difference between volitive and optative because the type of clause Ojo (2011: 230) and Osisanwo (2006) identify as a volitive mood, Crystal (2008:343) identifies it as an optative mood. In short, the study is in consonance with Boyer (1988: 130) by not separating volitive from optative and buttresses that there are two major mood types – indicative and imperative.

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APPENDIX I

Indicative Clauses from *Arms and the Man*

1. You'll catch your death.
2. Louka told me you were asleep.
3. I sent her away.
4. I wanted to be alone.
5. The stars are so beautiful!
6. What is the matter?
7. There has been a battle.
8. And it was won by Sergius.
9. Is father safe?
10. Of course: he sends me the news.
11. Sergius was the hero of the hour, the idol of the regiment.
12. You can't guess how splendid it is.
13. Austrian officers like chaff.
14. What will he care for my poor little worship after the acclamations of a whole army of heroes?
15. What do you mean?
16. They say there may be shooting in the streets.
17. I must see that everything is made safe downstairs.
18. Do you suppose they will hesitate to kill you- or worst?
19. Quite the wisest thing you can do, my love.
20. Do you hear?
21. Do you understand that?

22. Do you understand that?
23. I know what they are.
24. Are you prepared to receive sort of company?
25. Where are you going?
26. This is a better weapon than a revolver: eh?
27. It is good enough for man with only you to stand between him and death.
28. Do you hear?
29. What does this mean, sir?
30. Do you know where you are?
31. I'm done for.
32. Dont mention it.
33. You cant.
34. One of those beasts of Serbs has been seen climbing up the waterpipe to your balcony.
35. Sir, will you come in now?
36. My daughter will receive you.
37. Could anyone have got in without your knowledge?
38. Were you asleep?
39. I am not a native Serb.
40. I am a Swiss, fighting merely as a professional soldier.
41. I must take my chance to get off in a quiet interval.
42. What is it?
43. Oh, is that all?
44. I have no ammunitions
45. What use are cartridges in the battle?
46. Yes: isnt it contemptible?
47. I wish I had some now.

48. You're an angel!
49. You can always tell an old soldier by the inside of his holsters and cartridge boxes.
50. I should think so.
51. I'm nervous as mouse.
52. Would you like to see me cry?
53. Oh yes they are.
54. I never saw anything so unprofessional.
55. Shall I ever forget him?
56. This is a photograph of the gentle man the patriot and hero to whom I betrothed.
57. I'm really very sorry.
58. Was it fair to lead me on?
59. Why do you laugh?
60. I am really very sorry.
61. You did not dare say that before.
62. Are you as sleepy as that?
63. I haven't closed my eyes for forty-eight hours.
64. But what am I to do with you?
65. They'll kill you.
66. I'm bound to take my chance.
67. Now do what I tell you.
68. I'll save you.
69. Oh, how can you be indifferent, young lady!
70. I really don't want to be troublesome.
71. But how is it to be done?
72. You must trust to our hospitality.
73. You do not yet know in whose house you are.

74. I am a Petkoff
75. I beg your pardon.
76. How can you stoop to pretend!
77. I forgot.
78. It might make you cry.
79. You live in great luxury indeed, dear young lady.
80. Do you know what a library is?
81. We have one, the only one in Bulgaria.
82. I should like to see that.
83. I saw that, dear young lady.
84. I saw at once that you knew the world.
85. Have you ever seen the opera of Ernani?
86. Is that the one with the devil in it in red velvet, and soldiers' chorus?
87. Then I don't know.
88. The noble refuses to give him up.
89. His guest is sacred to him.
90. Have you people got that notions?
91. Oh it is useless to try to make you understand.
92. He is away at Slivnitza righting for his country.
93. I answer for your safety.
94. There is my hand in pledge of it.
95. Will that reassure you?
96. You better not touch my hand, dear young lady.
97. I must have a wash first.
98. That is very nice of you.
99. I see that you a gentleman.

100. You must not think I am surprised.
101. You may like my hand.
102. Where am I?
103. Wheres the danger?
104. What am I looking for?
105. He's gone!
106. He's fast asleep.
107. The man sleeps profoundly.
108. I know the mistress.
109. I do defy her.
110. I will defy her.
111. What do I care for her?
112. I shall always depend on the good will of the family.
113. You have no spirit.
114. I should have expected more sense from you, Louka.
115. What could they do?
116. Who would believe any stories you told after that?
117. Who would give you another situation?
118. Who in this house would dare be speaking to you again?
119. How long your father would be left on his little farm?
120. Do you think I know no secrets?
121. How do you know?
122. I never told you!
123. I thought it might be something like that.
124. You have the soul of a servant, Nicola.
125. Yes: thats the secret of success in service.

126. You'll never put the soul of a servant into me.
127. The mistress and Miss Raina have just gone in.
128. It's coming sir.
129. Have you told the mistress?
130. Yes: she's coming.
131. That's right.
132. Have you brought me some cognac?
133. That's right.
134. Catherine: have they brought you some coffee?
135. Louka's been looking after me.
136. Paul: have you let Austrians force you to make peace?
137. My dear: they didn't consult me.
138. What could I do?
139. But of course we saw to it that the treaty was an honourable one.
140. It declares peace.
141. What more could I do?
142. That's what I would have done.
143. I don't doubt it in the least, my dear.
144. I missed you greatly.
145. And how have you been, my dear?
146. Oh, my usual soul-throat: that's all.
147. That comes from washing your neck every day.
148. I've often told you so.
149. I don't believe in going too far with these modern customs.
150. You are a barbarian at heart still, Paul.
151. I hope you behave yourself before Russian officers.

152. I did my best.
153. I took care to let them know that we have a library.
154. Ah: but you didnt tell them that we have an electric bell in it?
155. I have had one put up.
156. Whats is an electric bell?
157. Why not shout for him?
158. Civilized people never shout for their servants.
159. Well, I'll tell you something Ive learnt too.
160. Theres Serguis.
161. Are you deaf?
162. Dont you here major Saronoff knocking?
163. Besides, the country should insist on having at least one native general.
164. You look superb.
165. The campaign has improved you, Serguis.
166. Everybody here is mad about you.
167. We were all wild about your with enthusiasm about that magnificent cavalry charge.
168. Two Cossack colonels had their regiments routed on the most correct principles of scientific warfare.
169. Two major-generals got killed strictly according to the military etiquette.
170. You shall not remain so, Sergius.
171. It is too late.
172. I have only waited for the peace to send my resignation.
173. Oh, you must withdraw it!
174. I never withdraw.
175. Who could have supposed you were going to do such a thing?
176. Raina is here.

177. Yes: she listens for it.
178. It is an abominable habit.
179. And so you're no longer a soldier, Sergius.
180. I am no longer a soldier.
181. That's secret of successful fighting.
182. They wouldn't let us make a fair stand-up fight of it.
183. However, I suppose soldiering has to be a trade like any other trade.
184. Of course he over-reached us.
185. Are there many Swiss officers in the Serbian army?
186. This is the only one I came across.
187. I'll never trust a Swiss again.
188. What was he like?
189. He was like a commercial traveller in uniform.
190. You remember.
191. The young lady was enchanted by his persuasive commercial traveller's manners.
192. Your life in the camp has made you coarse, Sergius.
193. I did not think you would have repeated such a story before me.
194. She is right, Sergius.
195. Pooh! nonsense! What does it matter?
196. I beg your pardon.
197. I have behaved abominably.
198. Oh, Paul, can't you spare Sergius for a few moments?
199. I have a word or two to say to Paul.
200. Am I forgiven?
201. How I have envied you Sergius!
202. Dearest: all my deeds have been yours.

203. You inspired me.
204. I have gone through the war like a knight in a tournament with his lady looking down at him!
205. And you have never been absent from my thoughts for a moment.
206. I think we two have found the higher love.
207. I trust you.
208. Wouldnt you like that?
209. Louka: do you know what the higher love is?
210. Perhaps you would like some coffee, sir.
211. Oh , sir, you know I didn't mean that.
212. I'm surprised at you!
213. I am surprised at myself, Louka.
214. Do you consider my figure handsome, Louka?
215. I shall be disgraced.
216. Oh, will you let go?
217. Have you no common sense?
218. Ah! that's reasonable.
219. Not for the world, sir, I'm sure.
220. May I go on with my work, please, now?
221. You are provoking little witch, Louka.
222. I dont want your kisses.
223. It shews how much you really care.
224. It is so hard to know what a gentleman considers right.
225. I thought from your trying to kiss me that you had given up being so particular.
226. Which of the six is the real man?
227. Thats the question that torments me.
228. Who is my rival?

229. You shall never get that out of my mouth, for love or money.
230. Who is he?
231. I dont know.
232. I never saw him.
233. I only heard his force through her of room.
234. How dare you?
235. The mistress knows all about it.
236. You have stained my honor by making me party of your eavesdropping.
237. And you have betrayed your mistress.
238. Thats shews that you are an abominable little clod of common clay, with the soul of servant.
239. A gentleman has no right to hurt a woman under any circumstances.
240. I beg your pardon.
241. That sort of apology may satisfy a lady.
242. Of what use is it to a servant?
243. You wish to be paid for the hurt.
244. No: I want my hurt made well.
245. I'm ready.
246. Whats the matter?
247. Have you been lying with Louka?
248. Sergius. How can you think such a thing?
249. He is in the library.
250. But we are just going out for a walk.
251. Sergius. I shall not be long.
252. A nice mess you have got us into!
253. Oh, I forget.
254. You cannot forget!

255. Yes: I think he must have been there then.
256. You think!
257. Will anything ever make you straightford?
258. Oh, I know Sergius is your pet.
259. I sometimes wish you could marry him instead of me.
260. You would just suit him.
261. I dont care whether he finds out about the chocolate cream soldier or not.
262. I half hope he may.
263. Theres a gentleman just called, madam.
264. And how dare he!
265. Oh, I forgot.
266. We are at peace now.
267. He is in the library with Major Saranoff.
268. Why do you come to me?
269. But he asks for you, madam.
270. Thats a German name.
271. Swiss, madam, I think.
272. What is he like?
273. He has a big carpet bag, madam.
274. Is the library door shut?
275. I think so, madam.
276. He will have to go that way.
277. You must not think of going that way.
278. This is the shortest way out.
279. It shall be sent on.
280. You will leave me your address.

281. We want you here badly.
282. He sees the whole at once.
283. My dear Raina, dont you see that we have a guest here?
284. I hope you didn't think that you were the chocolate cream soldier, Captain Bluntchli.
285. Bluntchli. Your explanation was a relief.
286. It is her latest fancy.
287. And has Nicola taken to drinking?
288. He used to be careful enough.
289. Are you mad, Nicola?
290. What have you brought that for?
291. Louka told me that.
292. Why should I order you to order to bring Captain Bluntchli's luggage out here?
293. What are you thinking of Nicola?
294. Are you sure I cant help you in any way.
295. Saronoff and I will manage it.
296. Yes: we'll manage it.
297. This hand is more accustomed to sword than to the pen.
298. Now are you sure I can do nothing?
299. You can stop interrupting, Paul.
300. Theres only one thing I want to make me thoroughly comfortable.
301. What is that?
302. My dear Paul, how absurd you are about that old coat!
303. It must be hanging in the closet blue where you left it.
304. My dear Catherine, I tell you Ive looked there.
305. Am I to believe my own eyes or not?
306. What are you shewing off that bell for?

307. That's what blue closet contains at present.
308. Wholl bet on it?
309. Bluntchli: I'll give you six to one.
310. It would be robbing you, major.
311. An Arabian mare will cost you 50,000 levas.
312. Where was it, Nicola?
313. I could have sworn it wasnt there.
314. Age is beginning to tell on me.
315. I'm getting hallucinations.
316. She's dreaming as usual.
317. She shall not be the loser.
318. I shant come off so cheaply, I expect.
319. Thats the last order.
320. His signature will do.
321. Can I do anything more?
322. You had better see the fellows that are to take these.
323. I'll say so.
324. I'll see to it.
325. Theyll be more frightened of you than of me.
326. I daresay I had better.
327. You would only splutter at them.
328. What have you done to yourself?
329. Did you get back safely that morning?
330. Were they angry at you for running away from Sergius's charge?
331. On whose discretion you could absolutely rely?
332. I do indeed.

333. But they dont know that it was this house you took refuge.
334. Can you not realize what it is to me to deceive him?
335. I want to be quite perfect with Sergius: no meanness, no smallness, no deceit.
336. But I did it to save your life.
337. Do you remember the first time?
338. Was I present?
339. I should have remembered it.
340. Ah, it is natural that you should forget it.
341. And so he becomes a creature incapable of faith and of gratitude.
342. I dont.
343. Even animals are grateful.
344. Oh, I see exactly what you think of me!
345. You were not surprise to see me lie.
346. To you it was something I probably did every day.
347. That is how men think of women.
348. Theres reason in everything.
349. You said youd told only two lies in your whole life.
350. Dear young lady: isnt that short allowance?
351. Do you know, sir, that you are insulting me?
352. I cant help it.
353. Do you mean what you just said now?
354. Do you know what you just said now?
355. How did you find me out?
356. Do you know, you are the first man I ever met who did not take me seriously?
357. Yes: I suppose I do mean that.
358. How strange it is to be talked to in such a way!

359. You know, I've always gone on like that.
360. I mean the noble attitude and the thrilling voice.
361. She believed in it.
362. I do it before my parent.
363. They believe in it.
364. I do it before Sergius.
365. He believes in it.
366. Do you think so?
367. You never gave me your portrait.
368. Do you mean to say you never got it?
369. When did you send it?
370. It was in the pocket of the coat.
371. I never found it.
372. It must be there still.
373. Ho, how could you be so stupid?
374. Oh, what shall I do?
375. Ah, I see.
376. You wrote something on it.
377. That was rash.
378. Are you sure nobody has seen it?
379. Well, I can't be so sure.
380. What did you do with it?
381. So I pawn it.
382. I redeemed it the day before yesterday.
383. Heaven only knows whether the pawnbroker cleared out the pockets or not.
384. You have a low shopkeeping mind.

385. You think of things that would never come into a gentleman's head.
386. That's the Swiss national character, dear lady.
387. Oh, I wish I had never met you.
388. These are the subsequent accumulations.
389. My father's dead.
390. I shall have to start for home in an hour.
391. He has left a lot of big hotels behind to be looked after
392. He's whacking a letter from the family solicitor.
393. Oh, it's too ridiculous!
394. He has no much heart, that Swiss.
395. He has not a word of grief for his poor father.
396. What does he care?
397. What does any soldier care?
398. I thought you wouldn't get much feeling out of your soldier.
399. Is that any reason why you should take it on yourself to talk to me?
400. I've some good news for you.
401. Sergius gave me that, out of pure swagger.
402. There's ten levas more.
403. The Swiss gave me dail for backing up the mistress's and Raina's lies about him.
404. I get tired of being a servant occasionally.
405. You were born to be a servant.
406. Ah, wait till you see.
407. You shall never be master in mine.
408. You have a great ambition in you, Louka.
409. Oh, I know that soul of yours.
410. I must behave in my own way.

411. You take all the courage out of me with your cold-blood wisdom.
412. I am not in the way of your work, I hope.
413. Does it hurt?
414. Shall I cure it?
415. You cannot cure it now.
416. An officer should not trifle with a servant.
417. That was not trifle, Louka.
418. Are you sorry?
419. I am never sorry.
420. Yes: I am a brave man.
421. Did you find in the charge that the men whose fathers are poor like mine were any less brave than the men who are rich like you?
422. I have an English bull terrier who has as much of that sort of courage as the whole Bulgarian nation, and the whole Russian nation at its back.
423. But he lets my groom thrash him, all the same.
424. That's your soldier all over!
425. How easy is it talk!
426. You don't know what true courage is.
427. I am willing to be instructed.
428. What would you do most noble Empress?
429. And you are jealous of her.
430. I have no reason to be.
431. She will never marry you now.
432. The man I told you of has come back.
433. She will marry the Swiss.
434. You are not good enough for me.
435. He has beaten you in love.

436. He may beat you in war.
437. What does that mean?
438. We shall see whether you dare keep to your word.
439. I will not wait long.
440. Yes: we shall see.
441. And you shall wait my pleasure.
442. Thats remarkable looking young woman.
443. You have deceived me.
444. You are my rival.
445. I brook no rivals.
446. At six o'clock I shall be in the drilling-ground on the KJissoura road, alone on horseback, with my sabre.
447. Do you understand?
448. And there shall be no mistake about this cartridges this time.
449. It is not our custom in Bulgaria to allow invitations of that kind to be trifled with.
450. You dont know fighting is.
451. But have it your own way.
452. I'll meet you.
453. Shall I lend you my best horse?
454. I shall fight you on foot.
455. I have heard what Captain Bluntchli said, Sergius.
456. You are going to fight.
457. Better not interfere dear young lady.
458. It will save explanations.
459. I never said I wanted to see you again.
460. That is a confession.
461. What do you mean?

462. You love that man!
463. I have received no favors.
464. Why, the young lady doesn't even know whether I'm married or not.
465. Are you?
466. You see the young lady's concern, Captain Bluntchli.
467. Denial is useless.
468. You have enjoyed the privilege of being received in her own room, late at night.
469. Yes, you blockhead! She received me with a pistol at her head.
470. You cavalry at my heels.
471. Raina: is this true?
472. I never apologize!
473. This is doing of that friend of yours, Captain Bluntchli.
474. It is he who is spreading this horrible story about me.
475. No: he's dead. You say that before now!
476. A hollow sham, I say.
477. He was not my informant.
478. You saw that?Raina: our romance is shattered.
479. Life's farce.Bluntchli: I have allowed you to call me a blockhead.
480. You may now call me a coward as well.
481. I refuse to fight you.
482. Do you know why?
483. You shall hear the reason all the same, my professional.
484. I always was that of chap.
485. I'm very sorry.
486. You are very solicitous about my happiness and his.
487. Do you forget his new love Louka?

488. It is not you that he must fight now, but his rival, Nicola.
489. Dont you that theyre engaged?
490. Are fresh abysses opening?
491. It would be unworthy of your chivalry.
492. Do you deny that she told you about Captain Bluntchli being in my room?
493. It is unnecessary to us anything more.
494. That is quite enough for us.
495. I told you you were getting the worst of it, Saronoff.
496. What else can he do dear lady?
497. He must defend himself somehow.
498. What good does he do?
499. Not at all, I assure you.
500. I'm only very glad to get you two quieted. Where is other young lady? I must judge her.
501. It's all a question of the degree of provocation.
502. My life was at stake. My love was at stake.
503. I am not ashamed.
504. Your curiosity, you mean.
505. What does that mean?
506. It means. Your mother is mending it
507. Is anything the matter?
508. Thats all right.
509. Thats all right.
510. Ah, how can you say that to me, father?
511. Now give me the coat.
512. No: I am going to put it on for you.
513. Now are you comfortable? Oh, by the bye, Ive found something funny.

514. Whats the meaning of this?
515. Well, I could have sworn !
516. I wonder.Where can it?
517. Your mother's taken it!
518. Did you spoil any pastry of Miss Raina's this morning?
519. I know that, you idiot.Was it true?
520. I am sure Miss Raina is incapable of saying anything that is untrue, sir.
521. Are you?Then I'm not.
522. Do you mean to tell me Raina sends things like that to other men?
523. It's alright, Major.
524. I'm the chocolate cream soldier.
525. I was the fugitive.Major Saronoff has changed his mind.
526. I'm not married.You said you were.
527. I did not.
528. This young lady is the object of Major Saronoff affections at present.
529. Are you mad Sergius?
530. Why, this girl's engaged to Nicola.
531. I beg your pardon, sir.
532. Louka is not engaged to me.
533. We gave it out so, sir.
534. But it was only to give Louka protection.
535. This is either the finest heroism or the most crawling baseness.
536. I have been insulted by everyone here.
537. You set them the example.
538. You owe me an apology.
539. It's no use.

540. He never apologizes.
541. To me, his poor servant, he will not refuse to apologize.
542. You are right.
543. Louka I forgive you.
544. That touch makes me your affianced wife.
545. I forgive that.
546. You belong to me.
547. What does this mean?
548. Well, my dear, it appears that Sergius is going to marry Louka instead of Raina.
549. Sergius: you are bound by your word to us?
550. Nothing binds me.
551. These heroics of yours have their own practical side after all.
552. Louka: you have been telling stories.
553. I have done Raina no harm.
554. I thought you were fonder of him than Sergius.
555. She never cares two straws for me.
556. I went into army instead of intomy father business.
557. Do you suppose I am the sort of fellow a young girl falls in love with?
558. Why, look at our ages!
559. Heres the proof.
560. That's what I was looking for.
561. How the deuce did it get there?
562. I quite agree with the account of yourself.
563. You are a romantic idiot.
564. Next time, I hope you will know the difference between a schoolgirl of seventeen and a woman of twenty-three.
565. Bluntchli: my one last belief is gone.

566. Your sagacity is a fraud, like everything else.
567. You have less sense than even I!
568. You dare!
569. The Petkoffs and the Saranoffs are known as the richest and the most important families in the country.
570. Sergius keeps twenty horses.
571. But who wants horses?
572. We're not going to keep a circus.
573. I have two hundred horses.
574. I have seventy.
575. How the deuce do I know?
576. Have you four thousand?
577. I have ten thousand knives and forks, and the same quantity dessert spoons.
578. I have three hundred servants.
579. I have six palatial establishments, besides two livery stables, a tea garden, and a private house.
580. Are you the Emperor of Switzerland?
581. He's not.
582. I shall not stand in the way of her happiness.
583. That is Major Petkoff's feeling also.
584. Oh, I shall be only too glad. What says the lady?
585. The lady says that she can keep his tablecloths and his omnibuses.
586. I won't take that answer.
587. I appeal to you as fugitive, a beggar, and a starving man.
588. You accepted me.
589. I did not give them to the Emperor of Switzerland.
590. That'll do.

591. Time's up, major.

592. Is he a man?

APPENDIX II

Imperative Clauses from Arms and the Man

1. Make them fast, Louka.
2. Open the door!
3. Open the door!
4. Remember!
5. Dont hate me, dear young lady.
6. Dont frighten me like that.
7. Bless you, dear lady!
8. Thank you
9. Give me the portrait, sir.
10. Thank you.
11. Stop!
12. Now listen.
13. Dont scold me.
14. Bless me!
15. Think of that!
16. Let him sleep
17. Discharge you for untruthfulness.
18. Look at me, ten years in their service.
19. Bring him round this way.
20. Thank you: none for me.
21. Forgive me, Raina
22. Come along.
23. Let me be the worshipper, dear.
24. Be quick.
25. Thank you, Louka.
26. Let me go, sir.
27. Then stand back where we cant be seen.
28. Take care, Louka.
29. Never mind why.

30. Now, listen you to me.

31. Wait for me just five minutes.
32. Be sure you draw father's attention to me.
33. Imagine their meeting that Swiss and hearing the whole story!
34. Dont talk such stuff.
35. Tell me the truth, Raina.

36. Wait!
37. And be very polite to him.
38. Dont delay.
39. Stop!
40. Tell Nicola to bring his bag here after him.
41. Don't forget.
42. Be quick!
43. Allow me.
44. Come along!
45. Quite sure, thank you.
46. Thank you.
47. Dont be foolish Paul.
48. Here: help me to change.
49. Excuse me, Bluntchli.
50. Please be serious, Captain Bluntchli.
51. My dear lady, dont let this worry you.
52. Remember: I'm a soldier.
53. Do you like gratitude?
54. Keep your money.
55. And dont be ready to defy everybody.
56. Think over it, my girl.
57. Make that table tidy, Louka, for the Major
58. Dont trifle with me please.
59. Remember: you belong to me.
60. And take care.
61. Take care, sir.
62. Pooh! dont talk to me about Bulgaria.
63. Bring your sabre along.
64. Judge her, Bluntchli.
65. You, the cool impartial man: judge the eavesdropper.
66. Excuse my shirt sleeves, gentlemen.
67. Turn your back.
68. Forgive me.
69. Marry Louka!
70. Oh, never mind that, Catherine.
71. Shew me any man in Bulgaria that can offer as much!
72. Now tell us whom you did give them to.
73. Thank you

APPENDIX III

Indicative Clauses from Women of Owu

1. You seem to come from there—
2. What's the name of the city I see smouldering over there?
3. Stranger, you don't know?
4. That was once the proud city of Owu, reduced to ruin yesterday—
5. They slaughtered them!
6. Why didn't anybody call me?
7. How was it that no one remembered me?
8. You... you... who are you?
9. What did you say?
10. Is it you...?
11. You have nothing to fear!
12. It's not you, orisa Anlugbua?
13. Ancestral father, the armies of Ijebu, Oyo and Ife, who called themselves the Allied forces, the command of that demon Maye Okunade, caused this havoc.
14. He's a butcher now!
15. All those terrible years, where were you Anlugbua?
16. You did not send for me.
17. Where were you, Anlugbua?
18. How we needed you all the time!
19. Where were you?
20. It's very sad, my dear women!
21. Gods do not cry.
22. But that only makes the pain deeper still.
23. So what do you want?

24. What have you come back for?
25. Who now will venerate us?
26. Who sing our praises among these ruins?
27. Ah, am I the one sprawled on the ground like this, in the dust, like a common mongrel.
28. But what is the use getting up?
29. Oh, we shed our own tears too, Erelu Afin!
30. In spite of our courage, disaster drains us!
31. Now those laughing girls are going into the kitchen of uncultured louts!
32. We know, Erelu.
33. Who will save Erelu Afin?
34. Who will save me now?
35. Yes, who will save us now?
36. Oh the Ijebus have always disdained merchandise-
37. The Ifes are unmoved by the glitter of gold-
38. The Oyos have no concern whatsoever for silk or ivory-
39. They are preparing for their journey back home!
40. What do you suggest we do?
41. What can we do?
42. We have seen him!
43. We have seen him!
44. We have seen the ancestor, Anlugbua!
45. It's true!
46. Salvation's arrived at last!
47. What do you mean?
48. We are on our own!
49. It's true!

50. He's gone?
51. He has told us of his unhappiness!
52. Then, it's not him you saw!
53. He has.
54. He left in defeat.
55. We are on our own.
56. The lesson is clear.
57. What can we do?
58. What power of suasion do we have over these bloodthirsty men?
59. No, my dear women, I beg you, not at all.
60. But what we they really do to us?
61. My imagination is killing me!
62. In defeat, dear women, always expect the worst.
63. That is the law of combat.
64. To whom we they sell us?
65. Erelu, worse trails are still ahead.
66. Is that possible?
67. Great men are sick!
68. It will be never here in the joyous looms of Owu?
69. No where will ever be pleasant to be slave!
70. All we can is counter misfortune with our spirit, and our will.
71. It is about Owu, your city.
72. My former city, you mean?
73. You're satisfied, I hope with your work.
74. But why did you do it?
75. They had to be punished!

76. Is that a lie?
77. Your people became drunk with prosperity!
78. But are you forgetting mother?
79. It was Ife who first attacked Owu, at the market of Apomu.
80. After all, Ife could have tried other means of persuasion.
81. Besides, common sense advises that you don't send out your soldiers against an army far superior to yours!
82. Well, I hope you are now satisfied now!
83. What more can we want mother?
84. These Allied Forces, they need to be punished in their turn.
85. I say I want to punish these invaders who have just plundered your town!
86. Will you help?
87. So that's why you finally decided to bring me into it!
88. I need your power?
89. But it doesn't make sense, mother!
90. These soldiers are your allies.
91. They have set fire to my shrine!
92. And will you then let them get away with such sacrilege?
93. You will not help me punished them?
94. And Ogun, the god of war, who is the protector of these soldiers, what does he say?
95. Even he, my son, even Ogun is angry!
96. His shrine was one of the first to be desecrated!
97. Yes, I remember you, Gesinde.
98. What further misfortune do you have for us this time?
99. It's the Generals who take decisions.
100. Such are my instructions
101. Oh she is fortunate.

102. Balogun Kusa himself asked for her.
103. Now you confirm my worst fears.
104. You're wrong there Erelu.
105. He does not want her as a servant.
106. She is going to join his harem.
107. You mean, he will marry her?*
108. He does.
109. She's been wedded since birth to Obatala, our god of purity and creativity.
110. He knows Ogun will not let him down.
111. It's been a waste...!
112. But Erelu, I don't understand you.
113. You are unhappy, that your daughter is going to share bed of a king?
114. You are a servant used to taking orders.
115. She is, er... fortunate too.
116. We have er... sent her to a safer place.
117. She has gone where pain can no longer reach her.
118. What is that look in your eyes?
119. Please, don't insist, Erelu.
120. That's why his widow will go to Otunba Lekki, whose legend I am sure you
are all
familiar with by now.
121. What will happen to her?
122. Where's she?!
123. I say the Generals will decide!
124. I am not the widow of hero.
125. Balogun Derin has asked that you be allocated to him.
126. You know I cannot help you.

127. You've not spoken about us, Officer.
128. What's to happen to us?
129. What else do you think will happen to riff-raff?
130. Your case is simple enough.
131. So you can be so easily frightened by a little fire!
132. What you think is a human body set ablaze is just my daughter Orisaye, running around with a torch.
133. All the gods are awake with us!
134. Mother, you're crying!
135. Is it because of my brothers fallen in battle?
136. The air should be ringing with your prayers!
137. Won't you take it?
138. You think it will burn you!
139. He calls!
140. What are we waiting for?
141. She's out of her senses!
142. She's out of her senses!
143. Insanity is the drug of misery.
144. You think I'm mad.
145. They think I am insane, mother!
146. I will destroy them totally, totally, without remorse!
147. This is no time at all for crying!
148. Happiness is coming!
149. All our dead will be avenged!
150. I will be singing, mother!
151. As for others, you will see.
152. Please Princess, that's enough.

153. You're embarrassing us with these futile prophecies.
154. How I pity you!
155. So my dear women suspend your dirges!
156. I'm glad to see that one of you still has her senses.
157. They are just as foolish and witless as the commonest folk!
158. Great men are sick!
159. Is it my mother you dare address like that?
160. I say listen to me.
161. My mother is not going anywhere with you!
162. She is going to die here on the soil of Owu!
163. You're pathetic, soldier.
164. Who's talking of suicide?
165. That'll be too convenient for your generals.
166. How's she going to die then?
167. Wouldn't you like to know!
168. Erelu has fainted!
169. Did I ask for your help?
170. Why do you bother?
171. Do you still trust any of them after this?
172. Or have you quickly forgotten what they told us about Anlugbua just now?
173. Each of us has become our own god.
174. We have always been alone, my dear woman.
175. Only we did not know it.
176. There is no hope at all then, of escape?
177. That may strength that will only worsen the pain!
178. Kabiyesi was dancing!

179. Our Oba was dancing!
180. Our travail was over-
181. The starving is ended-
182. The work of weeding and planting could start again-
183. The season of weeding could resume-
184. The wounded could now begin to heal!
185. It was hard to breathe!
186. They were waiting for us our enemies!
187. You are right.
188. Happiness is a fake.
189. We are always eager to forget that the sky is at its calmest in the moments before a mighty thunderstorm.
190. We are only human beings after all.
191. Against the pettiness of gods and goddesses, we have no defence.
192. Our, remember, told us our tribulations are the work of our ancestral mother, Lawumi.
193. I agree with you, Erelu.
194. It was not my husband.
195. All of us are losers, now, we women of Owu.
196. Your other daughter, Adeoti, is dead.
197. Her throat had been cut.
198. You know you don't have to thank me.
199. What hope has a dog tethered to the belt of Ogun?
200. Are those words from you!
201. Did I not say you never loved my husband!
202. What do you want again this time, man of misfortune?
203. You want to take my son?

204. What will you do with him?
205. I would rather not say.
206. Then I won't part with him.
207. Please, *ayaba*, it's my order.
208. You're going to kill him?
209. I know how you feel, *ayaba*.
210. There goes the last hope of our land!
211. The last lamp is about to be extinguished!
212. Who will believe this?
213. And then I'll like her.
214. Oh you gods, how strange your ways!
215. Do I know you?
216. What's she done to you?
217. I am the Erelu Afin of Owu.
218. That should tell you who I am.
219. Ah, so it's you!
220. What did you say?
221. That's a funny request.
222. Maybe, you know what I am saying.
223. Women like her are dangerous especially to their lovers.
224. My husband, you see how they treat me!
225. Now you have looked at her!
226. I just could not picture it in my mind.
227. You should be grateful to me then.
228. So you have no repentance at all?
229. You have always known how to handle words.

230. What punishment has your army decided for me?
231. Am I to die?
232. You have been sentenced to whatever fate I decide.
233. Then I am glad!
234. I have already decided.
235. You are going to die.
236. So I accept.
237. Anybody can kill.
238. You had gone back to Ife then to bring supplies.
239. There was no one then I could call for help!
240. He has no power.
241. The most popular pattern of them all bears your name.
242. What more proof do you require to know I've never stopped loving you?
243. It's the truth!
244. Her honey tongue is about to betray us all!
245. Why did you mock the dead like this?
246. So you tried to climb our walls to escape!
247. It's a lie!
248. You had your says!
249. But did you listen to me?
250. You are the liar, old woman!
251. And he had in his stable some of the most magnificent breeds.
252. You were dazzled!
253. The small and wretched hamlet of Ife became a distant dot in your mind.
254. That's why you stayed my dear.
255. That's why you couldn't go back to your husband.

256. So Ife is backward!
257. How would you be handsome without the jewels beaten out of our bronze factories?
258. What are you saying?
259. This is not the point now, shameless woman!
260. History is waiting.
261. That is what is going to happen to her all right.
262. Why should I do that?
263. Still I'll take your advice.
264. We'll put her in some other caravan.
265. Otunba Lekki has taken your daughter-in-law with him.
266. So my Orisaye was right!
267. Ah, is this your body I hold in my hands, you innocent child?
268. How can you be so frightened of a child?
269. Yet you would not let a little child live!
270. O child how shall I mourn you?
271. You could have grown into a splendid man.
272. Forgive us for not decorating you in the royal beads of kingship.
273. Forgive us child for dressing you only with sand and our tears.
274. The gods are not worth much!
275. Did we not pray enough?
276. Did we not offer sacrifice upon sacrifice?
277. The gods are not worth much respect!
278. Yes, Iyunloye is riding back with us in triumph.
279. Such is the justice of the great.
280. My women, it is time to say goodbye.
281. What does she mean?

282. My friends, you don't understand.
283. Grief has drained out my powers.
284. It's not for the ears of the strangers
285. We won't be long.
286. She's right.
287. It is a duty only a few of among us are raised to perform at such moments.
288. You know I am not unkind.
289. Is it you, ancestral father?
290. Is it you?
291. Yes, I have come, I, Anlugbua.
292. Why do you call me?
293. I hear you...
294. This world's journey has ended in catastrophe for us.
295. Without your help we can no longer find our way back in void.
296. I cannot help you-
297. You were given this life.
298. You chose to waste it in a senseless quarrel over a woman-
299. Each of us, demolished through violence and contention!
300. Then the deer must train themselves to seize gun from their hunters.
301. I cannot help you.
302. No one can.
303. War is what will destroy you!
304. It's only atonement a god can make for you against your ceaseless violation for self-destruction.
305. I hope history will teach you.
306. I hope you will learn.

APPENDIX IV

Imperative Clauses from Women of Owu

1. Tell me, dear women—
2. Look at my tears!
3. Calm yourself, my dear women.
4. Let me not go blind today!
5. Go on talking.
6. Be strong.
7. Ah Anlugbua bless their kind hearts
8. Bless the kindness which has reduced us from tyranny in order to plunge us into slavery
9. Sing, my friend!
10. Let us celebrate new-won freedom of chains!
11. Please, say something.
12. In defeat, dear women, always expect the worst.
13. Help us.
14. Imagine it!
15. Good, let Owus eat their own superiority now!
16. Come with me.
17. Please, don't insist, Erelu.
18. Quiet!
19. Weep for me then, you women of Owu!
20. Join him inside, all of you!
21. Put out the fire!
22. Bring her out here.
23. Put out the torch!
24. Leave me alone!

25. Mother, pray for me!
26. Hold her!
27. Let me hold it for you.
28. So promise me, mother!
29. So my dear women suspend your dirges!
30. Help us.
31. Come with me.
32. As for you, Erelu, wait for me here.
33. Mother, pray for me!
34. May a thousand termites eat your mouth for that word, you insolent Ijebu dog!
35. You junk, listen to me!
36. Take me quickly to my husband who is waiting to die in my arms.
37. Hold her!
38. Hold her!
39. Please don't insist.
40. Hold her up!
41. Think of when you were last happy.
42. Open the gates!
43. Let us not be too hash on our self.
44. Our priests, remember, told us our tribulations are the work of our ancestral mother,
Lawumi.
45. Thank you!
46. Don't interrupt!
47. Sleep well with our ancestors...
48. Don't speak that my child.
49. Please don't insist.
50. Give him to me.

51. So, *ayaba*, don't imagine anyone can help you now.
52. Give up the child to me.
53. Take it from her!
54. Don't you dare touch me you dogs!
55. Get away from me!
56. Raise the dirge, my dear companions.
57. Cry the people of Owu!
58. Let her death be slow and cruel.
59. Get away from me!
60. Leave me alone!
61. Leave her.
62. Move back.
63. Maye, remember what you came to do!
64. Don't let her-
65. Stop that!
66. Don't let her get away with it!
67. Don't interrupt!
68. Confess!
69. Yes, be cruel!
70. Be arrogant!
71. Do not hesitate.
72. Don't kill me!
73. Give me another chance!
74. In that case, let her not ride with you.
75. Put her in another caravan.
76. Forgive us for not decorating you in the royal beads of kingship.

77. Forgive us child for dressing you only with sand and our tears.

78. Erelu, take heart.

79. Thank you, Erelu.

80. Let us proceed.

81. Come, Anlugbua!

82. Come down!

83. Please, help us!

84. Have mercy, ancestor!