



FEMINISM LIMITATIONS THROUGH MOOD AND MODALITY ANALYSIS IN AMMA DARKO'S *FACELESS* (2003)

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Abstract

Drawing on Halliday's (1985) Systemic Functional Linguistics (SFL) theory, this paper aims to describe and interpret the linguistic resources (Mood, Modality and adjuncts) incorporated in the two selected extracts in order to uncover the interpersonal relationships established among the characters and to find out the limitations to Amma Darko's feminist ideology as conveyed in *Faceless* (2003). In this perspective, the quantitative and qualitative analyses of the linguistic properties has helped to unveil some relationships of unequal and equal power between the characters in Extracts 1 and 2 correspondingly, occasional contacts among all of the characters, and high or low affective involvement between the characters in extracts 1 and 2 respectively. From the findings, it is revealed that some of the female characters (Maa Tsuru, Maami Broni, Kabria, the fake "Blind-Beggar-Lady) are the exponents of child prostitution, sex industry street life expansion, beggary, laziness, school dropout, women dependency, non-solidarity, to name just a few. It stands to reason that women are held responsible for a large number of their plights and are called upon to struggle hand-in-hand for the betterment of sisterhood and empowerment of the female gender.

Key words: Amma Darko; Feminism; Limitation; Ideology; Linguistics

Résumé

S'appuyant sur la théorie « SFL » de Halliday (1985), cet article vise à décrire et interpréter les ressources linguistiques (phrases, modalités et circonstances) incorporées dans les deux extraits sélectionnés afin de ressortir les relations interpersonnelles établies entre les personnages et de révéler les limites de l'idéologie féministe d'Amma Darko telles qu'elles sont exprimées dans *Faceless* (2003). Dans cette perspective, les analyses quantitatives et qualitatives des données linguistiques ont permis de révéler des relations de pouvoir inégales et égales entre les personnages des extraits 1 et 2, des contacts occasionnels entre tous les personnages et une implication affective élevée et faible entre les personnages des extraits 1 et 2. Selon résultats, il est révélé que certains des personnages féminins (Maa Tsuru, Maami Broni, Kabria, Blind-Beggar-Lady) sont les commanditaires de la prostitution infantine, de l'expansion du phénomène de la vie dans la rue, de l'industrie du sexe, de la mendicité, de la paresse, de la déscolarisation, de la dépendance des femmes, de la non-solidarité, pour n'en nommer que quelques-unes. Il ressort que les femmes sont responsables d'un grand nombre de leurs difficultés et sont appelées à lutter main dans la main pour l'amélioration de la sororité et l'autonomisation du sexe féminin.

Mots clés : Amma Darko ; Féminisme ; Limite ; Idéologie ; Linguistique.

Introduction

Language is the system of communication used by the people of a particular community. It is thus obvious that it is essential for the evolution of any group of people because life is all about expressing ideas. And ideas can be shared only through it. Linguistics, which is the scientific study of language, consists in analyzing language in all its aspects. SFL, also known as Systemic Functional Grammar or Hallidayan Linguistics, is a functional approach to language that focuses on the relationship between form and meaning. Systemic Functional Linguists all agree on some ideas about language. First, they consider that its use is functional and that its function is to make meanings. Then, they agree that the meaning created is influenced by the social and cultural context in which they are exchanged. Systemic Functional Linguists also share the opinion that Language is used in a semiotic process, that is to say conveying meanings by choosing. Halliday (1985) has identified three language metafunctions, namely ideational, interpersonal and textual. The ideational metafunction is all about expressing experience, the interpersonal metafunction deals with the social roles and attitude negotiation, and the textual metafunction has to do with the packaging of our message in words, in what channel we should convey it. In relation to the three metafunctions, three register variables are identified, which are field (topic of the activity), tenor (role relations of the power and solidarity between participants) and mode (role of language in text). In concrete terms, the work aims at:

- ✓ identifying, describing and analyzing the linguistic resources incorporated in the selected excerpts from the *Mood, Modality and adjunct types'* perspective;
- ✓ deducing the feminist limitations which have influenced the writer/narrator or characters through the interpretation of findings.
- ✓ In this purposive outlook, the following research questions are worded:
- ✓ How do the characters use Mood, Modality and adjunct types to set up the discourse tenor in the selected extracts?
- ✓ How would the analysis of Mood structures, Modality makers, adjunct types and discourse tenor lead to the disclosure of Darko's feminist limitations in the novel under scrutiny?

This paper points out how interactants have played the role of setting up and maintaining interpersonal relationships in an entrenched feminist environment. This work relevantly helps to focus readers' attention on the hidden feminist limitations behind Darko's propitious feminist ideology and commitments.

1. Theoretical Framework: Overview of the Mood Grammar

This theoretical framework section has lingered on the interpersonal meaning, Mood types, clausal functional constituents, Modality and tenor of discourse.

1.1. Interpersonal Meaning

According to Halliday (1994, p.12), language is structured to make three kinds of meanings or metafunctions simultaneously: ideational, interpersonal and textual meanings. Whatever people say when they are using language, they are talking about a specific subject; they are talking about something or someone doing something. And this is the ideational or experiential meaning of language. As for the interpersonal meaning, it is about the role relationships with other people and our attitudes to each other. And the last metafunction which is textual meaning is about how people link what they said before with what they want to say next in order to get meaningful sentences or utterances. In other words, it is all about the organization of ideas in a text. Having borne in mind that the purpose of this work is to carry out Mood, Modality, adjunct and tenor analysis, it is worth tackling the components of the grammar of interpersonal meaning.

1.2. Mood System

Mood type of a clause has to do with the presence and configuration of certain elements of clause structure. Each Mood type involves a different configuration of a set of basic clause constituents. Clauses which have not had any elements left out consist of some functional elements that are Subject, Finite, Predicator, Complement and Adjunct. Of these elements, Subject + Finite make up the MOOD of a clause, whereas Complement + Adjunct form the RESIDUE of the clause. The combination of these linguistic components helps to make clauses. Five typical Mood types are a bit more elaborated on in this section. These are:

- **Declaratives:** Declarative clauses are clauses in which the structural element of Subject occurs before the Finite element of the clause.
- **Interrogatives:** there are two kinds of interrogatives namely polar and WH interrogatives.
- **Exclamatives:** Exclamative clauses are used to encode a judgement or evaluate an event.
- **Imperatives:** Imperative clauses realize moves demanding goods and services.
- **Minor clauses:** Minor clauses are clauses without Mood structure.

1.3. Modality

According to Halliday and Matthiessen (2004), the interpersonal metafunction gives a value to the clause as a proposition or a proposal that is open to negotiation. The speaker can intrude with various modal assessments, assessing the proposition or proposals itself or further specifying its speech functional value. There is a resource concerned specifically with the domain of negotiation of the proposition and proposal between the categorical extremes of unqualified positive and negative. There are two types of Modality: modalisation and modulation.

1.3.1. Modalisation

Modalisation involves the expression of two kinds of meanings:

- a. probability: where the speaker expresses judgements as to the likelihood or probability of something happening or being;
- b. Usuality: where the speaker expresses judgements as to the frequency with which something happens or is.

1.3.2. Modulation

Eggs (1994, p.189) elaborates on modulation as a way for speakers to express their judgements or attitudes about actions and events. When people are acting on or for other people, they do not only have the dogmatic choices of *DO* or *DON'T*, *I WILL GIVE YOU THIS* or *I WON'T GIVE YOU THIS*. But, between these two poles of compliance and refusal people can express degrees of obligation, inclination and ability. First, modulation of obligation can be expressed in clause through the use of modal finites expressing obligation: *must*, *will*, *have to*. Secondly, modulation of inclination can be expressed in clause through: *I'm willing*, *I'm keen*, *it's a commitment*, etc. Finally, modulation of ability can be expressed in clause through the modal finite *can* when used to indicate ability but not probability.

1.4. Tenor of Discourse

For Halliday (1985), tenor refers to who is taking part, to the nature of participants, their statuses and roles: what kinds of role relationship is set up among the participants, including permanent and temporary relationships of one kind or another, both the type of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved. Three main dimensions of tenor are namely power, contact and affective involvement. The continuum of power mentions whether the roles we are playing are those in which we are of equal or unequal power.

As far as the contact continuum is concerned, it shows whether the roles played by the two participants bring them frequently into contact or unfrequently. The continuum of affective involvement positions situations according to whether the extent to which we are emotionally involved or committed is high or low.

2. Overview of Feminism and Methodological Perspective

This section overviews feminism and puts forward a methodological perspective.

2.1. Overview of Feminism

The term “feminism” serves to designate two things: an ideology and a movement. (Koussouhon, Akogbeto and Allagbe, 2015, p. 315). In terms of ideology, it shows “the belief and aim that women should have the same rights and opportunities as men” (Hornby, 2010, p. 545). Additionally, Hooks (2000, p.1) maintains that “feminism is a movement to end sexism, sexist exploitation, and oppression.” It follows from this that feminism refers “to the political and intellectual movement for the liberation of women” (Mama 2005, quoted in Dooga, 2009, p. 135). The fundamental fight by modern-day female feminists is to globally rehabilitate women and redefine the identity of the female gender in an old-entrenched-patriarchal society. For the proponents of feminism, women should not be at a disadvantage by their sex, that they should be recognized as having human dignity equal to that of men and that, they should have the opportunity to live as fulfilling and freely chosen lives as men can. Feminism comprises a number of social, cultural and political movements, theories and moral philosophies concerned with gender inequalities and discrimination against women. It is described as an ideology focusing on the equality of both sexes to harmonize the interpersonal relationships (from <http://www.amazonecastle.com/feminist/ecocult>).

Modern feminists and political activists commonly campaign for a woman’s right to body integrity and autonomy on matters such as reproductive rights and quality prenatal care, protection from domestic violence, against sexual harassment and rape, for workplace rights, including maternity leave and equal pay, and against other forms of discrimination (from <http://www.amazonecastle.com/feminist/ecocult>). Alongside feminism comes in feminist linguistics, which is a brand of linguistics informed by feminism (Koussouhon, Akogbeto and Allagbe, 2015, p. 315). The feminism ideology in Amma Darko’s fiction can find best its place in the modern feminism which aims at rehabilitating and the redefining the African women identity. To what extent can this main aim hide some hints of limitations is the rationale behind this linguistic investigation whose exploration field is Amma Darko’s *Faceless* (2003).

2.2. Methodological Perspective

Halliday's (1985) SFL background has framed this linguistic exploration in a descriptive and interpretative perspective. So, through a descriptive and interpretative approach, the selected extracts have been studied by drawing on SFL (Mood patterns) at the level of the practical analysis. A purposive sampling technique is used for the selection of the extracts since specific elements pertaining to feminist limitations in the novel under exploration were needed. Thus, the researcher has systemically partitioned the extracts into constituent clauses and has analyzed the clausal elements (MOOD and RESIDUE) therein. Each clause has been numbered and labelled in order to identify, classify and quantify Mood, Modality and adjunct types. The statistics are then tabulated (tables 1, 2 and 3) and operate as the analysis nub. To have a broad view on the process of identifying Mood, Modality and adjunct types, the appendices can be looked up. The next section exploits the statistical data so as to carry out the analysis of the modal linguistic properties in isolation by beginning with the Mood data.

3. Analysis of Mood types in the Extracts

The table below displays the distribution of Mood types among the participants as obtained through the extracts.

Table 1. Distribution of Mood types in the extracts

<i>Mood Types</i>	<i>Extracts' numbers</i>	<i>Participants</i>	<i>Participants' rates</i>	<i>Categories' rates</i>
Declaratives	<i>Ext.1</i>	<i>Maa Tsuru</i> <i>Fofu</i> <i>The Narrator</i>	17 (23.61%) 16 (22.22%) 39 (54.16%)	72
	<i>Ext.2</i>	<i>Kabria</i> <i>The Blind-Beggar-Lady</i> <i>Sleek</i> <i>The Narrator</i>	02 (03.77%) 02 (03.77%) 00 (00%) 49 (92.45 %)	
Interrogatives	<i>Ext.1</i>	<i>Maa Tsuru</i>	01 (03.84%)	26
		<i>Fofu</i>	25 (96.15%)	
		<i>The Narrator</i>	00 (%)	
	<i>Ext.2</i>	<i>Kabria</i>	02 (25.00%)	08
<i>The Blind-Beggar-Lady</i>		02 (25.00%)		
<i>Sleek</i>		01 (12.5%)		
<i>The Narrator</i>		03 (37.5%)		

Table 1. Distribution of Mood types in the extracts (Continued)

<i>Mood Types</i>	<i>Extracts' numbers</i>	<i>Participants</i>	<i>Participants' rates</i>	<i>Categories' rates</i>
Imperatives	<i>Ext.1</i>	<i>Maa Tsuru</i> <i>Fofo</i> <i>The Narrator</i>	08 (88.88%) 01 (11.11%) 00 (00%)	09
	<i>Ext.2</i>	<i>Kabria</i> <i>The Blind-Beggar-Lady</i> <i>Sleek</i> <i>The Narrator</i>	00 (00%) 05 (100%) 00 (00%) 000 (70%)	05
Minor clauses	<i>Ext.1</i>	<i>Maa Tsuru</i> <i>Fofo</i> <i>The Narrator</i>	01 (50%) 01 (50%) 00 (00%)	02
	<i>Ext.2</i>	<i>Kabria</i> <i>The Blind-Beggar-Lady</i> <i>Sleek</i> <i>The Narrator</i>	00 (00%) 01 (11.11%) 05 (55.55%) 03 (33.33%)	09

The table above displays the distribution of Mood types in both extracts (Ext1 and Ext2). It is noticeable that of the 109 clauses which are identified in Ext1, 72 are declaratives (66.05%), 26 interrogatives (23.85%), 09 imperatives and 02 minor clauses. It is inferable that the most predominant Mood type is declaratives, the high proportion of which reveals a bulky exchange of information in this fictional work. These data are found to be on the same wave with Hasan's (1985, p. 42) claim that "judged by its frequency, the declarative Mood is the Mood *par excellence* for [...] prose fiction". Of the 72 declaratives, Maa Tsuru has provided 17 (23.61%) versus 16 by Fofo (22.22%). Although trivial, the superiority of clauses as used by Maa Tsuru shows that she has been answering the questions asked by her daughter, Fofo, who is the requester of crucial information about their family that has experienced extreme poverty, which has led Fofo -a-fourteen-year old teenager- to get involved in street life whereby she must beg before scraping a living.

On the arrival back home, she has noticed the absence of her "father", the absence of which arouses the asking of questions. It can, therefore, be noticed that Fofo has almost used up all the interrogatives of Ext1 [25/26: 96.15%]. The reasons behind the plethora of questions can be accounted for by the fact that their "father", who has made them leave their household, has himself led; and Baby T, who has been sold to Maami Broni - a sex dealer-, has been shot dead. The exchange of information has not only been

possible by the use of interrogatives to demand crucial information on the circumstances of Baby T's death but also to know the motivating factor which has pushed their "father" to part despite all that Maa Tsuru has sacrificed for him. The large proportion of both declaratives and interrogatives confirms that the exchange is highly focused on the provision of convincing arguments about the state of affairs and the decisions to make about the future since a threat is hovering on the household. This threat, which Maa Tsuru has been hiding, is all about the replacement of the Baby T by Fofo in the sex industry as coordinated by Maami Broni with the strong connivance of Maa Tsuru (cf. clauses 46; 47 and 48). The conspiracy of a mother, Maa Tsuru, and a sex entrepreneur, Maami Broni, in the conversion process of a teenager into a whore that makes money for her parents through commissions uncloaks that women are part and parcel of their own plights. Darko's revelation of her feminist posture leaves somehow much to be desired in that women themselves are involved in toughening their own lives. As can be deduced, the threat by Poison has made Maa Tsuru become aware of her unconsciousness, naivety and lack of self-empowerment.

This awareness-raising has led her to use 88.88% of the imperatives in Ext1 (08/09) whereas Fofo has uttered only 01/9 (11.11%). The aim of these strong imperatives (35: go away from Accra if possible, Fofo. 37: go somewhere far from here) and such other clauses as 41; 43; 44, etc. is to save her young daughter from the claws of the sex predators, who have already murdered her daughter –Baby T– since they are animals (clause 46). The use of these strong imperatives can be justified by the fact that Maa Tsuru still has power over her daughter, the power of which gives her authority to command and order her daughter to leave the household and find a hidden place for her survival. The imperatives used here are the second person ones and in keeping with Halliday & Matthiessen's (2004, p. 139) contention: "the second person imperative (you...!) is the typical realization of a demand of goods and services [...]." Despite her huge blunder and enormous flop, Maa Tsuru has tried to come back to deep reasoning. This awareness-raising should have prevailed in the making of the decision to sell her own womb fruit for the sake of easy and dirty money which has degenerated into the death of the innocent child. This awareness must orient women and cease being the victims because in the current case study women are not victims but terrible victimizers who pretend to blame men.

Leaning on Ext2, the tabulated data exudes a total number of 75 clauses of which 53 are declaratives (70.66%), 08 interrogatives (10.66%), 05 imperatives (06.66%) and 09 minor clauses. The high rate of declaratives indicates that the participants have immensely dealt with the provision of explanations and details through the use of the speech function of statements. This strong dominance of declaratives divulges that the

exchange is concerned with requesting or giving information. Taking into account the distribution of declaratives, there is an equal share of talk between Kabria and the Blind-Beggar-Lady (02 each) apart from the 49 clauses used by the narrator to comment on the ongoing exchange, and to provide minutiae by moderately entering the mind of the interactants. This equal distribution of the declaratives between the Blind-Beggar-Lady and Kabria shows the disinterest of Kabria in both the plea and the prayer of the Blind-Beggar-Lady, who has been invoking God's blessing upon her. The aim of this prayer is to receive some cash but; this cash has not come and has turned into a set of questions, which have infuriated the Blind-Beggar-Lady (clause 7: Is that your child? Clause 11: Shouldn't she be in school?). As the expectation of the Blind-Beggar-Lady has not been met, she got annoyed and in lieu of using statements she has started asking questions. When considering the 08 interrogatives in Ext2 (10.66%), there is also an equal share of the questions between both women (02 each amounting to 25%). Once more, this equal distribution of question-related structures discloses the horrendous atmosphere that has branded this casual encounter. As if they were demanding the 'lex talionis' - fracture for fracture, eye for eye, tooth for tooth - both women tend to point out a certain number of societal issues which prevail in the womanist world, that is, jealousy, lack of solidarity, laziness, to name some but a few. In fact, Kabria, as a working woman, who is living in a relatively good social condition, might have been solidary by helping her discussor.

At first sight, this lack of attention from a relatively wealthy lady toward a needy one lets slip a lack of mutual assistance between women. In the same vein, the equal distribution of questions shows how thoughtful and watchful Kabria was. On the one hand, as a member of an NGO dealing with social issues, Kabria is more concerned with the education of the little child. On the other, the reasoning and rational questions by Kabria have led to the revelation of the Blind-Beggar-Lady's laziness. Being annoyed by the questions of Kabria she has indirectly insulted Kabria as follows (clause 15): *"If people like you won't give me money, how can I send her to school?"* As worldly known, it is rather every man for himself and God for us all. The education of one's child falls first and foremost under the responsibility of its parents not the other way round. This refusal of women to fend for themselves and the fact of pointing an accusing finger to other people and by always finding scape goats indicates that they are not aware of their social and parental responsibilities.

Through Darko's stance on the issue, it is deducible that women need more awareness about the extent to which they are highly responsible for the building of a more equal and liveable world. In addition, the capability of the "Blind-Beggar-Lady" to detect Kabria's lipstick colour discloses that this lady is not blind at all and that she has been

pretending to be so. Indeed, she has insulted Kabria as follows: *“Keep your money and go away with that your bad luck blazing red lips.”* It is quite impossible that a blind person recognise the colour type of the lipstick of somebody else. This successful distinction corroborates then the fact that women must get up from their deep lethargy and struggle for their autonomy and empowerment since power and responsibility are not God-given gift but they are matters of long and fierce battles and competitions.

It is in this atmosphere of tension that the Blind-Beggar-Lady has made use of all of the 05 imperatives in this extract (06.66%). The expression of these imperatives reveals a manifestation of power of the socially-weaker over the socially-wealthier, which is somehow sporadic in today's life. This demonstration of power should have prevailed in the judgement and reasoning of the Blind-Beggar-Lady, who should have struggled to find out a paying job which will not deprive her child of formal education and therefore, knowledge, which is also a real bargaining power, and which can free them from the labyrinth of squalor and dependence. The use of these imperatives somehow connotes aggressiveness of women toward each other. Women are supposed to incarnate peace, love, patience and indulgence; however, the reaction of the Blind-Beggar-Lady is a true manifestation of the stubbornness, unruliness and lack of respect, which might not characterized people known as of the weaker-sex, as a result of this, this practice must be jettisoned. This poor side of the medal should not have been embedded in Darko's illustration of her feminist ideology as leaked in *Faceless* (2003).

4. Analysis of Modality

The table below displays the distribution of Modality indicators among the participants as found out in the extracts.

Table 2. Distribution of Modality indicators in the extracts

<i>Modality Types</i>	<i>Extracts' numbers</i>	<i>Participants</i>	<i>Participants' Rates</i>	<i>Categories' rates</i>
Modulation (M+)	<i>Ext.1</i>	<i>Maa Tsuru</i> <i>Fofo</i> <i>The Narrator</i>	02 (20%) 03 (30%) 05 (50%)	10
	<i>Ext.2</i>	<i>Kabria</i> <i>The Blind-Beggar-Lady</i> <i>Sleek</i> <i>The Narrator</i>	01 (16.66%) 02 (33.33%) 00 (00%) 03 (50%)	06

Table 2. Distribution of Modality indicators in the extracts (Continued)

<i>Modality Types</i>	<i>Extracts' numbers</i>	<i>Participants</i>	<i>Participants' Rates</i>	<i>Categories' rates</i>
Modalization (M-)	<i>Ext.1</i>	<i>Maa Tsuru</i> <i>Fofo</i> <i>The Narrator</i>	01 (14.28%) 05 (71.42%) 01 (14.28%)	07
	<i>Ext.2</i>	<i>Kabria</i> <i>The Blind-Beggar-Lady</i> <i>Sleek</i> <i>The Narrator</i>	01 (10%) 02 (20%) 00 (00%) 07 (70%)	10

As it is indicated in the table above, over the 17 Modality indicators in Ext1, 10 of them are modulation (58.82%) and 07 are modalization (41.17%). In the same vein, of the 16 Modality indicators in Ext2, 06 are modulation (37.50%) and 10 are modalization (62.50%). While Ext1 is more modulated than modalized, Ext2 is more modalized than modulated. In fact, Ext1 is so rightly because there is a kind of confrontation, conflictual situation and serious problem which has irritated Fofo. Of the 10 modulators, Fofo, a little girl, has used 03 (30%) versus 02 (20%) by her mother. The anger and disappointment of Fofo has made her heighten the tone of her speech despite the fact that she has been conversing with her mother. In the African context, children rather owe due respect and obedience to elderly people and more particularly genitors. The sale of her sister, Baby T, and her recent death together with her own dismissal from home have ignited the little girl's anger. The other 05 modulators have been exploited in the comments made by the narrator, the outsider. The same offensive and highly charged atmosphere has prevailed in the discussion between the Blind-Beggar-Lady [02/6: 33.33%] and Kabria [01/06: 16.66%] about the child's education. The other 03 modulators have been tapped by the narrator. In such a tense environment, more strengtheners are used by the interactants to voice their authority through the expression of power, obligation, necessity, and determination (Halliday, 1985; Eggins 2004). In a nutshell, the modulators in the both texts are more likely used to express power and authority in a jumpy atmosphere.

Of the 07 modalizers in Ext1, 05 are used by Fofo (71.42%) to temper her language and create a peaceful atmosphere owing to the plea of her mother as she is now aware that she has erred and that it is better late than never recognizing and identifying the stumbling blocks which have created that huge flop. The narrator and Maa Tsuru have

equitably used 01 modalizer each. Over the 10 modalizers in Ext2, 02 of them are used by the Blind-Beggar-Lady (20%) and 01 by Maa Tsuru (10%) knowing that the other 05 are used by the narrator. Dealing with lack of authority, probability, negotiation and politeness (Halliday, 1985; Eggins 2004), these Modality devices have all played a paramount role in the peace making and reconciliation process. This ingenious stratagem of the earlier rivals uncovers that the utterances play more a plea-expressive function than the emphatic one (Amoussou 2015, p. 133-34). In short, these modalizers have laid bare that women should cease blaming men about their living conditions and that their own actions toward progress and autonomy lie in their hands. So, both modulators and modalizers have been exploited by the conversers to express attitudinal and judgmental dimensions about their utterances. In a word, "Modality is the grammar of explicit comment, the means by which people express their degree of commitment to the truth of the propositions they utter, and their views on the desirability or otherwise of the state of affairs referred to" (Fowler, 1986, p. 131).

5. Analysis of Adjuncts

The table below displays the distribution of adjunct types among the participants as gotten in the extracts.

Table 3. Distribution of adjunct types in the extracts

<i>Adjunct Types</i>	<i>Extracts' numbers</i>	<i>Participants</i>	<i>Participants' Rates</i>	<i>Categories' rates</i>
Circumstantial	<i>Ext.1</i>	<i>Maa Tsuru</i>	07 (17.07%)	41
		<i>Fofo</i>	23 (56.09%)	
<i>The Narrator</i>		11 (26.82%)		
	<i>Ext.2</i>	<i>Kabria</i>	01 (02.70%)	37
		<i>The Blind-Beggar-Lady</i>	03 (08.10%)	
		<i>Sleek</i>	00 (00%)	
		<i>The Narrator</i>	33 (89.18%)	
Conjunctive	<i>Ext.1</i>	<i>Maa Tsuru</i>	04 (18.18%)	22
		<i>Fofo</i>	07 (31.81%)	
		<i>The Narrator</i>	11 (50.00%)	
	<i>Ext.2</i>	<i>Kabria</i>	00 (00 %)	15
		<i>The Blind-Beggar-Lady</i>	04 (26.66%)	
		<i>Sleek</i>	00 (00%)	
		<i>The Narrator</i>	11 (73.33%)	

Table 3. Distribution of adjunct types in the extracts (continued)

<i>Adjunct Types</i>	<i>Extracts' numbers</i>	<i>Participants</i>	<i>Participants' Rates</i>	<i>Categories' rates</i>
Mood	<i>Ext.1</i>	<i>Maa Tsuru</i> <i>Fofo</i> <i>The Narrator</i>	01 (09.09%) 05 (45.45%) 05 (45.45%)	11
	<i>Ext.2</i>	<i>Kabria</i> <i>The Blind-Beggar-Lady</i> <i>Sleek</i> <i>The Narrator</i>	02 (22.22%) 01 (11.11%) 00 (00%) 06 (66.66%)	09
Polarity	<i>Ext.1</i>	<i>Maa Tsuru</i> <i>Fofo</i> <i>The Narrator</i>	04 (66.66%) 02 (33.33%) 00 (00%)	06
	<i>Ext.2</i>	<i>Kabria</i> <i>The Blind-Beggar-Lady</i> <i>Sleek</i> <i>The Narrator</i>	00 (00%) 01 (50%) 00 (00%) 01 (50%)	02
Vocative	<i>Ext.1</i>	<i>Maa Tsuru</i> <i>Fofo</i> <i>The Narrator</i>	06 (40%) 09 (60%) 00 (00%)	15
	<i>Ext.2</i>	<i>Kabria</i> <i>The Blind-Beggar-Lady</i> <i>Sleek</i> <i>The Narrator</i>	00 (00%) 00 (00%) 01 (100%) 00 (00%)	01

Made up of 95 adjuncts as displayed in the table above, which are distributed among Maa Tsuru [22/95: 23.15%], Fofo [48/95: 48.42%] and the narrator [27/95: 28.42%], adjuncts in Ext1 are split into 41 circumstantial adjuncts (43.15%), 22 conjunctive (23.15%), 11 Mood (11.57%), 06 polarity (06.31%) and 15 vocative (15.78%). It can be noticed that circumstantial adjunct rank highest and their high rate can be justified by the availability of plentiful additional elements having to do with places [clauses 1, 32; 34; 37; 63] time [clauses 12; 21.a; 68;] and some prepositional phrases functioning as beneficiaries or sufferers of some actions carried out by Maa Tsuru and her husband [clauses 21.b; 40; 76; 91.b]. Actually, 56.09% of the 41 circumstantial adjuncts are used by Fofo who has been asking some inquisitive questions about where their "father" has moved to after contributing to the destruction of their childhood life, which has

culminated in begging and living in streets in indecent conditions. Additionally, the provision of answers by Maa Tsuru [07/41: 17.07%] has been elucidative about the place where her then former husband has moved to. Taking into consideration the threat of Poison to use Fofu once more as a sex worker which will continue making money for him and knowing that her hands are really tied and that she has no way out, Maa Tsuru has pleaded for the flee or even the evasion of Fofu for her not to experience the tragedy like of her sister, Baby T, who was faceless after the discovery of her corpse. As their "father's" departure has occurred during her absence Fofu has been very snooping about the time when he has left. This scenario has increased the use of time expressions. By sending Baby T to make money for her and by firing Fofu from their household together with the strong implication of their "father", Baby T and Fofu have been the sufferers of the decisions made and actions carried out by their parents on the one hand. By provisionally taking advantage of the sexual work of her teenager –Baby T– in the sex industry, Maa Tsuru stands as the beneficiary of the devilish and dirty money yielded out of child prostitution.

The second highest position is held by 22 conjunctive adjuncts (23.15%), which have highly operated as connectors or linking words to achieve cohesion and create some logic in the flow of communication. Though the narrator in their commentary has used half of them [11/22: 50%], the rate of conjunctive adjuncts used by Fofu is superior to that of Maa Tsuru [7/22: 31.81%] versus [4/22: 18.18%]. More importantly, these conjunctive adjuncts have highly occurred in the additive stance with "and" [clauses 7; 14; 15; 21.a; 48; 52; 57; 63; 87; 90, etc.] and in the contrastive posture with the high connotation of "but" [clauses 4; 53; 58; etc.]. First, the use of additive conjunctive shows that many arguments have been articulated in a convincing development through which adding elements of the same source have been worthy. Furthermore, the use of contrastive conjunctive adjuncts underscores that Fofu and Maa Tsuru are opposed on a certain number of facts, which have led them to hold contradictory positions. While Fofu was against her "father's" deeds and her mother's unconscious actions upon which poverty has been used as an alibi, Maa Tsuru has got diametrically opposed viewpoints. These viewpoints have yielded the use of 06 polarity adjuncts (06.31%), which have once again reinforced the disapproval (clauses 34²) or approval (clauses 67 and 69) of both interactants on some aspects of the subject matter of their discussion. As a matter of fact, it is all about the sending of Baby T to work in a sex industry to make money for her to live on, the action of which is found to be unbearable and immoral on Fofu's behalf, a-fourteen-year-old girl.

Despite the tense atmosphere that has predominated this talk, Fofu has still placed her mother in her right full place as she has constantly used the obedient appellative

“mother” to address her beloved mother. The same applies to Maa Tsuru who has affectionately used “child” and “Fofu” to address her daughter having lost Baby T. These vocatives are known to “mark the interpersonal relationship, sometimes, thereby claiming superior status or power” (Halliday & Matthiessen, 2004, p. 134). This affective involvement shows how much a mother’s love for her child cannot generally vanish. But, Maa Tsuru’s awareness originates best from her bad experiences as regards Baby T, because a true mother cannot approve the sale of her daughter who has spent nine months in her womb and who has been delivered out of severe and elongated tribulations. Darko’s revelation of women’s personal dreadful practices discloses that they have got a lot to do in the process of their empowerment and full autonomy. Mood adjuncts [11/95: 11.57%] have somehow contributed to express probability and usuality about some facts prevailing in the discussion. These are equally shared among the narrator and Fofu [05/11: 45.45% each] while 01 is used by Maa Tsuru (09.09%).

In Ext2, of the 64 adjuncts which are shared between Kabria [03/64: 04.68%], the Blind-Beggar-Lady [09/64: 14.06%], Sleek [01/64: 01.56%] and the narrator [51/64: 79.68%], there are 37 circumstantial adjuncts (57.81%), 15 conjunctive (23.43%), 09 Mood (14.06%), 02 polarity (03.12%) and 01 vocative (01.56%). Of these adjuncts, the highest rate is held by circumstantial (57.81%), which means that supplementary information is added to the clause with the aim of showing the agents or beneficiaries of some actions, the place of occurrence of some events, the manner of some actions and reactions and the happening periods of some facts and events. To run his commentary on the topic at issue, the narrator has profusely used these circumstantial adjuncts [33/37: 89.18%] and has been followed by the Blind-Beggar-Lady [03/37: 08.10%] and Kabria [01/37: 02.70%]. The very few adjuncts used by the Blind-Beggar-Lady and Kabria have mainly focused on a common place (“school”), which has been seen as a priority for an educated woman like Kabria. In fact, Kabria has seen a little girl begging with her mother at a timeframe of school as can be checked through clause 11 by Kabria herself: “Shouldn’t she be *in school*?” Educating children is part of today’s Millennium Development Goals and every single country is fighting to meet this goal and Ghana is no exception, but women themselves are against this noble empowering aim of theirs. The Blind-Beggar-Lady’s reaction has not taken time since she has replied as follows: “How can I send her to school if people like you won’t give me money (clause 15.a)?” These are people who God has already blessed and who can share their wealth with indigent people but unfortunately such a case is very scarce in our bipolarized societies, where the wealthier keep on amassing fortune and the poorer continue suffering daily. Darko’s feminist posture on the issue has drawn the attention of the researcher in that women themselves are working for their time destruction either by refusing to send

their children to school or by denying mutual help. It is rightly why John F. Kennedy's (a former President of the United States of America) thought can be born out here when he says: "The future promise of any nation can be directly measured by the present prospects of its youth." Today's children education is the security of tomorrow's prosperous workforce or countries. The period when Kabria has seen the little girl by the roadside and the manner with which she was moving there has yielded the use of time expressions (clauses 58; 63; etc.) and adverbs of manner to reflect the descriptive context of the events (clauses 1; 15a, 43, etc.).

Of the 15 conjunctive adjuncts (23.43%), which have played the role of cohesive and coherent devices, some have essentially been used in the additive form [clauses 5; 20; 22; 23, etc.] and some other have also been negligibly used to create some conditions before the occurrence of some facts or events (clauses 6 and 15). To bring out the usuality and probability dimension of some facts, the interactants have used 09 Mood adjuncts (14.06%) which have basically revealed the minimisation (clause 26) intensification (clauses 37 and 38a), certainty (clause 46) and the likelihood (clause 62) of some events. Of the polarity adjuncts [02/64: 03.12%], one is positively used by the Blind-Beggar-Lady to acknowledge that the little girl is her child and the residue one is used by the narrator in their approval stance. The only one vocative adjunct is used by Sleek when addressing Kabria as she has called her by her first name. Actually, Sleek and Kabria are classmates who have no longer met after parting secondary school. This casual encounter has yielded the use of this vocative to replace themselves back in their past time when Sleek was nicknamed Miss-Always-Last-in-Class. The use of this appellative bears out the closer interpersonal relationship that has categorized those two yesterday's secondary school girls.

6. Analysis of Tenor in the Extracts

Tenor of discourse was labeled 'style of discourse' (Hasan, 2009, p.166), and it can also be understood as the situational variable which is intimately related to the interpersonal meaning. Tenor of discourse is then viewed as "the interactions between participants in terms of status and role relationship" (Halliday, 1978, p. 62). Poynton (1985), cited by Eggins (1994, p.64), suggests that "tenor can be broken down into three different continua: power, affective involvement and contact". The discourse tenor prevailing among the main interactants in Ext1 & 2 can be crosschecked in the table below.

Table 4. Tenor of discourse in the extracts

<i>Referents</i>	<i>Contextual Description</i>			<i>Extracts</i>	
Interactants' relationship	social	Power	Contact	Affective involvement	Ext1 Ext2
Maa Tsuru and Fofu (Mother -Daughter)	Unequal	Infrequent	High		X
Kabria and the blind woman (complete strangers)	Equal	Infrequent	Low		X
Kabria and Ms Sleek (Former classmates)	Equal	Infrequent	Median		X

As shown in the table above, the role relationship between the interactants in each of the extracts is exhibited. In Ext1, Maa Tsuru and Fofu have established and maintained strong interpersonal relationships. These two interactants are involved in a mother-daughter relationship. On this very ground, their relationship is characterized by unequal power. What is more, of the 15 vocatives used, 09 of them are used by Fofu to talk to Maa Tsuru, and this term of address is “mother” as confirmed by clauses 1; 19; 25; 33; 38; 45; 60; 74 and 84. The denomination “mother” intrinsically incarnates deference and politeness on the addresser’s behalf (Fofu). So, vocatives “are very powerful areas for the realization of interpersonal meaning, an area very sensitive to these contextual constraints of tenor” (Egins, 2004, p. 101). In the same vein, 08 (clauses 28; 30; 35.a; 36; 37; 43; 44 and 50) of the 09 imperatives used in Ext1 are uttered by Maa Tsuru ordering her daughter to leave their house and if possible Accra owing to security reasons. As regards contact, Fofu has been dismissed from the household and started living her street life conditions. She has casually called on her mother to sort out the issue of Baby T’s death and her “father’s” departure. In keeping with this fictional reality, their contact is an infrequent one. Dwelling upon the affective involvement, it can be contended that it is relatively high despite the fact that Maa Tsuru has ever sold one of her womb fruits to sex predators. Her cognizance of the fact that she has stumbled leads her to preserve Fofu’s life since Poison has threatened that he would substitute Baby T by Fofu for the smooth continuity of his prostitution business. The characterization of Poison and his attributed roles reveal Darko’s feminist posture. But, what is left unsaid is the consent of Maa Tsuru and the green light given to Maami Broni and Poison to use these little girls in the scheme of child prostitution. A posteriori, this consent and carte blanche offered by Maa Tsuru unveil women’s deep responsibility in their day-to-day plights.

In Ext2, two short talks occurred between Kabria and the Blind-Beggar-Lady on the one hand and between Kabria and Sleek, on the other. Kabria and the Blind-Beggar-Lady are all of equal power despite the fact that the tense atmosphere has not allowed Kabria to use any of the 05 imperatives since they are used by the Blind-Beggar-Lady only. Their equal share of the interrogatives (02 each) confirms that they can stand on the same social power wave. Their meeting has occurred in the traffic lane and by the traffic lights. On this ground, there is occasional contact among them and as a consequence of this, there is no affective involvement not only because they are not known to each other, but also the edgy atmosphere which has written off as their encounter shows that they are unfriendly. The second short talk at the same traffic lights' stop has occurred between two former classmates who have no longer encountered for a long period and who have occasionally met right there. The only one vocative in Ext2 is used by Sleek to address Kabria, which means that they can reciprocally call each other by their first names. On balance, the researcher can come to the conclusion that these former classmates have kept their equal power, transformed their former regular school contact into a once-in-a-blue-moon one and maintained their median affective involvement.

7. Discussion and Conclusion

The rise of feminism in the world in general and in Africa in particular has created an awareness of the representation of gender relations in fiction (Yengkangyi, 2009; Adjei, 2009). But, the revelation of the feminist ideology as advocated by Amma Darko has been viewed a priori as a male bashing process where men are viewed as the hangmen of women. Modifying terms such as masochist, sadist, abuser, punisher, executioner and exploiter are most likely appropriate when it comes to depict men in Darko's writings. She is aligned in the feminist movement which aims at deconstructing the patriarchal society's roots and ties. For Oluwayomi (2013, p. 370), patriarchy "is a form of sociological stratification that exalts the male gender over the female [one]." The exaltation has been deeply rooted in the African context where women have not got a say because "women are submissive" (Eggins, 1994, 2004). Viewed from another angle, "patriarchy is the appropriation of social power by men to the exclusion of women and the inferiorization of women by men as a way of justifying the subordination of women in society (Sekoni as cited in Darah, 2008, p. 15). The exponents of the feminist ideology have got one and only motto or watchword: fight against patriarchy since it is "the institutionalized structure of male dominance, encourages males [...] to define their masculinity by acts of physical aggression and coercion toward others, women and children" (Hooks, 1994, p. 148).

That view of modern feminist can be called into question as women were and are well positioned and placed in the African context. As a matter of fact, in Achebe's *Things Fall Apart*, the Nigerian writer attributes a significant role to women in the African society. Inspiring himself from his Ibo community, he clearly illustrates how important women are and how some roles are exclusively dedicated to them. For instance, there are not only male gods, but also female goddesses that have their specific roles to play in their community. This means that everything related to women is not desperate as feminist writers endeavour to caricature it. One thing is to promote women alongside men and another one is that they must cease viewing men as their destroyers rather as their life partners. But Darko has not been enrolled in this dynamics as her aim is "to deconstruct and demolish the patriarchal status quo by reducing men both to worthless, irresponsible, physically grotesque images and to wicked husbands and fathers in order to engineer a new social order in which women are in control of their destiny" (Adjei, 2009, p. 48). Closer to utopia, this objective is far less reachable since the flaws of sisterhood are blatant in the current novel. It is not understandable that a woman can franchise her first born -a daughter- and systematically the second one in order to the benefit from royalty. By using the little girl as collateral for getting her periodic commissions, Maa Tsuru endorses child prostitution in concert with Maami Broni. The irrational and unthoughtful roles played by the selected women by Darko herself shows how many times women can be not only perpetrators, exploiters and predators but also destroyers of the female gender. In the same vein, by sacking her own fourteen-year-old daughter without caring about what she will be eating and where she will be sleeping, Darko, in Maa Tsuru's shoes, indirectly paves the way for the increase of street girls and beggary. Not only has Fofu been a street girl but she is also found to be a beggar and a consequence of this, a stealer.

What is more, the fake Blind-Beggar-Lady is also engaged in the begging system together with her daughter and as result of this, she mortgages the formal education of her little daughter. By making women play such unthinkable roles and holding men responsible for their sufferings, Darko fails to identify the true exploiters and perpetrators. In line with what has been mentioned so far, the findings from this research are far being in keeping with Adjei's (2009, p. 58) claim that in Darko's novels "women seem to find only pain in their relationships with men". It is made plain that the reasons behind women's difficulties in today's revolutionized patriarchal society is not wholly men's accountability but huge amount of work remains on women's shoulder. It follows from this that "the woman cannot continue in the space defined for her by the society; she must fight for her space... She must speak out because silence is no longer golden" (Akung, 2012, p. 114). In a word, she must do so in a more thoughtful

and rational way and not running a blind battle against the male gender and should bear in mind that they must take the log out of their own eye first and then they will see clearly enough to take the splinter out of their brothers' eye (Matthew, 7: 5).

As a conclusion, this work has explored the feminism limitations in Amma Darko's *Faceless* (2003) through the analysis of Mood, Modality and adjunct types. The analysis of the linguistic properties has helped to unveil some relationships of unequal and equal power between the characters in extracts 1 and 2 correspondingly and occasional contacts among all of the characters. It is disclosed that there is high and low affective involvement between the characters in extracts 1 and 2 respectively. From the findings, it is revealed that some of the female characters (Maa Tsuru, Maami Broni, Kabria, the fake "Blind-Beggar-Lady) are the exponents of child prostitution, sex industries, street life expansion, beggary, laziness, school dropout, women dependency, non-solidarity, to name just a few. The results emanated from this analysis shows that the author has illustrated the manifestations of women's conditions in the African context, and more specifically, in the Ghanaian one. She has not only shown how women feel pain because men's exploitation and abusive behaviours; but it is made plain that women are also the trauma of other women as developed so far and this face of the medal does not really help feminism actions out. As such, it can be contended that Amma Darko has denounced the female gender's plights as caused by the male one, but she insentiently makes it known that women have huge challenges to take up concerning the matter at stake since they are not just freaky victims but are also active victimizers.

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[Http://www.thoughts.com/systemic-functional-linguistics-](http://www.thoughts.com/systemic-functional-linguistics)
[http://www.amazonecastle.com/feminist/ecocult\).](http://www.amazonecastle.com/feminist/ecocult)

Appendices:

The following keys are used to label the different functional constituents of the clauses. S= Subject; F= Finite; Fn= Finite negative; Fms= Finite Modalized; Fml= Finite modulated; P=Predicator; C=Complement; Ac=Circumstantial adjunct; Am= Mood adjunct; Ca=Comment adjunct; Ap= Polarity adjunct; Av=Vocative adjunct, Aj=Conjunctive adjunct; At=Continuity adjunct; WH=WH element; Min=Minor clause.

Extract 1:

1 Int where (WH/Ac) is (F/P) he (S), mother (Av)? **2 Decl** Maa Tsuru (S) winced (F/P). **3 Decl** She (S) attempted (F/P) to say something (C) **4 Decl** but (Aj) her voice (S) failed (F/P) her (C). **5 Decl** She (S) paused (F/P), **6 Decl** swallowed (F/P) saliva (C) **7 Decl** and (Aj) tried (F/P) again (Am). **8 Decl** "He (S) left (F/P)". **9 Decl** She (S) said (F/P) simply (Ac). **10 Int** he (S) left (F/P)? **11 Decl** It (S) was (F/P) a wail of pain (C). **12 Int** "After (Ac) all that (C) he (S) did (F/P) to Baby T (Ac) ? to us all (Ac) ? **13 Int** he (S) left (F/P)? **14 Int** and (Aj) you (S) stood by (F/P) **15 Int** and (Aj) just (Am) allowed (F/P) this smallish man (C) to leave (C) just like that (Ac)? **16 Decl** Tears (S) welled up (F/P) in Maa Tsuru's eyes (Ac). **17 Decl** She (S) did not (Fn) speak (P). **18 Decl** She (S) *couldn't* (Fnms) **19 Int** What (WH/S) made (F/P) him (C) leave (C) mother (Av) ? **20 Decl** Fofo (S) howled on (F/P). **21.a Int** "And (Aj) before (Ac) he (S) left (F/P), **21** did (F) you (S) remind (P) him (C) of **21.b** what (WH/C) you (S) did (F/P) for his sake (Ac)? **22 Int** What (WH/C) you (S) sacrificed (F/P)? **23 Int** Did (F) you(S)? **24 Decl** Maa Tsuru (S) began (F/P) to weep (C). **25 Decl** I (S) asked (F/P) you (C) mother (Av) **26 Int** did (F) you (S)? **27 Decl** Maa Tsuru (S) began (F/P) to cry (C) **28 Imp** "Go away (P), Fofo (Av). **29 Decl** She (S) managed (F/P) between tears (Ac), **30 Imp** "31.....89 **90 Int** and (Aj) had (F) I (S) not gotten (Pn) the good sense to leave home (C), **90.a** who (WH/S) knows (F/P), **91 Decl** He (S) probably (Am) *would* (Fml) have made (P) you (C) **91.b** send (P) me (C) away (Ac) too (Am) to work for some woman to make money for you four (Ac) to live on (P). No (Ap)? **92 Decl** Maa Tsuru (S) choked on (F/P) saliva (C) **93 Decl** and (Aj) coughed (F/P) violently (Ac). **94 Decl**" I (S) don't (Fn) have (P) the strength to fight you with words (C) Fofo (Av)" **95 Decl** She (S) spoke (F/P) slowly (Ac)

96 Decl and (Aj) even if (Aj) I(S) did (F), **97 Decl** I (S) wouldn't (Fnml) do (P) it (C). (page 21-page23)

Extract 2:

1 Decl The traffic lights ahead (S) turned (F/P) amber (C). **2 Decl** Two undisciplined drivers (S) sped (F/P) recklessly (Ac) past her (Ac) to beat the red (C). **3 Decl** Kabria (S) didn't (Fn) need to (Fml) slow (P) to a halt (C). **4 Decl** The light (S) was (F/P) red (C) [**4.a** long before (Ac) she (S) got (F/P) to it (C)] (Ac) **5 Decl** And (Aj) a girl of about eight (S) holding the hand of a blind woman walked (F/P) up to her (Ac). **6 Decl** The woman (S) launched into (F/P) an obviously well-rehearsed chorus (C) invoking God's blessings upon Kabria (Ac) [**6.a** if (Aj) she (S) parted (F/P) with something (C)]. **7 Int** "Is (F/P) that (S) your child (C)?" **8 Decl** Kabria (S) asked (F/P) her (C). **9 Min** "Yes (Ap)", **10 Decl** The woman (S) replied (F/P) with zeal (Ac). **11 Int** "Shouldn't (Fnml) she (S) be (P) in school (Ac)?" **12 Decl** Kabria (S) asked (F/P). **13 Decl** The woman (S) sensed (F/P) [**13.a** that (Aj) no money (S) would (Fml) be forthcoming (P)] (C), only questions (C). **14 Decl** She (S) became (F/P) irritated (C). **15 Int** If (Aj) people like you (S) won't (Fnml) give me money (C), **15.a** how (WH/Ac) can (Fms) I (S) send (P) her (C) to school (Ac)? **16 Decl** She (S) snapped (F/P), "**17 Decl** I (S) beg (F/P) you (C). **18 Decl** If (Aj) you (S) won't (Fnml) give (P) me (C) anything (C), **19 Imp** don't (Fn) come (P) **20 Imp** and (Aj) preach (P) to me (C) too (Am) on top (Ac). **21.....49 50 Decl** [**50.a** what (WH/C) she (S) wanted (F/P) to say (C)] failed (F/P) to find voice (C). **51. Decl** She (S) felt (F/P) Ms. Sleek scrutinize Creamy (C). **52. Int** Or (Aj) was (F/P) it (S) her imagination (C)? **53. Decl** The green light (S) came on (F/P). **54 Min** "Oooops 55.....60 **61 Decl** She (S) didn't (Fn) progress (P) beyond there (Ac). **62 Decl** Her talent (S) obviously (Am) lay (F/P) somewhere else (Ac), outside academe (Ac). **63 Decl** Ms Sleek (S) occupied (F/P) Kabria's thoughts (C) for the next few minutes (Ac) **64 Decl** and (Aj) caused (F/P) the outbreak of a protest hormone reaction (C) **64.a** which (WH/S) engulfed (F/P) her (C) from head to toe (Ac). **65 Decl** Her permed hair (S) was (F/P) limp with sweat and misery (C) by the time **65.a** she (S) arrived (F/P) at the office (Ac). (page 36 - page 38)