



## FEMINISM AS SEEN THROUGH OLA ROTIMI'S *OUR HUSBAND HAS GONE MAD AGAIN* (2004): AN INTERPERSONAL METAFUNCTION INQUIRY

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### Abstract

This paper aims at enquiring how keen Ola Rotimi shows in defending women's emancipation through his play *Our Husband has Gone Mad Again* (2004). As a contemporary writer he is awaited to be engaged into such a fight which is expected to free women from the traditional norms which do not allow them to express their feelings and emotions. This investigation has been performed in accordance with the Systemic Functional Linguistic requirements of text study. It mainly focuses on the analysis of the selections of the mood, modality and adjuncts types contained in the lines granted to the characters and , has shown that male characters are the most dominant and powerful ones. The female characters are merely portrayed as traditional women known as quiet and all-accepting. It has been deduced that there is no significant feature which proves that Rotimi is really engaged in such a fight. It has rather been noticed that he has portrayed the traditional women sincerely at ease in their living conditions.

Key words: mood, modality, adjunct., feminism, interpersonal metafunction.

### Introduction

For a long time it has been set and maintained in African traditional societies the patriarchal norms which portray men as superior to women. This situation is a form of sociological stratification that rises the men gender over the female one. In that respect, women are expected to be obedient and respectful to men and be able to accept all the living conditions offered to them. For that reason, they cannot be holding speech anyhow to express their feeling for fear of behaving rudely and unpleasantly. Women are awaited to act femininely like which implies that women should not for instance be expressing openly their minds by taking rigid position against men's ones as explained by Lakoff (1975, p. 54) "women are socialized to believe that asserting themselves strongly is not nice or lady like or feminine". This situation means that traditionalists await African ladies to talk very little and be able to collaborate whatever setting is involved. Thus, a traditional woman should never be taking a decision or expressing a definite refusal.

Nowadays, feminists claim that women's roles should shift. In fact, according to Hornby (2000, p. 420) 'feminism is the belief and aim that women should have the same rights and opportunities as men'. In that respect, feminism designates some visions leading those who claim changes in women's living conditions to consider the former roles attributed to women as useless and backward. A certain number of writers, men and women are engaged in such fights to alter some of the roles played

by women in the society especially the expression of their opinion. Owing to this movement, women are awaited to improve their role by expressing their opinions and emotions. This is what the Ghanaian writer Amma Darko in an interview with Raymond Ayinne (2004), tried to show when she declared that women are the ones who can really express their feelings. She added that they need to speak out their mind - worries, angers, joys, wills - in order words, they need 'to react' and not continue to be portrayed by males who do not actually know how they really are or feel. In the same vein, some men also claim that women should no longer be considered as a lower rank creature beside men who were given all the power of speech, decision and leadership in African societies. Such defense has been carried by many writers who succeed in depicting through their literary works features that illustrate women's competences in holding the places and attributes like men against the norms indicated by the patriarchal arrangements. In that condition, modern women are expected to play some key roles which were formerly men's. Such a phenomenon also realized through literary works gives female characters roles characterized by the selections of grammatical features attributed before to males.

The present work aims at enquiring the position of the Nigerian playwright Ola Rotimi as regard to the gender claims through his play *Our Husband has Gone Mad Again* (2004). The paper has tried to seek if the playwright has succeeded in portraying such modern women through his play by respecting the linguistic forms required to make gain and keep power statuses. The mixing of male and female characters in his work can offer opportunities to check how the writer has tried to lift women up to powerful status level against the African traditional realities.

Systemic Functional Linguistic (SFL) is going to be used as theory and instrument to tackle this task. In fact, SFL researchers have recognized that language use is a social process through which interactants choose structures and words in accordance with the context in which they are involved. They have also agreed that three metafunctions are simultaneously realized in any communicative event. The three metafunctions are ideational, interpersonal and textual. The present investigation set in the analysis of the interpersonal meaning realizations of the language aims at exploring the selections of mood, modality and adjunct types' selections of the characters to seek if the female ones distinguished through the roles of the modern ladies as stated by the aims of the feminist movement. The analysis of these grammatical features will reveal the true position of the author about gender.

## **1. Theoretical Framework**

SFL scholars assume that language use is a social process which accompanies individuals in the accomplishment of their daily activities and aims at an exchange of meanings. As such, a certain number of meanings are expected to be conveyed by people during their conversation among which the expression of role relationships

towards the listener or the reader labeled as the interpersonal metafunction. Halliday (19984, 1985a,) cited in Eggins (2004, p. 149) points out that "whenever we use language to interact, one of the things we are doing is establishing a relationship between us: between the person speaking now and the person who will probably speak next". Thoroughly defined by Eggins (1994, 2004), interpersonal metafunction is viewed by Patpong (2009) as a process of interaction between a speaker and a listener. That process is concerned with the grammatical resources embodied within the language through which the role relationships are expressed. This indicates that the words and structures that a speaker or a writer chooses to express his or her feelings embody in them features of the relationships that he or she establishes with the listener. It follows that during any interaction each person conveys a bundle of meanings among which the role relationships he or she expects to establish with the listener. Specific grammatical elements have been retained by SFL researchers to guide through an investigation of the role relationships expressed among interactants during an interaction. Eggins (op. cited) has discovered three continua capable of illustrating the interpersonal relationships among people involved in a dialogue: 'power', affective involvement and 'contact'. Halliday (1978, p. 62) defines tenor of discourse as 'the interactions between participants in terms of status and role relationships'. From these definitions it can be noted that the dimension 'power' has been emphasized. It follows that the expression of this interpersonal relationship characteristics stands as a cornerstone around which revolves the other ones. The inquiry of the 'power' status among interactants can insinuate almost the main portion of the role relationships they express while they are involved in a dialogue.

The present research work which aims at investigating the position of the playwright as regard gender seeks how much the female characters portrayed by the playwright appear modern through the varied interactions. This task is based on the study of the grammatical elements contained within the lines granted to each of these characters. , This grammatical study is specifically an exploration of the mood, modality and adjunct types' selections of the characters through the play. The mood type stands for the clause types chosen by the interactant to convey the message at stake respecting or not the normally awaited for in that situation. According to Eggins (1994, p. 69), four basic mood types are distinguished to help express opinions: declarative, interrogative, imperative and exclamative moods. Modality refers to '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' according to Fowler (1986, p. 132). In other words, modality is the 'grammaticalization of speaker's (subjunctive) attitude and opinions' by Palmer (1986, p. 16). Two dimensions are distinguished in the scope of modality during this paper: modalisation and modulation. Simply put, modalisation has to do with the probability and usuality of the proposition and

modulation argues about the inclination or obligation of the proposals. Adjunct types are not necessary elements of the proposition used to express useful details about the main idea. In the course of the present paper vocative adjuncts have been the sole selected to undergo the study for they can offer views about the expression of the power status.

Two excerpts have been culled from the play to undergo the analysis. The statistics of the features identified are counted and the rates of each character registered in different tables. The study consists of a comparative analysis of the selections of these above mentioned grammatical elements of male and female characters. As a quantitative study, the figures shown in the tables have been the ones strictly considered in the course of the analyses. This task leads towards the discovery of the type of woman the playwright has chosen to portray through his literary work. In that respect, the play will be explored in order to seek whether the writer has shown quiet and all-enduring traditional females or the modern type of women who are ready to react and express their minds despite the opinion of men.

## 2. Mood, Modality and Adjunct Types Identification and Practical Analysis of the Two Extracts

### 3.1. Mood, Modality and Adjunct types Identification of the Two Extracts

The following key has been used for the identification of the mood; modality and adjunct types which reveal the interpersonal metafunction features within the discourse of the participants throughout the two extracts.

#### Key:

Mood types are bracketed and labeled; modality items are bolded and italic, adjunct are underlined and labeled.

DM (= declarative mood) ; DMn (= minor declarative mood) ; IM (= interrogative mood) ; IMn (= minor interrogative mood) ; IP (= imperative mood) ; IPn (= minor imperative mood) ; EM (= exclamative mood) ; EMn (= minor exclamative mood) ; (M+) (= modulator) ; (M-) (= modaliser) ; VA (= vocative adjunct) ; CA (= comment adjunct) ; CCA (= circumstantial adjunct) ; PA (= polar adjunct) ; MA (= mood adjunct) ; CTA (= continuity adjunct) ; CJA (= conjunctive adjunct).

#### EXTRACT ONE: pp 4-8

**OKONKWO.** <sup>1</sup>[Major Rahman Lejoka-Brown (VA) !](EMn) (*Slaps him robustly on the back.*) <sup>2</sup>[Yarn me both!](EM) <sup>3</sup>[Ehen (CTA), so you're now in full time politics (CCA) !](EM)

**LEJOKA-BROWN.** <sup>4</sup>[Are you there (CCA) ...?](IM) <sup>5</sup>[politics is the thing now (CJA) in Nigeria (CCA), mate (VA).](DM) <sup>6</sup>[You want to be famous?](IM) <sup>7</sup>[Politics.](DMn) <sup>8</sup>[You want to chop life?](IM) <sup>9</sup>[No, no you want to chop a big slice of the national cake?](IM) <sup>10</sup>[Na politics.](DMn) (*Clears his throat.*) <sup>11</sup>[So (CJA), I said to my party boys](DM) <sup>12</sup>[when was

it?](IM) 13[Last week (CCA), or so.](DMn) 14[I said to them ...](DM) 15[I said: (*Striking an oratorical pose.*) Cakes are too soft, gentlemen (VA).](DM) 16[Just (MA) you wait!](EM) 17[Once we get elected to the top, *wallahi\**,](DM) 18[we *shall* (M+) stuff ourselves with huge mouthfuls of the National chin-chin](DM) (*Munches an imagery mouthful.*) 19[something you'll eat and (CJA) eat, brothers (VA),](DM) 20[and (CJA) you know](DM) 21[you've eaten something.](DM)

(*They both laugh, slouching in the settee.*)

**LEJOKA-BROWN.** 22[Abi?](IMn) 23[Yoruba man say: "man-u way go chop-u frog, make he kuku chop-u di frog-u way get-I egg-I for belle!](EM) 24[Abi, no be so?](IM)

**OKONKWO.** 25[Major Rahman Lejoka-Brown (VA) Esquire!](EMn)

(LEJOKA-BROWN *pops up suddenly.*)

**LEJOKA-BROWN.** 26[Hey (CTA), remember this one?](IM) 27[Look ... hep ... .. hep](IP) (*he is attempting an exercise: an arm stretched out and forward, the opposite leg kicking high to touch hand with foot. SIKIRA sniggers as her husband strains to impress.*)

**OKONKWO.** 28[Enough, Major (VA),](IPn) 29[look -](IP) 30[your wife is laughing at you!](EM)

**LEJOKA-BROWN.** (*still at it*). 31[Hep ... a woman ...](DMn) 32[hep ... an ordinary hep ... woman!](EMn) 33[What does she know - hep ... hep ... about army ... hep ... exercise?](IM) - 34[hep ...](DMn) 35[As for you hep ... six years in England (CCA)](DMn) - 36[hep ... has made you hep ... soft like a ... hep woman!](EM)

(*puffing, seizes OKONKWO by the arm, confronts SIKIRA.*)

37[Are you ... there (CCA)...?](IM) 38[Wife (VA)!](EMn) 39[Do you see this man,](IM) 40[or (CJA) don't you?](IM) 41[Now (CJA), I *know* (M-) you think he is one of those tiny little Sanitary Inspectors who come here every Wednesday morning (CCA) to peep in your water-pots in search of mosquito eggs!](EM)

**SIKIRA.** 42[Ooh (CTA) no (PA), my lord (VA), I wasn't thinking so (CJA)-](DM)

**LEJOKA-BROWN.** 43[Y-e-s (CTA), go ahead:](IP) 44[think- whatever you want to think.](IP) (*Hoists OKONKWO's arm up.*) 45[This man here (CCA) is that same brave soldier, Gideon Abednego Okonkwo,](DM) 46[who fought shoulder to shoulder (CCA) with me in the Congo (CCA) against those long-nose Belgians during...](DM)

**SIKIRA.** (*impressed*). 47[Ohoo (CTA)!](EMn)

(MAMA RASHIDA *enters from outside. Balanced on her head is a large basket-cage housing a number of live chickens. She is just returning from the market.*)

**LEJOKA-BROWN.** (*with a broad sweep of the arm that takes in both SIKIRA and MAMA RASHIDA*). 48[Wives (VA)...](DMn)

**OKONKWO.** (*confused*) 49[Hunh (CTA)?](IMn)

**LEJOKA-BROWN.** (*indicating both women again*) 50[I said: Wives ...](DM) (*clears his throat*) 51[Wives (VA)... he is a lawyer now (CJA).](DM)

**SIKIRA AND MAMA RASHIDA.** 52[E-he-en (CTA)!](EMn)

**LEJOKA-BROWN.** <sup>53</sup>[H-e-en (CTA), just (MA) returned from ... (*hiccups*) from England (CCA).](DM) <sup>54</sup>[Are you there (CCA)...?](IM) <sup>55</sup>[So (CCA) you take good care of him](IP) <sup>56</sup>[whenever he comes here (CCA).](DM)

**SIKIRA AND MAMA RASHIDA.** <sup>57</sup>[We *will* (M-), my lord (VA).](DM)  
(*They kneel in greeting and exit into the yard. LEJOKA-BROWN takes another swig of the palmwine, pats his stomach.*)

**LEJOKA-BROWN.** <sup>58</sup>[You're right, mate (VA).](DM) <sup>59</sup>[fatness has begun to "monkey" with my body!](EM)

(*Goes into another exercise, arms akimbo, bows forward, up, briskly to the right, up, left, up again, then forward etc.*)

**OKONKWO.** <sup>60</sup>[Di Major (VA)!](EMn) <sup>61</sup>[Hey (CTA), when did you leave the army, by the way?](IM)

**LEJOKA-BROWN.** (*going ahead with the exercise*). <sup>62</sup>[Not long after you left.](DM) (*calls*) <sup>63</sup>[SIKIRA (VA)!](EMn)

**SIKIRA.** (*offstage*) <sup>64</sup>[Sah (VA)!](EMn)

**LEJOKA-BROWN.** (*continuing with the dialogue*). <sup>65</sup>[Three months (CCA) after I came back from the Congo (CCA).](DM) <sup>66</sup>[My father's cocoa farm was falling to pieces.](DM) <sup>67</sup>[so (CJA) I resigned from the army to take it up, full-time (CCA).](DM)

**OKONKWO.** <sup>68</sup>[So (CJA) how did you do?](IM)

**LEJOKA-BROWN.** <sup>69</sup>[You mean ...](DM) <sup>70</sup>[where's the Sikira who answered "shaann" just (MA) now, na?](IM)

**SIKIRA.** (*entering*) <sup>71</sup>[Here (CCA) I am, my - (VA).](DM)

**LEJOKA-BROWN.** <sup>72</sup>[Towel, towel- get me a towel.](DM)

(*She leaves to get it.*)

**LEJOKA-BROWN.** (*continuing*). <sup>73</sup>[Money-wise, I did very well.](DM) <sup>74</sup>[Cocoa business na money, o!](EM)

**OKONKWO.** <sup>75</sup>[Really?](IMn)

(*SIKIRA enters with a towel. LEJOKA-BROWN takes it, swabbing it liberally on his face, chest, armpits etc.*)

**LEJOKA-BROWN.** <sup>76</sup>[Wallahi Kalahi!](EMn) <sup>77</sup>[If they put you on auction right now (CTA) - you, your degrees, your coat - everything ...](DM) <sup>78</sup>[I *can* (M-) buy you ten times.](DM) <sup>79</sup>[and (CJA) still (MA) have plenty money left to buy you all over again!](EM) <sup>80</sup>[But (CJA) I'm pumping a lot of money into this election.](DM) <sup>81</sup>[Come here (CCA) ...](IP) (*Spreads a map on the table.*)

<sup>82</sup>[In two weeks, my party begins a campaign throughout the country (CCA).](DM)

<sup>83</sup>[Are you there (CCA)...?](IM)

(*calls again*)

<sup>84</sup>[SIKIRA (VA)!](EMn)

**SIKIRA.** (*offstage*) <sup>85</sup>[Coming, my lord (VA).](DMn)

**LEJOKA-BROWN.** <sup>86</sup>[Don't come empty, o!](IP) <sup>87</sup>[Woman (VA), I want two beers!](IP)

**SIKIRA.** (*Still shouting from offstage*). <sup>88</sup>[I've heard you, my lord (VA).](DM)

**LEJOKA-BROWN.** <sup>89</sup>[I'm directing the campaigns ...]<sup>(DM)</sup> (*Barks out an after-thought at SIKIRA.*)

<sup>90</sup>[Are you there (CCA)?]<sup>(IM)</sup> <sup>91</sup>[Stout beer, woman (VA) -stout beer. Two.]<sup>(IPn)</sup>  
(*To OKONKWO.*)

<sup>92</sup>[Stout beer is good for the heart! *Dem say* (M+).]<sup>(EM)</sup> <sup>93</sup>[Now (CJA), I'm directing my Party campaigns myself.]<sup>(DM)</sup> <sup>94</sup>[How?]<sup>(IMn)</sup>

**POLYCARP.** (*off stage*). <sup>95</sup>[Major (VA)!]<sup>(EMn)</sup>

**LEJOKA-BROWN.** <sup>96</sup>[I am using army tactics- surprise and (CJA) attack!]<sup>(EM)</sup>

**OKONKWO.** <sup>97</sup>[Surprise and (CJA) wh-a-at?]<sup>(IMn)</sup>

**LEJOKA-BROWN.** <sup>98</sup>[Surprise and (CCA) attack.]<sup>(DMn)</sup>

(*SIKIRA enters with drinks, stands them on table and exits.*)

**POLYCARP.** (*still offstage*). <sup>99</sup>[Major (VA) !]<sup>(EMn)</sup>

(*Enter POLYCARP, clad in khaki shirt over a pair of shorts of the same fabric. In his hand is a cablegram. A pair of worn-out army boots encases his feet, like over sized hooves.*)

**POLYCARP.** <sup>100</sup>[Major (VA)!]<sup>(EMn)</sup>

**LEJOKA-BROWN.** (*About to demonstrate his plan to OKONKWO*). <sup>101</sup>[Are you there (CCA) ...?]<sup>(IM)</sup> <sup>102</sup>[This is how it works.]<sup>(DM)</sup> <sup>103</sup>[I send ...!]<sup>(DM)</sup>

**POLYCARP.** (*saluting*). <sup>104</sup>[Beg to report, sah (VA) ...]<sup>(DM)</sup>

**LEJOKA-BROWN.** (*still engrossed in his plan*). <sup>105</sup>[Some Party men to ...]<sup>(DMn)</sup>

**POLYCARP.** <sup>106</sup>[Major (VA)!]<sup>(EMn)</sup>

**LEJOKA-BROWN.** (*irritated by this interruption, whirls round and wielding a bottle, capters threateningly toward POLYCARP*). <sup>107</sup>[The god of iron stuff this bottle down your noisy throat!]<sup>(EM)</sup>

**POLYCARP.** (*holding out cablegram*). <sup>108</sup>[Cablegram, Sir (VA) !]<sup>(EMn)</sup>

(*LEJOKA-BROWN snatches cablegram from him and starts prying the envelope open.*)

**OKONKWO.** <sup>109</sup>[It sounds like war.]<sup>(DM)</sup>

**LEJOKA-BROWN.** <sup>110</sup>[It is war!]<sup>(EM)</sup> <sup>111</sup>[Politics is war.]<sup>(DM)</sup> <sup>112</sup>[Oooh (CTA) - I am taking no chances this time, brother mine (VA).]<sup>(DM)</sup> <sup>113</sup>[Mhm (CTA).]<sup>(DMn)</sup> <sup>114</sup>[Last time (CCA), I took things slow and (CJA) easy]<sup>(DM)</sup> <sup>115</sup>[and (CJA) what happened?]<sup>(IM)</sup> <sup>116</sup>[Chuu (CTA)!]<sup>(EMn)</sup> <sup>117</sup>[I lost a by-election to a ... a small crab ... a baby monkey.]<sup>(DM)</sup>

(*Winkles paper out of envelope, and starts unfolding it.*)

<sup>118</sup>[Mhm (CTA).]<sup>(DMn)</sup> <sup>119</sup>[This time it is war!]<sup>(EM)</sup>

(*Reads cable; the contents are disconcerting.*)

<sup>120</sup>[Unsurni ya Allah!]\*]<sup>(EM)</sup>

**OKONKWO.** <sup>121</sup>[Bad news?]<sup>(IMn)</sup>

**LEJOKA-BROWN.** <sup>122</sup>[Gamalin-20!]<sup>(EMn)</sup>

**OKONKWO.** <sup>123</sup>[Your politics?]<sup>(IMn)</sup>

**LEJOKA-BROWN.** <sup>124</sup>[My wife.]<sup>(DMn)</sup>

**OKONKWO.** <sup>125</sup>[Your wh-a-at?]<sup>(IMn)</sup>

**LEJOKA-BROWN.** <sup>126</sup>[She's arriving at five o'clock (CCA)!]<sup>(EM)</sup>

**OKONKWO.** <sup>127</sup>[Arriving?]<sup>(IMn)</sup>

LEJOKA-BROWN. <sup>128</sup>[From America (CCA)!](EMn)  
OKONKWO. <sup>129</sup>[America (CCA)?](IMn) <sup>130</sup>[Another wife?](IMn)  
LEJOKA-BROWN. (*angrily*). <sup>131</sup>[What's her rush, anyway?](IM) <sup>132</sup>[Cablegram after cablegram after cablegram, I sent to her:](DM) <sup>133</sup>["Wait, Liza (VA),](IP) <sup>134</sup>[don't come now (CJA).](IP) <sup>135</sup>[Wait](IP) <sup>136</sup>[till (MA) elections are over before you ..."] (DM)  
OKONKWO. <sup>137</sup>[Major (VA) I don't get ...](DM)  
LEJOKA-BROWN. <sup>138</sup>[Now (CJA) she'll (M-) come mess things up *jagajaga*\* for me, my party ...](DM)  
OKONKWO. <sup>139</sup>[Major (VA)...](DMn)  
LEJOKA-BROWN. <sup>140</sup>[Everybody *will* (M-) be saying ...](DM)  
OKONKWO. <sup>141</sup>[You ... have a third wife?](IM)  
LEJOKA-BROWN. <sup>142</sup>[Hunh (CTA)?](IMn) <sup>143</sup>[No no, no (PA) - this woman who is arriving from America (CCA)](DM) <sup>144</sup>[is not a *third* wife.](DM)  
OKONKWO. <sup>145</sup>[Oh (CTA), *I thought* (M-) you said ...](DM)  
LEJOKA-BROWN. <sup>146</sup>[She is my *second* wife ...](DM)  
OKONKWO. <sup>147</sup>[Hunh (CTA)?](IMn)

#### EXTRACT TWO: pp 68- 72

LEJOKA-BROWN. <sup>1</sup>[What's this I hear about your leaving the country (CCA)?](IM)  
(LIZA *disregards him; goes about her business.*)  
<sup>2</sup>[I refused to go to an emergency Party (CCA)](DM) <sup>3</sup>[because I wanted to ... to talk to you Elizabeth (VA).](DM)  
(*Moves towards her.*)  
<sup>4</sup>[*Can* (M-) we now (CJA) sit down and (CJA) talk ... like two human beings?](IM)  
LIZA. <sup>5</sup>[*Sorry* (M-), I've got no time for ...](DM)  
LEJOKA-BROWN (*putting a hand gently on her shoulder*). <sup>6</sup>[This is how](DM) <sup>7</sup>[you've been acting ever since](DM) <sup>8</sup>[you came here (CCA) - stubbornly avoiding me.](DM)  
LIZA. <sup>9</sup>[Mr Lejoka-Brown (VA), *please* (M-) get ...](DMn)  
(*She moves away from him.*)  
LEJOKA-BROWN. <sup>10</sup>[Always behaving like a pond that stands proudly aloof from a river (CCA),](DM) <sup>11</sup>[as though water weren't common to both of them.](DM) <sup>12</sup>[My Koran says only Allah has the right to judge and (CJA) condemn, Elizabeth (VA).](DM) <sup>13</sup>[I don't know what your Bible says.](DM) <sup>14</sup>[But (CJA) as human beings, I am begging you to forgive](DM) <sup>15</sup>[all that has ...](DMn)  
LIZA. <sup>16</sup>[Forgive!](EM) <sup>17</sup>[Ha (CTA)!](EMn) <sup>18</sup>[After that ... oh (CTA),](DMn) <sup>19</sup>[what's the use?](IM) <sup>20</sup>[It serves me right, anyhow.](DM) <sup>21</sup>[I *should* (M+) have got out of here (CCA) long ago](DM) <sup>22</sup>[and (CJA) sued for immediate divorce.](DM) <sup>23</sup>[But (CJA) like the idiot daydreamer that I am,](DM) <sup>24</sup>[I kept hoping that after the elections,](DM) <sup>25</sup>[you'd come back to being the man](DM) <sup>26</sup>[I once (CCA) knew in the Congo (CCA),](DM) <sup>27</sup>[and (CJA) *we'd*



(M-) sort things honourably.](DM) 28[But (CJA) what is my reward?](IM) 29[You called me  
"a cheap, street woman", right in the presence of ...](DM)

**LEJOKA-BROWN.** 30[Face downwards Liza (VA)!](IP) 31[I had everybody facing down  
like lizards](DM) 32[so (CJA) they *wouldn't* (M-) know](DM) 33[whom I was angry at!](EM)  
34[Besides, if not that you, too, simply wanted to get me angry,](DM) 35[don't you  
know that my religion is against women opening their bodies to public eyes?](IM)  
36[You never (MA) *used to* (M+) dress like that- now (CJA) suddenly ...](DM)

**LIZA.** 37[That is no reason to call me- oh (CTA),](DM) 38[what's the use!](EM)  
(Concentrates on her chore.)

**LEJOKA-BROWN.** 39[The cause of all this is my marriages,](DM) 40[I admit.](DM) 41[But  
(CJA) if you *will* (M-) only let me explain the background-](DM)

**LIZA.** 42[Go right ahead.](IP) 43[Who's stopping you?](IM) 44[Say all you want!](IP)

**LEJOKA-BROWN.** 45[Mama Rashida for instance.](DMn) 46[After my elder brother  
died,](DM) 47[my father married her to me according to the will of Allah](DM) 48[which  
is contained in these words in the Holy Prophet Muhammed, *sallallahu alahyi wa  
sallam\**:(DM)

(opens Koran and reads from it.)

*Al sai armalati wal miskin kal mujahid ti sabil Allahi.* 49[“He who helps the widow or a  
poor person is like one](DM) 50[who walks in the path of Allah!”](EM)

**MAMA RASHIDA** (calling from offstage). 51[Sisi Liza (VA)!](IPn)

**LEJOKA-BROWN.** 52[Now (CJA), Elizabeth (VA), who am I to oppose the will of  
Allah?](IM) 53[I'd planned to help Mama Rashida](DM) 54[as much as I could without  
letting you find out](DM) 55[because I was afraid](DM) 56[you *might not* (M-)  
understand.](DM) 57[And (CJA) as for Sikira, I wanted her to help me win the elections,  
Liza (VA).](DM) 58[Believe me.](IP) 59[If I *could* (M-) become a Minister,](DM) 60[someone  
you *would* (M-) feel proud to call your husband,](DM) 61[I *would* (M-) then have ...](DMn)

**LIZA.** 62[Mr Lejoka-Brown (VA), your material possessions or status in life mean  
nothing to me](DM) 63[where my love is concerned](DM), 64[understand?](IM)

**LEJOKA-BROWN.** 65[All women say that!](EM)

**LIZA** (*hurt*). 66[Is that so!](EM) 67[Very well then, if you think you *can* (M-) make me  
happy](DM) 68[only after you've become the Prime Minister of the whole continent of  
Africa (CCA) and (CJA) be riding in a hundred Rolls Royces strung together, with money  
strewn on the ground for me to walk on,](DM) 69[then you are no more the Rahman  
Lejoka-Brown](DM) 70[I once loved- no (PA)!](EM)

**MAMA RASHIDA** (*hurries in excitedly, carrying a basket full of eggs*). 71[Sister (VA) come  
see ...](IP)

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see ...](IP)

(Stops short, sensing trouble.)

**LIZA.** 72[You've now (CJA) become a depraved, no-good scoundrel with the tastes of a  
pig, obsessed with the putrescent values of a maggot!](EM) 73[Now (CJA) ...

(*roughly gathers her clothes together*) ... get out of my life!]<sup>(IP)</sup>

(*Bulldozes her way past him.*)

**LEJOKA-BROWN.** <sup>74</sup>[Elizabeth (VA), *please* (M-)...] (DMn)

(*Lurches after Liza, bumps a foot against a chair, missing her. Hops back to settee, absorbing the pain.*)

**MAMA RASHIDA.** <sup>75</sup>[What's the matter, my lord (VA)?] (IM)

**LEJOKA-BROWN.** <sup>76</sup>[With my toes?] (IMn)

**MAMA RASHIDA.** <sup>77</sup>[No (PA), with Liza.] (DMn)

**LEJOKA-BROWN.** <sup>78</sup>[Oh (CTA).] (DMn)<sup>79</sup>[She says she's going home (CCA).] (DM)

**MAMA RASHIDA.** <sup>80</sup>[Hunh (CTA)?] (IMn) <sup>81</sup>[And (CJA) what is my lord doing to stop her?] (IM)

**LEJOKA-BROWN.** <sup>82</sup>[Bumping my toes against a chair!] (EMn)

**MAMA RASHIDA.** <sup>83</sup>[Is that so?] (IM) <sup>84</sup>[Very well then, *perhaps* (M-) you'd *better* (M+) start bumping into another woman] (DM) <sup>85</sup>[who *will* (M-) take care of the house (CCA)] (DM) <sup>86</sup>[after Liza leaves,] (DM) <sup>87</sup>[because if you think I *will* (M-) leave my big new trade] (DM) <sup>88</sup>[and (CJA) stay home (CCA) all day,] (DM) <sup>89</sup>[you mistake!] (EM)

(*She exits with a huff, LEJOKA-BROWN gaping after her with horrified disbelief.*)

**OKONKWO.** (*hurrying in*). <sup>90</sup>[Major (VA)!] (EMn) ... <sup>91</sup>[Is the Major in?] (IM)

(*Swings door open and enters breathlessly.*)

<sup>92</sup>[Major (VA)... your Party has just (MA)...] (DMn)

**LEJOKA-BROWN.** <sup>93</sup>[Politics brother (VA)!] (EMn)

**OKONKWO.** <sup>94</sup>[What's the matter?] (IM)

**LEJOKA-BROWN.** <sup>95</sup>[Women are taking over the world!] (EM)

**OKONKWO.** <sup>96</sup>[What d'you think?] (IM)

**LEJOKA-BROWN.** <sup>97</sup>[We have come to a new world, brother (VA).] (DM) <sup>98</sup>[A woman's world!] (EMn)

(*Warningly.*)

<sup>99</sup>[Are you sure you still want to get married?] (IM)

**OKONKWO.** <sup>100</sup>[What are you talking about?] (IM)

**LEJOKA-BROWN.** <sup>101</sup>[I tried to talk to Liza,] (DM) <sup>102</sup>[Liza ran out swearing] (DM) <sup>103</sup>[she'd (M-) leave me forever!] (EM) <sup>104</sup>[Seconds (CCA) later, good old Mama Rashida danced in here (CCA),] (DM) <sup>105</sup>[handed me an ultimatum,] (DM) <sup>106</sup>[and (CJA) walked out!] (EM)

**OKONKWO.** <sup>107</sup>[Mama Rashida!] (EMn) <sup>108</sup>[Leaving too?] (IM)

**LEJOKA-BROWN.** (*nodding weightily*). <sup>109</sup>[A woman's world, I tell you!] (EM)

**OKONKWO.** <sup>110</sup>[Water don't pass garri tru-tru!] (EM) <sup>111</sup>[Where is Liza now (CJA)?] (IM)

**LEJOKA-BROWN.** <sup>112</sup>[In her woman's room, packing her woman's things.] (DM)

(*Okonkwo makes for the rear rooms.*)

**LEJOKA-BROWN.** (*bawling out*). <sup>113</sup>[Mama Rashida (VA)!] (IPn)

(*No answer.*)

<sup>114</sup>[Mama Rash (VA)...] (IPn)

- MAMA RASHIDA.** (*appearing*). <sup>115</sup>[Here (CCA) I am, my lord (VA).](DM)  
(LEJOKA-BROWN *gestures her to come closer, she does. LEJOKA-BROWN sits down, passes his hands prayerfully over his face.*)
- LEJOKA-BROWN.** <sup>116</sup>[Mama Rashida, first wife of my older brother (VA): may Allah rest his soul in perfect peace!](EM) <sup>117</sup>[For four years since we've been living together,](DM) <sup>118</sup>[haven't I been treating you well and (CJA) with respect?](IM) <sup>119</sup>[I gave you money to trade ...](DM)
- MAMA RASHIDA.** <sup>120</sup>[True, my lord (VA), and (VA) for all that, may Allah the All-Providing *supply* you profit.](DM)
- LEJOKA-BROWN.** (*exaggerately*). *Amin, Ya Rabbi! Barakallah lana wa lakun!* <sup>121</sup>[Now (CJA), why are you behaving to me like an unbeliever?](IM)
- MAMA RASHIDA.** <sup>122</sup>[I'm not running away, my lord (VA),](DM) <sup>123</sup>[if that is what you think.](DM)
- LEJOKA-BROWN.** <sup>124</sup>[No?](IMn)
- MAMA RASHIDA.** <sup>125</sup>[Alhadji Mustafa -](DMn)
- LEJOKA-BROWN.** <sup>126</sup>[You want to marry him!](EM)
- MAMA RASHIDA.** <sup>127</sup>[Oh (CTA) no (PA), my lord (VA)!](EM)
- LEJOKA-BROWN.** (*sighs with relief*). *Arhamni Ya – Allah!*
- MAMA RASHIDA.** <sup>128</sup>[Alhadji Mustafa says my chicken *will* (M-) grow better in the village (CCA)](DM) <sup>129</sup>[where there is much land,](DM) <sup>130</sup>[and (CJA) life is peaceful.](DM)
- LEJOKA-BROWN.** <sup>131</sup>[Ehe-en (CTA)?](IMn)
- MAMA RASHIDA.** <sup>132</sup>[So (CJA), if my lord *will* (M-) talk to Alhadji Mustafa ... (*tries to impress him with her new learning.*) ...](DM) <sup>133</sup>[who has plenty land to *supply*;](DM) <sup>134</sup>[and (CJA) if my lord *will* (M-) ask him for *Demand*,](DM) <sup>135</sup>[he *will* (M-) sell it to us for *Capital*.](DM) <sup>136</sup>[Now (CJA), I can then go to the village farm (CCA) and (CJA) start my big new trade there (CCA).](DM) <sup>137</sup>[My lord *can* (M-) come to see old Mama Rashida and (CJA) her chicken farm in Abule Oja (CCA)](DM) <sup>138</sup>[whenever he wants.](DM) <sup>139</sup>[But (CJA)... my lord *must* (M+) make sure he brings Sisi Liza along](DM) <sup>140</sup>[whenever he comes to visit](DM) <sup>141</sup>[because I *shall* (M+) need her help in working my chicken trade. ](DM)
- LEJOKA-BROWN.** <sup>142</sup>[I see.](DM)
- MAMA RASHIDA.** <sup>143</sup>[Well (CTA)... what does my lord think?](IM)

### 3.2. Practical analysis of the two extracts

This analysis focuses on the three dimensions mentioned above: mood, modality and adjunct types' selections by male and of female characters in two extracts. The statistics of the mood types are summarized in tables. E1 and E2 designate respectively the Extracts 1 and 2, F stands for the frequency and P, the percentage of occurrences of the grammatical elements in the excerpts. This key applies to the three tables.

**Table 1:** Distribution of the mood types in the Two Extracts

Mood types	DM				IM				IP			
	E1		E2		E1		E2		E1		E2	
Extracts	F1	P1	F2	P2	F1	P1	F2	P2	F1	P1	F2	P2
<b>Lejoka-Brown</b>	54	84.37%	40	48.78%	21	61.76%	10	40%	11	84.61%	04	44.44%
<b>Okonkwo</b>	04	06.25%	01	01.26%	13	38.23%	06	24%	02	15.38%	0	0
<b>Sikira</b>	04	06.25%	0	0	0	0	0	0	0	0	0	0
<b>Polycarp</b>	01	01.56%	0	0	0	0	0	0	0	0	0	0
<b>Mama Rashida</b>	01	01.56%	24	29.26%	0	0	05	20%	0	0	02	22.22%
<b>Liza</b>	0	0	17	20.73%	0	0	04	16%	0	0	03	33.22%
<b>Total</b>	64	100%	82	100%	34	100%	25	100%	13	100%	09	100%

Three mood types have been taken into account to judge the type of female character the playwright has chosen to illustrate through his literary work. Table one shows the distribution of the mood types employed by the characters engaged in the conversations. To keep the scope of this paper, three mood types have been chosen as relevant to undergo the analysis.

Mama Rashida and Sikira are the two female characters who have exchanged with three male ones: Lejoka-Brown, Okonkwo and Polycarp. The table indicates that the declarative mood clauses have been selected fifty-four (54) times at 84.37% by Lejoka-Brown. Okonkwo has chosen this mood type four (04) times at 06.25% and Polycarp 01.56% with his single choice. Sikira has used declarative mood clauses four (04) times at 06.25% and Mama Rashida has used them at 01.56% with her single choice.

In extract two, two female and two male characters have conversed. Their selections of the declarative mood clauses are also indicated in the table. A total of eighty-two (82) declarative mood clauses have been employed throughout the extract and Lejoka-Brown has used forty (40) of them at 48.78%, and Okonkwo has chosen this type only once at 01.26%. Mama Rashida has used twenty-two (24) declarative mood

clauses at 29.26% and Liza has selected this mood type seventeen (17) times at 20.73%.

Interrogative mood clauses have also been employed during these exchanges. In extract one, the interrogative mood clauses have been selected by male characters only: Lejoka-Brown has chosen them twenty-one (21) times at 61.76% whereas Okonkwo has chosen them thirteen (13) times at 38.23%.

In extract two, interrogative mood clauses have been used by both male and female characters. Lejoka-Brown has used interrogative mood clauses at ten (10) times at 40% and Okonkwo has used them six (06) times at 24%. Mama Rashida has employed interrogative mood clauses five (05) times at 20% and Liza has taken this mood type four (04) times at 16%.

The third mood type ranked in this study is the imperative mood clauses' selections. It has been found that only male characters have selected imperative mood clauses: Lejoka-Brown has used them eleven (11) times at 84.61% and Okonkwo has chosen them two (02) at 15.38%. It is in extract two that both male and female characters have employed this mood type: Lejoka-Brown has used four (04) imperative mood clauses at 44.44%, Mama Rashida has chosen them two (02) times at 22.22% whereas Liza has selected them three (03) times at 33.33%.

The modality selections of the participants to the conversation have been summarized in Table 2.

**Table 2:** Distribution of Modality Types in the Two Extracts

Modality types	Modalisation				Modulation			
	E1		E2		E1		E2	
Extracts	F1	P1	F2	P2	F1	P1	F2	P2
<b>Lejoka-Brown</b>	04	66.66%	09	42.85%	02	100%	01	20%
<b>Okonkwo</b>	01	16.66%	0	0	0	0	0	0
<b>Sikira</b>	0	0	0	0	0	0	0	0
<b>Polycarp</b>	0	0	0	0	0	0	0	0
<b>Mama Rashida</b>	01	16.66%	08	38.09%	0	0	03	60%
<b>Liza</b>	0	0	04	19.04%	0	0	01	20%
<b>Total</b>	06	100%	21	100%	02	100%	05	100%

Table two shows the realizations of modalisation as well as modulation dimensions of the characters. It has been discovered that in extract one more male characters Lejoka-Brown and Okonkwo have selected modalisation devices than female ones. Lejoka-Brown (04 choices for 66.66%) and Okonkwo have realized the same quantity with Mama Rashida and thus the same rate of modalisation patterns (01 choice for 16.66%). For extract two male and female have chosen modalisation devices: Lejoka-

Brown has realized nine (09) times the modalisation dimension at 42.85%, Mama Rashida, two (08) times at 38.09% and Liza, four (04) times at 19.04%.

Modulation patterns have also been realized through the different extracts. In the first extract, it is Lejoka-Brown alone who has employed modulation patterns two times at 100%. In the second one; it is Mama Rashida who has employed this pattern three (03) times at 60% whereas Lejoka-Brown and Liza have selected this dimension once each at 20%.

The distribution of vocative adjuncts selected by participants is registered in table 3.

**Table 3:** Distribution of the Vocatives in the Two Extracts

Vocatives Extracts	Names				Nouns			
	E1		E2		E1		E2	
Quantities	F1	P1	F2	P2	F1	P1	F2	P2
<b>Lejoka-Brown</b>	03	100%	06	100%	09	33.33%	05	31.25%
<b>Okonkwo</b>	0	0	0	0	06	22.22%	02	12.5%
<b>Sikira</b>	0	0	0	0	05	18.51%	0	0
<b>Polycarp</b>	0	0	0	0	06	22.22%	0	0
<b>Mama Rashida</b>	0	0	0	0	01	03.70%	07	43.75%
<b>Liza</b>	0	0	0	0	0	0	02	12.5%
<b>Total</b>	03	100%	06	100%	27	100%	16	100%

Vocatives constitute the only adjunct type considered as relevant to lead to interesting results in the course of this paper. For that reason, they have been split into names and nouns. The names are the direct callings of the names of the next speaker and the other items used are put in the columns of nouns. Table 3 illustrates that through extract one and extract two Lejoka-Brown is the one who has selected names to address his next at 100%.

Nouns have been used by male and female characters. Through extract one, Lejoka-Brown has chosen nine (09) nouns 33.33% to address others, Okonkwo and Polycarp, six (06) at 22.22% each. Female characters have used nouns as follows: Sikira, five (05) nouns at 18.51% and Mama Rashida an only noun at 03.70%. Through extract two, Lejoka-Brown has used five (05) nouns that make 31.25% whereas Okonkwo has chosen two (02) nouns to address his interactants at 12.50%. Mama Rashida has used seven (07) nouns to realize vocatives at 43.75% and Liza performed it at 12.50% for her two (02) choices.

### 3. Interpretation of the Findings

The findings have proved that male characters especially Lejoka-Brown is the dominant user of declarative mood in extract one. This situation indicates that the male characters are the dominant givers of information. The female characters have behaved as receivers of information only.

In extract two, female characters have selected a relatively important quantity of declarative mood. Apart from Lejoka-Brown who has dominated the choices of this mood type and therefore is the dominant giver of information, the female ones have also contributed a great deal to the giving of information thanks to the quantity of declarative mood each of them has selected (Mama Rashida 27.90% and Liza 20.93%).

The interrogative mood has been employed by male characters only through extract one. This indicates that only male characters have asked information during the conversation. In extract two, male characters are the dominant users of the interrogative mood too. But, it has been noticed that female ones have also asked a great proportion of information because of the rates of their choices of this mood type (Mama Rashida 20% and Liza 16%).

Male characters have dominated for the uses of the imperative mood in extract one. This shows that they are the dominant demanders of actions. Through extract two, apart from Lejoka-Brown who has dominated as far as the choices of this mood type are concerned and therefore being the dominant demander of actions, the female characters have also demanded an important quantity of actions as indicated by the rates (Mama Rashida 22.22% and Liza 33.33%).

The distribution of the modality devices indicates that only male characters have realized modalisation patterns during the first extract. In extract two, Lejoka-Brown is the dominant user of the device and therefore is the dominant expresser of the device. Mama Rashida and Liza have also expressed this dimension at an important rate. Modulation patterns have been realized by Lejoka-Brown alone in extract one and by Mama Rashida, Lejoka-Brown and Liza in extract two. These choices prove that Lejoka-Brown and Mama Rashida have demanded actions during the conversations more than the others.

The distribution of vocatives shows that this device has been chosen by either female or male characters. It has been discovered that only Lejoka-Brown has addressed interactants by their names. The other characters have mainly used other items to address their next. In that respect, Lejoka-Brown is the dominant user of informal address among all of them in extract one, followed by the other two male characters (Okonkwo & Polycarp). In extract two, Mama Rashida has been the dominant user of the vocatives. Lejoka-Brown has also employed an important quantity of the vocative too taking into account the rates scored. Besides, it has been noticed that female

characters have repeated the uses of “*my lord*” to address Lejoka-Brown during the conversations.

All these linguistic realizations indicate that Lejoka-Brown is the dominant character and therefore, the most powerful one. The female characters are rather under the domination of the male. This shows that the characters created through the fiction under study do not show any emancipation. The playwright has rather portrayed the type of quiet, all-enduring and respectful traditional ladies through his literary work. These women are not the ones who are expected to react, express their feelings and take decisions on their own. This shows that the playwright has mainly tried to depict traditional ladies through his literary work. Through this play, he does not show to be taking part in the feminist fights which can one day free women from the bandage they feel to be living in.

### **Conclusion**

Feminism as a movement aims at claiming in favor of women rights which would make them partners to men and not subjugated persons as set by traditional norms. Literature which accompanies human history helps portray the type of women gender fighters expect to come to. The objective of the present research has been to apply linguistic tools in order to explore *Our Husband Has Gone Mad Again* by Ola Rotimi and seek if the type of women portrayed in there resembles the ones that feminists claim for the modern times and therefore the playwright could also be called one of the feminists. To succeed in that task, SFL has been used as theory and means to analyze the grammatical realizations of the characters. The comparative study of the selections of the mood, modality and adjunct types of male and female characters has brought to discover that the female characters portrayed through the present play are only the traditional ones. They are not the types that feminists claim for the modern time. This situation indicates that the playwright has not proved to be engaged in these fights of the present times.

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