

**UNIVERSITY OF GHANA**

**DEPARTMENT OF ENGLISH**

**CHARACTERIZATION IN BENJAMIN KWAKYE'S THE OTHER  
CRUCIFIX: AN INTERPERSONAL METAFUNCTION APPROACH**

**BY**

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## DECLARATION

Apart from the references used in this work which have been properly acknowledged, I declare that the views that have been expressed in this study are the product of my own research and that no part or the whole of this work has been submitted to any other institution for the award of any degree.

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## **DEDICATION**

I dedicate this work to my ever caring and loving husband Guido Sopiimeh, my loving sons Nibesob Sopiimeh, Nomusob Sopiimeh and Maalusob Sopiimeh, to my parents Mr Justice M. M. Pedavoah, and Mrs Elizabeth Pedavoah, my siblings Mary Magdalene Pedavoah, Jane Frances Pedavoah and Jones Akowyire Pedavoah.

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God richly bless you all.

Amen

## ABSTRACT

The study sought to examine how selected characters (Jojo Badu, Marjorie, Norah and Dwayne) in Benjamin Kwakye's *The Other Crucifix* (2010) use the clause as an interactive unit to establish and maintain interpersonal relations. The Mood system and its grammatical categories of Modality, Subject, Polarity, Tense and Vocatives of Halliday's Interpersonal Metafunction of Systemic Functional Grammar (SFL) were analyzed for interpersonalness. It also looked at what these categories of the Mood system reveal about the selected characters. The data was drawn from the dialogic components of five purposive selected chapters which are representative of the plot of the narrative. Both qualitative and quantitative analysis were applied to the study. The analysis revealed that the selected characters used all the three sentence types and preferred; declaratives, interrogatives, and imperatives respectively. Though the most preferred sentence type was the declarative which has the function of conveying information, making assertions and exuding power, the characters explored the declaratives to realize other functions such as persuasion. The high occurrence of the declaratives and a comparative high use of interrogatives as well as the prominence of the second personal pronoun "you" in Subject position, enabled the interactants exude power, experience contact and interactivity respectively. The study concludes that Jojo, the protagonist narrator is generally assertive while Norah is authoritative and disdainful of Africans. The relationship established between Jojo and Norah is a superior - subordinate relationship while Jojo and Marjorie share equal power, and between Jojo and Dwayne there is solidarity. In terms of racial relationships, there is disdain on the part of Native Americans against black Africans while there is collaboration between black migrant students. The study recommends that a study which involves all the chapters of the text should be carried out to find out what the grammatical choices of the dialogues of the characters reveal about the characters.

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## **LIST OF ABBREVIATIONS**

|       |                             |
|-------|-----------------------------|
| Decl  | Declaratives                |
| Inter | Interrogatives              |
| Impr  | Imperatives                 |
| SFG   | Systemic Functional Grammar |
| J     | Jojo                        |
| M     | Marjorie                    |
| N     | Norah                       |
| D     | Dwayne                      |



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## CHAPTER ONE

### GENERAL INTRODUCTION

#### 1.0 Introduction

This study examines what character traits can be revealed about four selected characters (Jojo, Marjorie, Norah and Dwayne) through their interpersonal interactions with others in Benjamin Kwakye's *The Other Crucifix* (2010). It also looks at how the characters' choices of sentence types and grammatical categories such as Modality, Subject, Polarity and Vocatives reveal about the selected characters' interpersonal relations. The study focuses on a structural-functional analysis of characters' use of language in context. This chapter discusses the general overview of this research and a brief theoretical and methodological framework within which the study was undertaken.

#### 1.1 Background to the Study

The study of character and characterization has received great attention and has generated a lot of interest and analysis by both literature and language scholars in African and non-African fictional narratives.

One way through which humans often convey their experiences and social realities is through literature (Koussouhon & Laine, 2016). This is what, to some extent, Benjamin Kwakye has portrayed in his fictional autobiographical narrative, *The Other Crucifix*. The reading of

Kwakye's narrative brings out interesting relationships among the characters and therefore the need to look at how characters interact in the narrative.

Based on the assumption that literary works, such as prose poetry and drama, can be studied using linguistics, one can say that there is a link between language and literature.

Language and literature though, have often been treated as separate subjects, many scholars such as Roman Jakobson (1960) are of the view that the two subjects are not mutually exclusive. Sapir (1921) emphasizes the relationship between language and literature and states that "language is the medium of literature as marble or bronze or clay are the materials of the sculptor" (p.1).

Halliday (1971) has successfully demonstrated the interdependence of language and literature. The close relationship between language and literature has received great attention in studies such as Halliday (1985); Hassan (1985); Traugott and Pratt (1980); Adika & Denkabe (1997); Yankson (2007); Vaishali (2011); Koussouhon and Tchibozo (2014), Samone (2017) and many others. To Halliday (1985), the linguistic analysis of a literary text is what he terms the study of language and language theories.

The aim of many linguists, according to Mwinlaaru (2014) has been to study the language used by literary writers to explicate issues that border on the realities of society and their personal experiences through fictional characters and in a fictional world. Language and its resources must therefore, be sought to enable a writer successfully convey his or her message to the reader or audience and this many African writers have successfully done in their literary works by tackling various societal issues. Traugott and Pratt (1980) point out that "since texts are the primary data for all literary criticism, adequate means of textual description are essential if any criticism is to be properly founded. Linguistics therefore, helps to ensure a proper foundation for

analysis by enabling the critic to recognize the systemic regularities in the language of a text”  
(p.16)

One of the linguistic approaches that have been applied to the study of the language of literature is Systemic Functional Linguistics (SFL) (Halliday, 1985/1989; Eggins, 1994/2004). Language is functional as observed in Halliday and Matthiessen (2014), Anderson (2006), Asante (1997) and Krashen (1981). In Halliday (1994), he observes that language is “functional and systemic” a meaning making resource. Function therefore plays an important role in how language is used to construe social issues and bring them close to the real world.

One such issue that has received much attention in the literary world is the issue of migration. Apart from African writers of fiction focusing on post-colonialism, which is a big issue on the African continent, first generation writers such as Achebe, Ngugi, Wole Soyinka, and Armah who experienced forced migration in order to save their lives have also used much of their literary writings to reflect their experiences and especially their return home from abroad and the challenges they face as they try to reintegrate into the society.

The characters presented in these narratives though fictional narratives are often representative of the realities that surround issues and people in our societies. The fictional characters of the fictional migrant narratives, therefore, tell the stories of real life experiences of both the writers and other people who have been immigrants themselves. These writers have explored characterization as a tool for explicating various themes which depict the experiences of the migrant living abroad and often the return (Kabore 2016, p.1) of the migrant to his / her homeland.

Many contemporary writers have followed the steps of these first-generation writers to produce many works which touch on migration (Harzoune 2015). Through a purposive selection of their characters and a conscious use of language to explicate characters in order to bring the migrant narrative close to reality as indicated in Edelmar (1985), language is the key creator of the social world and peoples' experience.

The recurrence of migration as a theme in most African Literature from the 1960s has been enormous. Some writers have focused on the plight of the female protagonist, such as in Leila Aboulela's *The Translator* (1999) which tells the story of a Sudanese woman living in Scotland, and Baingana's *Tropical Fish: Tales from Entebbe* (2005), set in Kampala and Los Angeles, which tells the story of Christine, the protagonist who returns home from America to Uganda and how she struggles to adapt to her own culture. *Voice of America: Stories* (2009) is a collection of short stories by Osondu and the collection tells the story of a woman who writes a letter to her son who has migrated to the USA, asking for support. Other writers such as Emecheta and Adichie of Nigeria have also contributed their voices to discussing the theme of migration. Adichie for instance in a number of her works such as *Americanah* (2013), *Purple Hibiscus* (2004), *Half of a Yellow Sun* (2006) and *The Thing Around Your Neck* (2009) has dedicated her works to discussing the issue of migration, with a greater concern on women migrants.

Some writers have also fictionalized the stories of illegal migration. One such story is Brian Chika's *Harare North* (2009) the story of an unnamed hero as one of the thousands of illegal immigrants who flee Africa to London.

Ghana has had her fair share of these migration narratives dating back to the early Ghanaian novel such as Casely Hayford's, *Ethiopia Unbound* (1911). Ayi Kwei Armah's *Fragments* (1971), discusses the theme of migration and the return as he narrates how his protagonist Onipa

Baako who is a “been-to” (a man who has been to the United States) struggles to settle in his home country, Ghana on return from the USA. Armah again in *Why are we so Blest* (1972), tells us about Modin Dofu who migrates to the USA in pursuit of education but drops out of Harvard and is disillusioned.

In Ama Darko’s *Beyond the Horizon* (1995), she tells the story of Mara a young Ghanaian woman with little formal education who is forced into an arranged marriage with Akobi, a brutish husband. Mara slides from a heroine to one forced into prostitution by her own husband and does not return to Ghana. Benjamin Kwakye is another Ghanaian writer who dedicates much of his writing to narrating the story of the migrant African in the USA. *The Other Crucifix* (2010) discusses the migrant African’s experiences in America.

The telling of these stories reflect very much what goes on in our contemporary Africa today and these are dramatized in the theme of migration in contemporary African writing. The educated migrant, such as Jojo, who does not return to his home even in the face of racial bias and discrimination is not a common feature in the narratives of most African writers. From the above discussion it is realized that an important aspect of these migrant narratives across Africa and for that matter Ghana, is the choice of characters used in these narratives.

Characterization is generally described as how characters are brought to life in a piece of literary work and this is usually achieved through narration and dialogues which are incorporated into the text. The novel is made up of narration and drama and it is the dialogic components incorporated into the drama that brings the novel life.

One way to do an in-depth interpretation of a literary discourse, is to analyze its language. Koussouhon and Tchibozo-Laine (2014) argue that the linguistic study of a literary text can help



us solve misinterpretations of text and characters. Koussouhon and Koutchade (2016) point out that Halliday's approach to text analysis through the metafunctions is the most suitable model for characterization.

“Characterization is generally described as how a writer brings characters to life on paper and this is done through the character's statements, thoughts, facial expressions, actions and clothing” (Samone, 2017, p.4). What the character does and what other characters say about him / her equally reveal a lot about the character. Characters bring the text to life when they interact with other characters using language. The language used by characters in their dialogues with other characters is therefore very important when it comes to characterization. To explicate character through language will require a tool that caters for the functional use of language since characters use language to achieve specific goals.

Character and characterization have received a lot of attention due to the role the two play in the development of fictional themes (Jannidis 2013) in narratology. Though language scholars have contributed significantly to the discussion on characterization, this study discusses characterization by suggesting that characterization has to be viewed through the interpersonal relations that exist between characters since characters do not exist in isolation.

## **1.2 Statement of the Problem**

Characterization is not new in terms of literary analysis. It has received significant attention in literary studies due to its major role in the development of themes in literary writings. The theme of migration is one of the literary themes in which characters are often selected to represent

reality. It has been studied by both first generation and contemporary writers of fiction. Characters in migrant narratives like other narratives are often created by authors with a conscious effort to communicate a particular message to the audience. This is often achieved through how the characters are created to interrelate with other characters and the linguistic as well as grammatical choices these characters make as they live in a fictional world. As these characters communicate with each other through dialogue, they are made to explore the various functions of language. The fictional character is often constructed to be able to represent the real world as much as possible. The main resource for characterization in the migrant narrative like any other literary piece is language and so characters use language to interact with each other in order to establish and maintain social relations and express their view point on things in the world while aiming at changing the view point of others.

Characterization has been studied by both scholars of language and literature. In literature, characters have often been studied based on what the character says, what the character does and what other characters say about him / her. In language the study of characterization has been looked at often from the perspective of discourse analysis. Characters in the fictional world represent some people in the real world and so as it occurs in the real world, it is through the interactions that go on between characters that reveal who these characters are and what or who they represent in the real world. It is to this end that this work concentrates on the dialogue involving the characters by looking at the interpersonal relations that exist between characters and applying a structural-functional linguistic tool to analyze these dialogues.

The concept of migration has been captured by various fictional writers who have embodied in their fictional characters revelations of their personal experiences and the realities that the migrant African faces in the face of racial relations and cultural adaptations. Ayi kwei Armah and

Ama Darko have both focused their writings on the returned migrant (been-to) to explore the integration of the migrant African to his homeland. Other writers such as Buchi Emechita and Chimamanda Adichie look at patriarchy and loneliness of exile in their novels.

Benjamin Kwakye writes a different kind of migrant narrative. In Kwakye's *The Other Crucifix* (2011), the focus is on the educated African migrant who does not return to his native homeland, Ghana but stays in America in spite of racial discrimination and rejection. The novel reveals through characterization issues of racial relations, adaptation to a new culture and alienation.

### **1.3 Objective of the study**

The study seeks to find out:

1. What character traits can be revealed about specific characters through their interpersonal interactions with others in the text?

### **1.4 Research Questions**

To arrive at this goal, the study will seek answers to the following questions:

1. Which sentence types are used by the characters in their interactions?
2. What do the choices of Mood elements reveal about the characters?

### 1.5 Significance of the Study

The study seeks to advocate a structural-functional linguistic analysis of the grammatical choices characters make in order to identify who the characters are. The use of the Mood System of Halliday's interpersonal metafunction will give both teachers and students of language and literature another way of doing character analysis without discarding the approaches they already know. It will serve as a more objective alternative tool to studying characters and interpersonal relationships established and maintained between selected characters, since the study focuses mainly on dialogue speech. Characters may be freed or condemned by their own words.

The work will help readers identify Kwakye's style of writing in especially the narrative *The Other Crucifix*. The use of the interpersonal metafunction in the analysis of the text brings out a perspective of Kwakye's writing in *The Other Crucifix* and the fact that there is some power relations in the narrative. It will also be a useful resource to other researchers and writers who seek to study how language and literature interface to reveal characters in Benjamin Kwakye's *The Other Crucifix*.

Again a study of these fictional characters and their dialogue is important since it enables analysts to approach texts as objects to be situated in the real world instead of just looking at them as independent aesthetic artifacts.

The present study also adds to those studies that extend their analysis to characterization in African literary text through the interpersonal metafunction.

### **1.6 Scope and Delimitation of the Study.**

Although Halliday posits that three strands of meaning (ideational, interpersonal and textual) can be found simultaneously in any text from the perspective of grammar, the current study focuses only on the interpersonal meaning. This study is therefore, limited to the application of the interpersonal metafunction to characterization of selected characters in Kwakye's *The Other Crucifix*.

Though it is through narration that other components of dialogue such as facial expression, posturing, voice and many others are captured, the study limits itself to only direct speech. Direct speech reveals both the character's thoughts and actions and characters can be held directly accountable for their utterances which occur in particular patterns what Halliday (2004) calls motivated prominence. In this case characters whose dialogues recurred more in the text were selected.

Again this study is limited to a study on selected characters (minor and major) in the text. Major characters contribute significantly to the development of an author's themes and relevance of the subordinate roles of minor characters is not diminished (Sackey, 2014, p.76) but 'throws more light on the major characters' (Di Yanni, 2002, p.55).

In addition, this study focuses mainly on four purposive selected chapters of Kwakye's *The Other Crucifix*. It particularly identifies and discusses how the protagonist narrator (Jojo Badu) establishes and maintains interpersonal relations between himself and three selected characters (Norah, Marjorie and Dwayne) by extracting and analyzing the dialogic components of the selected chapters in relation to the particular interactants. This selection has been done to the neglect of the other chapters though reference may be made to them in terms of interpreting the

narrative as a whole. The selected chapters provide both a fair representation of the narrative as well as the items for the study.

In purposive sampling, the researcher intentionally selects individuals and sites to learn or understand the central phenomenon. The standard used in choosing participants and sites is whether they are ‘information rich’.

(Creswell, 2008: 214).

The chapters were selected based on the plot structure of the narrative so that the three main parts of the narrative (initiating incidence, climax, and resolution) are all covered.

## **1.7 Methodology in Brief**

The study analyzes the fictional autobiographical work of Kwakye’s *The Other Crucifix* by applying the Mood System in the interpersonal metafunction of the clause as exchange. It explores Halliday’s interpersonal metafunction of SFG as its main conceptual framework and analyzes four (4) chapters out of the total of nineteen (19) chapters in the text to find out the sentence types that the selected characters use in their dialogues and how these contribute to establishing and maintaining interpersonal relations. Again it looks at what these sentence types and the frequency of their occurrence reveal about the characters. The study analyzes the grammatical choices made by the selected characters and how these choices contribute to

establishing and maintaining relationships between the narrative voice (Jojo Badu) and three selected characters. (A detailed discussion on Methodology can be found in chapter 3).

### **1.7.1 Research design**

The study will employ both qualitative and quantitative analysis. A qualitative design will be used to study the text as a whole. However, a quantitative design will be carried out to help interpret statistics of Subject and finite elements, and their frequencies.

### **1.7.2 Data collection**

The data for this study is collected from the dialogic components of five purposively selected chapters, (chapters 1, 2, 8, 17 and 18) of Benjamin Kwakye's fictional autobiography *The Other Crucifix*. These chapters have been selected in conformity with the three major parts of the narrative. The narrative can be basically divided into three significant parts. The first part provides a background as well as information on the 'naïve' protagonist's early days in the USA and the painful facts of racial discrimination, alienation, nostalgia and yearning for home (Chapters 1&2). The second part tells the reader about the protagonist's new found life and his desire for American ways and American citizenship in the face of discrimination (Chapter 8). The final part informs the reader about a mature and informed man who regrets the 'road not taken' but sees an opportunity for a new beginning (Chapters 17 & 18).

## **1.8 Limitations**

The biggest challenge of the researcher has been extracting the dialogic components of the narrative while paying attention in order not to miss out on any single dialogue.

Again, the fact that several characters sometimes interacted at the same time, it was quite difficult identifying the dialogues in relation to those participants relevant to the study. The researcher therefore had to read back and forth while relying on the narrative aspects of the text in order to stay focused and follow through to the particular interactants and the dialogues they produced.

## **1.9 Outline of the Thesis**

The study is divided into five (5) chapters. The first chapter which is the introduction, discusses the background of the study, a statement of the problem, the objectives, research questions, the relevance of the study, the scope of the work, a methodology in brief and the organization of the work. Chapter two (2) discusses Halliday's SFG and the Interpersonal Metafunction as the theoretical and conceptual framework that inform the analyses of the study. It also includes a review of related literature. Chapter three discusses the methodology. It looks at the research design, what constitutes the data, how the data was collected and how it was analyzed. In the fourth chapter, focus is on the presentation and discussion of the findings by applying the Interpersonal metafunction. The fifth and final chapter provides a summary of findings, a conclusion and recommendations on the study.



## CHAPTER TWO

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.0 Introduction

The chapter begins with a brief discussion of some key concepts (fictional autobiography, character, characterization, migration and text) which are relevant to the study. These will be followed by a review of related literature which will help focus and contextualize the study. The review includes some studies which have been done on the interpersonal metafunction as well as related studies on characterization in the novel.

There are a number of possible ways in which a researcher can analyze a text and so the chapter also includes a discussion on some approaches used for character analysis and the choice of the interpersonal metafunction as the main theoretical framework. This study employs Halliday's Systemic Functional Grammar (SFG here after) as its theoretical framework while focusing on the interpersonal metafunction and the Mood System to aid in analyzing the text (*The Other Crucifix*). This is followed by a discussion on the background and plot of the novel, *The Other Crucifix*.

#### 2.1 Fictional Autobiography

The writing of autobiography dates back to many years. Its origins can be traced back to many centuries with works such as the Persian Darius, and Socrates' Apology as examples. What

constitutes good autobiography would inevitably be the way the author has decided to tell his or her life and of course how interesting that life is in the first place.

Issues such as selection and memory, are two key factors that affect how much of the self is represented in life writing. While these key issues determine how much the reader may be presented with, other factors such as facts and embellishments of the facts as well as the choices made in the use of language all affect how much the writer conveys to the reader through the manipulation of language. The question a reader may therefore want to ask is, are there whole truths in the autobiography? Or how factual are the facts contained in the autobiography? This is to say therefore that autobiography contains both factual and non-factual information. Eakin (2005) argues that “the self that is the centre of all autobiographical narratives is necessarily a fictive structure” and that “fiction and the fiction-making process are central constituents of the truth of any life as it is lived and of any art devoted to the presentation of that life” (Eakin, 2005). There is often an ideal or an implied self and a real self that compete for the writer’s attention. These therefore influence how much of the self the writer may choose to make available to the reader. The writer of the autobiography often sets out on a venture mainly to present the self in a favourable light; a self that has triumphed over all odds. According to Bakhtin (1930), everything we read is saturated with the intensions of the writer. The writer shying away from criticisms therefore selects only those events and people that contribute positively to the present successful life of the writer. It is therefore believed that in order to avoid criticisms, a writer may resort to writing fictional autobiography. The writer of the fictional autobiography therefore has a space to share as many secrets and flaws as the author wishes without facing any public ridicule. It is viewed that the hidden authorial ideology behind Benjamin Kwakye’s fictional text is geared

towards a social change for a more acceptable society where the migrant African student can study without being discriminated against, socially, culturally, or economically.

## **2.2 Language and Literature: An Interface.**

Though linguistics and literature may be studied as separate disciplines, they rely heavily on each other. The role of language in both written and spoken discourse is therefore very fundamental. Analyzing a literary work requires that one makes some reference to the language. “Linguistic analysis becomes an integral part of the process of understanding literature, a means of formulating intuition, a means of objectifying it and rendering it susceptible to investigation, and in so doing, a means of feeling out and revising our initial interpretation” (Pearce, 1977, p. 4). This is to say that in a writer’s effort to establish a writer/reader or a reader/listener (as in poetry) relationship, the use of language is very important. Norrich (2001/2002) points out that ordinary language is far from ordinary but rather contains what is often referred to as literary language. This means that consciously or unconsciously, the language a speaker or writer employs to convey his or her message, necessarily contains some material that can be literarily analyzed. The everyday use of language in conversations to make demands, requests or offer information contains embellishments and exaggerations just as occurs in literary writing where the author sets out purposively to manipulate language to his or her advantage. Though the selected text maybe situated in literature, the use of language and the choices made in terms of Mood makes it suitable for a language study and hence the present study.

### **2.3 The Autobiographical Novel as a Text**

Text theory emphasizes that spoken text is not inferior to written text. “For a linguist to describe language without accounting for text is sterile...” (Halliday, 1985a p.10). Text has been defined by Halliday and Mathiessen (2004, p.3) as any instance of language use in any medium. Halliday and Mathiessen (1976, 1985) define text as any passage spoken or written that forms part of a unified whole. A text is produced by someone, means something to someone and these meanings therefore must not be ignored and must not violate why the text exists (Krippendorff, 2004, p.16). The text is an object according to Barthes and he argues for the death of the author and the birth of the reader.

Downing and Locke (2001, p.17) define text as “a pragmatic semantic unit of whatever length, spoken or written and which form a unified whole, with respect to its internal properties (cohesion and coherence) and to the social context in which it is produced”. Halliday and Hassan (1976, pp.1-2) state that “a text is best regarded as a semantic unit not of form but of meaning”. To them when language is produced in spoken or written form, as in prose or verse; either in dialogue or monologue; has texture; and forms a semantic unit then it can be studied as a text. This definition is relevant to the current study since the study relies heavily on the dialogic components of the selected text to help identify how social relationships are established and maintained among participants in a dialogue as they take tenor.

To Eggins, “text” is a semantic unit of grammar with many faceted meanings (Eggins 2004). The term also refers to a complete linguistic intervention (spoken or written) preferably from beginning to end. Halliday (2004) gives a more focused definition. He calls it a unity of meanings and relates these meaning to context. The focus here is on the three meanings which he says can be derived from any given text. These meanings he calls metafunctions

(functions/meanings). With the many definitions above, it is evident that it is difficult to identify a single definition that gives a complete definition of “text” and so this study adopts a working definition and considers text as any piece of language that has coherence and cohesion irrespective of its length and can serve a communicative purpose. From the discussion above it is quite clear that Kwakye’s *The Other Crucifix* and the extracted data for analysis which forms the dialogic components of the novel can very well be described as text.

## **2.4 Characterization in literature**

Characterizing relationships and participants is fundamental for the understanding of narratives. The study of characterization has received much attention from many scholars of language since Halliday’s publication of his analysis of William Golding’s *The Inheritors* through Transitivity. Many of these scholars include, Oduaran (1988); Adika and Denkabe (1997); da Silva (1998); Ji and Shen (2004); Rodrigues (2005); and Mwinlaaru (2014).

Characterization can be defined as any action by the author within a text that is used to bring or describe a character (participant). In recent studies in literature, characterization has been given more attention unlike in the days of Aristotle when focus was on the plot. For scholars such as Culler (1975, p. 230), a “character is a myth” and so should not be given much attention. Other scholars such as Murfin and Ray (1998) argue that characters are the elements around which the plot develops and so should be given their proper place in any literary analysis.

Murfin and Ray also point out that a character may be revealed directly or indirectly to the reader. There is a direct revelation when the writer directly informs the reader about the character while an indirect characterization is whereby the writer uses other sources such as the actions of

the character such as dialogue which is achieved through speech to present the character to the reader or audience. Physical descriptions, actions, reactions, thoughts and speech are normally ways in which characterization is done (Mwinlaaru, 2014). Depending on an author's style, he or she may choose one or more of these categorizations for his or her characterization.

Physical descriptions refer to the appearance of the character, right from the way he or she is dressed to the colour of his or her skin. These physical descriptions usually give first impressions about the character. The actions refer to anything the character does and these are very important in characterization since these reveal truly who a character is by revealing these conscious and unconscious actions. Reactions come about in response to actions and these maybe physical or emotional. Reactions maybe as expected of the character or otherwise and they contribute immensely to what the author seeks to communicate to the reader or audience. Thought, on the other hand reveals the mind of the character to the reader. A character's optimism, suspicion, sarcasm and many more are revealed through the character's thoughts as well as others.

Dialogue is one of the most important ways in which an author reveals a character. What a character says especially in dialogue with other characters reveals both his thoughts and actions. The manner in which they communicate with other characters also help the character to establish and maintain relationships with other characters. The concern here is with studying the thoughts and speech that emanate from the characters themselves or instances where the characters comment about themselves.

Dialogue produces explicit non-authorial cues by exposing the thoughts and speech that come directly from the character and these create a process that resembles real life where the reader gets the feeling of a direct encounter with the character. The author then becomes less visible in the text. The study focuses mainly on dialogue speech, however, stream of consciousness or

internal monologues will be considered depending on the context in which they are produced. It is for these reasons that this work concentrates on the dialogue achieved through speech produced in a particular context involving particular characters. For, through these exchanges, we believe characters can reveal who they are, what they stand for and who they represent in real life.

## 2.5 Character

Henry James in his 1884 essay “*The Art of Fiction*” asked, “What is character but the determination of incident? What is incident but the illustration of character?” According to Keen (2015), ‘character and plot are bound together in any fictional narrative’ and the present study does not intend to separate them. Character refers to a participant in an event and may sometimes be an observer who comments on the actions of other characters. Jannidis (2013), states that there is “currently a broad consensus that character can be described as an entity forming part of the storyworld” (p.3). This may be a human being, an animal or an idea. Characters may also be major or minor, flat or round, static or dynamic (Gordon and Kuehner 1999, p.208).

Character has been viewed from different perspectives by different people thereby offering different ways in which characters can be categorized for easy analysis. Docherty (1983) categorizes characters into *static* and *kinetic*. He points out that a static character is one whose existence is entirely accounted for in the fiction: “this character is simply a function in the plot or design of the whole and cannot step outside the bounds of the plot...a kinetic will be one who is able to be absent to the text”( p.224). Phelan however, points out that a character is made up of three components; mimetic, synthetic and thematic. While mimetic refers to a character who is an image of a real person, the synthetic and thematic refer to a character as a literary construct.

This is to say that writers construct characters as imitations of persons in the real world and also as representative of the fictional. The reader therefore has a duty to differentiate between these two components of the character through an in depth analysis. The imitation or representation of the real world is often the objective. This study is of the view that the three categories put together define what the study terms as characters since in our view characters are literary constructs representative of people and ideas in real life. Docherty (1983), shares a common view with some structuralists such as Todorov and Barthes that, a static character is limited to the text and that everything needed to analyze the character is within the text. The present study shares a similar view and intends to limit its analysis to mainly information about the characters and their dialogue speeches as conveyed by the text for its analysis.

## **2.6 Dialogue in the narrative**

Dialogue plays an important role in the fictional narrative and so narratives are made up of narration and dialogue (scene).

Dialogue is a unique mode of discourse in the novel and an important element in the reader's enjoyment of a story. For, unlike all other narrative modes, dialogue speech suggests that a character is directly expressing his thoughts and feelings to other characters—and to the readers—without the mediation of a narrator. In addition, the direct speech of dialogue is meant to give the impression that a character is talking in his own chosen words; thus, not only what he says but also the manner in which he says it tells much about him. The very way in which a character goes about articulating his thoughts in language should function, then, to enhance the perception of his personality (Pearce, 1980, p13).

While the narrative component accelerates the pace of the narrative by quickly informing the reader about events and character, the drama slows down the narrative almost to a halt to allow characters dramatize important issues concerning theme and other issues of social reality.



A character's speech is often inexplicable from his / her actions and interactions with other characters in a literary text. A graphological way of presenting the thoughts of a character is through dramatization and this is mainly realized through dialogue in narratives. Dialogues therefore go beyond making a narrative more interactive and making its characters represent the real world to revealing who / what the characters really are. It is also through speech that characters are integrated within a story world so that a reader can analyze and interpret the character.

Dialogue in prose therefore allows the characters to come alive in the text. Though other types of communicative acts such as posture, eye gazing, gesture and many more also help to establish and maintain social / interpersonal relations, this study intends to focus mainly on verbal language. It is for these reasons that the study aims at freeing or condemning the character by his / her own words.

## **2.7 Migration in the Autobiographical Novel**

The twenty -first century marks a period in the history of Africans' migration continentally. It is a period in which many writers of Africa dedicated their fictional writing to telling the story of the migrants' challenges abroad through the telling of moving personal experiences of the authors themselves. There are many similarities in the stories these migrants tell of their lives in America and Europe. It is striking that such diverse groups of individuals coming from different countries and cultures and for different reasons identify so many of the same challenges. The experiences of Africans in the diaspora are characterized by racism, ethnicity, social class, adaptation, alienation, isolation, acculturation and assimilation, economic hardships, longing for home (Okyerefo & Yitah, 2014, p.75) and many more.

African writers of the twenty-first century on the issue of migration have looked at diverse themes. While writers such as Nigeria's award winning Buchi Emechita and Chimamanda Adichie have concerned themselves with the constraints of patriarchy and the loneliness in exile, others such as Ayi Kwei Armah's *Fragments* (1972) and *Why are We so Blest* discuss the return of the migrant to his homeland, Benjamin Kwakye's *The Other Crucifix* focuses on how relationships are established and maintained between migrant Africans studying in America and native Americans as well as the relations that exist among African migrants studying in America.

## **2.8 An Overview of Approaches in Analyzing Characterization**

There are several approaches employed by various scholars in analyzing characters in works of fiction. These approaches allow researchers to view characters from different perspectives and so depending on whether the researcher intends to carry out a linguistic or literary study, there are available tools for such analyses. Some of these approaches are these:

The Formalist / New Criticism Approach to literary analysis embraces an objective theory in examining plot, characterization, dialogue and style with the aim of pointing out how these elements contribute to the development of the theme. With critics such as I. A Richards and Clenth Brooks as its main proponents, they viewed the text as "self –contained" thereby neglecting the historical, psychological and sociological concerns as of no importance to literary criticism. They further argue that an author's intent (intentional fallacy) on creating a work of art as well as the reader's emotions (affective fallacy) are irrelevant to its analysis and that a work of art should be judged on its own merits. To them, meaning and value of the work resides in the

work itself and there is no need to bring extraneous material to bear on the text. The approach involves a critical analysis of the text by mainly focusing on the paradoxes, ironies and the tension in the text.

This approach could be used in identifying the interpersonal relations between characters in Benjamin Kwakye's *The Other Crucifix* since it analyses both character and dialogue. It has the advantage of presenting an objective interpretation of the text since it focuses mainly on the text, and also that a researcher does not have to do any extra work by way of providing a historical background to the analysis.

Another approach to literary analysis is the Historical / Biographical Approach. This allows the critic to comment on the text with reference to the times and culture from which the writer drew insights, form and shape the text. This is to say that in employing this approach the critic looks at the word and the meaning assigned to it in reference to the historical cultural period in which it was used. It looks at how content and character are representative of the prevailing issues of the time.

This approach also views literary works as true reflections of the author's life or of the life of the character. For these critics, it is for instance important to understand the historical milieu of Arthur Miller's *The Crucible* to be able to comment on Puritanism and the Salem witch trial. They believe character is often a thinly imaginative disguised version of the author. They critically search for hints of the author's personal life, his / her beliefs, experiences, values and ideologies in the text.

This approach could be used to analyze or do characterization in Benjamin Kwakye's *The Other Crucifix*, since it situates the work within a context and also draws inferences from the author's life to help the reader appreciate the characters. Again it provides an in depth understanding of

who the author is by combining the author's biography and the text. This approach however, is subjective and so allows for several and different interpretations to a single text. This is to say that the data cannot be replicated. The analysis go beyond the text.

The Psychological Approach uses psychology to explicate text. Its proponents include Sigmund Freud, Carl Rogers and B.F. Skinner. Sigmund Freud and his companions studied text in relation to the mind of the artist, and the motivation of the characters. They argue that for an effective analyses of a character in a literary work, one must consider the id (the unconscious self), the ego (the conscious self), and the super ego (the idealized image of the self) and that sexuality plays a major role in characterization. To these critics an author's use of imagery and symbols carry sexual implications and this is valuable in doing text explication. This theory also explores the complexes (Oedipus and Electra) while paying attention to Freud's developmental stages; oral, anal and genital.

This approach effectively analyses characters in terms of the psychological experiences and how these experiences contribute to the development of the plot. It can be used to do a character analysis in *The Other Crucifix*, however it is challenged since it presents only the psychological aspects of the character to the neglect of other equally important aspects such as the sociological. With the theory's focus on the psychological aspects of the character, the analysis become more science bias thereby making the work lose its literariness.

Another approach literary critics employ in analyzing text is the Reader- Response Approach. This approach is reader focused. The reader has the full responsibility of interpreting the text and bring meaning to the text. The main argument of proponents of this approach is that the text means differently to different people depending on their own experiences and the historical time

within which it is interpreted. This approach is highly subjective since analysis are mainly based on the reader's response.

The Gender / Feminist Approach argues that everything in a text is based on gender. This approach therefore examines the role gender plays in the writing and the reading of a literary work. These critics focus on analysis of men and their stereotype roles in society and how they relate to women. They look at the relationships that exist between the characters and their society, as well as societal issues such as race, gender and class and the power relations between groups and individuals among others. Critics of this approach emphasize the place of women in a predominantly patriarchal society.

While the approach offers an avenue for women to be properly represented in a male dominated society, many scholars find its analyses rather subjective and heavily laden with female biases. The approach can be used to analyze Benjamin Kwakye's *The Other Crucifix* in terms of looking at how female characters have been presented in the text as opposed male characters.

While the above approaches are basically literary approaches to character analysis, there are also linguistic and pragmatic approaches through which characters can be studied. Apart from the Interpersonal metafunction, there are other linguistic approaches to characterization such as Transitivity in Halliday's Ideational metafunction. Pragmatic approaches such as Austin and Searle's Speech Acts as well as Grice's Co-operative Principle have also been employed by scholars in characterization. These approaches however focus on rules and practices from an interactional perspective while paying little attention to the grammar. Critical Discourse Analysis (CDA) as discussed by Van Dijk (1998) and Fairclough (1993) is another approach which can be applied to characterization. According to Van Dijk (1998), CDA is a field that is concerned with studying and analyzing written and spoken text to reveal the discursive sources

of power, dominance, inequality and bias within a historical, social or political context. Fairclough has a similar view and adds that “these relations are often shaped by ideologies in relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony” (1993:135). While the pragmatic approaches emphasize “the study principles that govern the communicative use of language, especially as encountered in conversations” (Crystal 1992: 271) and on the speaker in a particular environment, the linguistic approaches emphasize the linguistic as well as grammatical choices made in order to convey the thematic concerns of the text. CDA mainly analyzes characters in terms of power relations that exist between characters in the text with the aim of making transparent the links that exist between discourse practices, social practices and, social structures to the layman. The approaches discussed so far only provide interpretation without providing the researcher an analytical tool to systematically uncover character. SFL, and for that matter the interpersonal metafunction, provides both an analytical and interpretative tool to the study of characters.

## **2.9 Theoretical Framework: SFG and the Concept of the Interpersonal Metafunction – Clause as Exchange**

The analysis of written and spoken texts has often been from different perspectives. Linguistic description, analysis and interpretation form one of the analytical tools that contribute a great deal to the understanding of literary works. Within the social-semiotic scope, language is viewed as a multi-dimensional semiotic space (Ochi, 2006, pp, 765-6). From the perspective of metafunction language is viewed as a meaning making process, diversified functionally into

three meanings which emerge simultaneously: ideational, interpersonal and textual (Halliday, 1985a; Halliday, 2002; Halliday and Hasan, 1985, 1989; Halliday & Matthiessen, 2004; Eggins, 1994, 2004; Bloor & Bloor, 2004; Fontaine, 2013, Graham 1996; Patpong, 2009). These scholars also argue that language is systemic, functional and used within particular contexts.

Although there are other theoretical and conceptual frameworks that could be used to study the selected text as discussed earlier, Halliday's SFL is chosen because it views language as systemic, functional and context based. To Halliday, language is made up of a system of choices which are available to the speaker. It is also functional because it can be used to achieve various communicative purposes and finally it is used differently depending on the cultural and situational norms guarding the interaction.

According to Halliday & Matthiessen (2004: 61), the interpersonal metafunction is "clause as exchange" that enacts social roles and relations. Patpong (2009) agrees with Halliday and adds that the interpersonal metafunction is concerned with the interaction between speaker and listener. "It involves the grammatical resource for enacting social roles in general and speech roles in particular, in dialogic interactions: for example resources for establishing, exchanging and maintaining interpersonal relations" (Mwinlaaru 2014). The present study agrees with Mwinlaaru's assumptions on the interpersonal metafunction as the "analysis of a text from the perspective of the interpersonal metafunction involves a situation of "dialogic passages" (Patpong, 2009: 198), and that the "interpersonal meaning is related to the social roles interactants are playing once engaged in a dialogue".

Hasan (2009) points out that "the interpersonal metafunction is intimately related to the concept of tenor" (p.166). To Halliday (1978), tenor of discourse is the "interactions between participants in terms of status and role relationship." (p. 62). From the perspective of Martin (2009), tenor is

concerned with the social relations, as these are enacted through the dimensions of power and solidarity (p.159). Eggins (1994, 2004) provides a summary of all these notions about tenor and indicates that tenor can be broken into three continua; “power” “affective involvement” and “contact”. From the above it can be realized that the interpersonal metafunction explicates meaning and interpersonal relations through the contextual use of language in dialogue by interactants.

Text and context play an important role in the interpersonal metafunction. As Hasan (1985: 101) puts it, “an understanding of the context of a text is important” in order to be able to explicate the meaning of a text. Halliday & Hasan (1985, 1989), point out that our use of language is contextual and so looking at individual sentences without considering the context within which they are produced will lead to different interpretations. Again, with insights from Malinowski (1923), Firth (1958), Halliday (1985a), Eggins (1994, 2004), Fischer (1963), Fowler (1986), Meiristiani (2011) and Koussonhon (2013), Koussonhon & Koutchade (2016) indicate that metafunctions are influenced by social, cultural and ideological context in which they are used. Therefore there is a context of culture, a social or situational context and a context of ideology. Our interpretation of the selected text will be based on the situational context in which the characters use language in their interactions and sentences will be interpreted as dialogic units within particular contexts in order to prevent misinterpretations.

The interpersonal metafunction is basically realized through the Mood system. Halliday (1985a) posits that the interpersonal metafunction is realized through Mood patterns of the clause. He further contends that Mood is the grammar of the clause as exchange conveyed through declaratives, interrogatives, and imperatives and realizes the speech function of statement, question, command, and offer respectively. SFL refers to this specific configuration as Mood



which is defined as “the organization of a set of functional constituents” Eggins (2004: 147) consisting of Mood (the essential part of the clause) and Residue (the part that can be left out).

It is therefore important to pay attention to the Mood choices the interactants make and the patterns that emerge and how they function grammatically to help the interactants achieve interpersonalness. Halliday (2004) therefore observes that, “motivated prominence is frequently generated by repetition of words, clauses, and groups of related words or lexical set” (p.112). It is also generated through patterns of questions and answers. It is therefore important to this study to look at the occurrence of patterns in the interactants’ use of grammatical structures and other categories such as subject, modality, and vocatives .

Another important component of the interpersonal metafunction is modality. According to Bloor and Bloor (2004: 55), modality is a component of the interpersonal metafunction which indicates aspects of the speaker’s attitude towards the message in terms of his / her commitment on its importance, reliability and interest. Palmer (1986) looks at modality in relation to the speaker’s attitudes and opinion on what is said. Fowler (1986), in agreeing with Bloor and Bloor states emphatically that “modality is the grammar of explicit comment, the means by which people express their degree of commitment to truth of the propositions they utter and their views of the desirability or otherwise of the state of affairs referred to”(p.3). The present study views modality from the perspective of the speaker’s degree of commitment and attitudes towards the propositions uttered within particular context and interprets the propositions accordingly.

The study particularly selects the concept of the interpersonal metafunction because it also looks at the power relations that exist in every interaction as can be found in every dialogue. The appropriateness of the concept to the study again lies in the fact that the study seeks to find out how the protagonist narrator presents himself to the other characters in what is believed to be a

fictional autobiography. Lastly it will be most appropriate because of the many instances of the use of dialogue in the selected text, a feature which Halliday and Matthiessen (2004), Patpong (2009) and Mwinlaaru (2014) argue that it is required in the use of the interpersonal metafunction.

Pearce (1977) observes that “Linguistic analysis becomes an integral part of the process of understanding literature, a means of formulating intuition, a means of objectifying it and rendering it susceptible to investigation, and in so doing, a means of feeling out and revising our initial interpretation” (p. 4). With this in mind, Halliday (1989) indicates that “after the analysis (of a literary text) what seemed flat becomes rounded; what was rounded still has other dimensions added to it” (p. 8). This points to the fact that an effective literary analysis will to a very large extent require a linguistic tool such as SFL and its component of the interpersonal metafunction.

The study uses M.A.K. Halliday’s Systemic Functional Grammar as its main theoretical Framework. In this theory, the clause is considered as the basic grammatical unit around which all analysis should be done. It is used to construe the world and to describe our interpersonal interactions. One of its basic assumptions is that language is a system (systemic) of choices hence there is always the opportunity to choose from among a lot of choices depending on the context and the situation of the particular speech. The rules of the language allow users a variety of options to choose from. The functional aspect of the theory lies in the fact that it allows language to be used differently in different situations and that the processes of using language is semiotic: a process of making meaning by choosing. Eggins (2004), in discussing the semiotic notion of language points out that:

If language is a semiotic system, then the process of language use is a process of making meanings by choosing. In making a choice from a linguistic system, what someone writes or says gets its meaning by being interpreted against the background of what could have been meant (said or written) in that context but was not (Eggins 2004).

From the above, the present study finds it important to consider both repeated prominence and the alternative choices available to the speaker in order to arrive at the most appropriate interpretation of the selected dialogues in relation to the particular characters who made those choices.

From a functional point of view, meaning and conveying ideas is something people do rather than something language has. This notion of function as a whole, looks at language as a mode of action that functions in relation to the context.

We can therefore summarize SFG and for that matter the interpersonal metafunction as a linguistic tool which focuses on what people actually say and what they are doing when they say it. It has and continues to be an analytical tool for both literary and non - literary texts and looks at meaning in context. The interpersonal metafunction is associated with Mood and Modality and interpersonal meanings are concerned with the interaction or exchange between people as can be found in conversation or dialogue and formal texts. “Mood expresses speech function, the relations among the participants in a speech situation and the speech roles assigned by the speaker to himself and his interlocutors” (Halliday, 2005: 154). The Mood system operates in relation to the positioning of the *Subject<sup>finite</sup>*.

The Interpersonal Metafunction studies how a speaker successfully establishes and maintains an interaction with an interlocutor. Language in this sense is used for creating social contact and interaction. According to Halliday & Matthiessen (2004), it is ‘a proposition, or a proposal,

whereby we inform or question, give an offer or make an offer, and express our appraisal of an attitude towards what we are addressing and what we are talking about.

In the context of SFG, which regards language as a purposeful means of communication, it is the interpersonal metafunction with focus on the lexico-grammatical choices that manifests the specific attitudes one communicative participant has towards the other and hence its choice as a conceptual frame work for this study.

Each of these Mood types (declaratives, interrogatives, and imperatives) communicate a particular relation between the participants. There could be feelings of assertion, rejection, disagreement, power, contradiction and many others depending on the sentence type used as well as the context in which the utterance was made. The participants are therefore said to demand or give information. In a situation where there are more declaratives, the speaker is described as a repository of information thereby resigning the interlocutor to the role of merely receiving information. However, if there are more interrogatives then the text can be described as interactive and that the opinions of the interlocutor are important to the speaker and thereby ensuring turn- taking. Imperatives on the other hand indicate the demand for something to be done. Halliday (1984, 1985a) give a semantic approach to the grammar of the interaction in order to reach interpersonalness between interactants.

To conclude this section, it is important to mention that the selected theory, SFG and its conceptual framework, the interpersonal metafunction have been particularly chosen because they view language as functional and that language is for interaction and so it is a relevant tool for analyzing dialogue.

## 2.10 Literature Review

Since Halliday's (1971) analysis of William Golding's *The Inheritors* through transitivity, which pointed out clearly that language and literature are related and that language plays a vital role in the analysis of literary text, many studies have been conducted by scholars to further deepen this relationship. Many language scholars have applied various language theories to the study of literary text to enable them identify the strands of meaning encoded by writers.

Hubbard (2002), studied the role fictional dialogue plays in characterization by studying Jane Austen's *Sense and Sensibility* through a corpus-based exploration of the text. The objective of the study was to find out the extent to which certain features of dialogue is representative of the characters in the text by studying the patterns of cohesive devices employed by the selected characters. Hubbard's study revealed that the selected characters used adversative conjunctions and causal conjunctions. A study of cohesive devices is however not enough to fully analyze a character. It is the character's speech as realized through dialogue with other characters in a particular context that reveals their attitudes and behavior towards other characters and ultimately inform the reader about their character. His method of identifying and using dialogue spoken by characters, is however relevant to the present study. Hubbard applied two linguistic frameworks namely cohesion in text linguistics originated by Halliday and Hassan (1976) and the category of "involvement" in register analysis, (Biber 1988) in analyzing the data. By applying both quantitative and qualitative analysis to the data, the analysis revealed that one can distinguish between two characters through their dialogue. The conclusions of the study are that text-linguistic and register features can under pin characterization in fiction. Hubbard's study provides also a background to the present through its findings that linguistic analysis of literary

text successfully describes the relationship that exist between characters and thereby characterize these relationships as well as the characters themselves.

In a more recent study, Somone (2017), the study sought to bridge the gap between language and literature by exploring the transitivity model in Halliday's Systemic Functional Linguistics (SFL) to identify how Achebe presents his characters in *Things Fall Apart*. The study's main objective was to find out what the transitivity patterns reveal about three purposively selected characters (Okonkwo, Ekwefi and Mr Smith) in Chinua Achebe's *Things Fall Apart*. An analysis of the predominant process types in the text, the participant functions of the characters and the transitivity patterns attributed to the selected characters revealed who the characters are what they do and what they stand for and the thematic concerns of the author. The study focused on patterns that relate to three selected characters by studying the process types, participants and circumstances in the transitivity model. Data collection involved extracting both authorial cues and characters' dialogues from the whole text. All the chapters in which the selected characters either made personal comments or were commented on by the characters or the author himself formed the data for the analysis. In terms of research design, both a quantitative and a qualitative design were employed. The study revealed that of all the process types, the material process dominated the text. This was followed by the relational and verbal processes respectively. Interpreting the findings against the set objectives, it was concluded that Achebe employed these processes to enable him reach his audience. The study further concluded that though the three participants are active, Okonkwo can be described as effectual while Ekwefi and Mr Smith are ineffectual. It also revealed that there was more activity among the blacks than occurred between the Europeans and that of the people of Umuofia thereby indicating that the sufferings and afflictions the blacks went through during the presence of the White man was more of an issue of

self-infliction since Africans were used against themselves. Somone's study is relevant to the current study in terms of interpreting the data contextually. The researcher however believes that focusing on the process types alone is not enough to do an exhaustive character analysis. Again the ideational metafunction functions on the ideology of the writer hence focuses more on thematic concerns rather than character. It is however, the interpersonal metafunction that clearly identifies and defines a character by looking at the interpersonal relations that exist among characters. The thoughts and actions of a character are revealed through his or her interpersonal relations with other characters and this comes out clearly through an analyses of character's dialogues. In her study, she focused on information that dealt directly with the selected characters, by considering both authorial and non-authorial cues in the text. The present study also seeks to draw specific dialogues involving the selected characters in order to identify how meaning is construed and has been constructed through characters to portray the thematic concerns of the novel.

The Interpersonal metafunction has also been used to study political speeches. Ye (2010) used the interpersonal metafunction to study Barrack Obama's Victory Speech. The study revealed that there were more declarative clauses as compared to imperatives and interrogatives. As a political speech, Ye found out in his analysis of the use of pronouns that Obama frequently employed "we" and a "we"- "you" –"we" pattern which helps shorten the distance between the addresser and the audience. The study revealed that Obama did this in order to establish a closer interpersonal relationship with his audience so that they are identified as one people with a common destiny. In the present study, Ye's analysis of the Mood system will be relevant to interpreting pronouns in subject position. The present study however, is of the view that interpersonal relations come out clearly when there are direct exchanges between characters

instead of a one way interaction as portrayed in political speeches. Thus the present study focuses on dialogue speech between characters in the text.

Nur (2015), employed the interpersonal metafunction of Halliday's SFG to study Mandela's presidential inauguration speech. Though this is another political speech, his analysis involved differences in the distribution of mood, modality, personal pronoun and other lexical features. The findings revealed that Mandela's speech achieved his political purpose as well as fulfilled its interpersonal meaning as a result of effectively structuring his speech. His speech did not only correspond with its lexico grammar but also he considered the contextual factors such as the need to reflect the economic and socio-political situation of the country at that time and to show his relationship with the people. This is to say that he took into consideration the political situation that prevailed then. Nur's work is of relevance to the present study since the present study also looks at the lexico grammar of the dialogic components of the text, to interpret the relationships that exist between the selected characters.

In a recent study by Osei (2016), the interpersonal metafunction has also been used to study two speeches of Dr. Kwame Nkrumah. Osei sought to study Nkrumah from the perspective of language in the face of the many books and articles which have sought to criticize him. The interpersonal metafunction was therefore used to study Dr. Kwame Nkrumah's Independence Declaration Speech from British colonial rule on 6<sup>th</sup> March 1957 and one of Nkrumah's speeches from a radio broadcast collectively dubbed 'Voice from Conakry' in Guinea after the 1966 coup d'état which overthrew his government. Findings from the study revealed that Nkrumah per the interpersonal metafunction analyses preferred the declarative mood, positive polarity and the pronoun 'I'. The writer concludes that in Nkrumah's use of positive polarity over negative polarity, Nkrumah is assertive and confident in his delivery of political speeches. Osei concludes



that the two speeches were great and that Nkrumah achieved the purpose for which they were made. While Osei (2016) like Nur (2015) and Ye (2010), drew data from speeches that were delivered to a live audience, with whom the speaker sought to establish a particular kind of relationship, the present study analyzes dialogue between intractants for interpersonalness.

The interpersonal metafunction has also been used to analyze sermons as in Noor et al (2015) and Obeng-Appiah (2015). In Obeng-Appiah (2015), for instance, the study employed Mood, Subject, Modality, Tense, Polarity and Vocatives as grammatical categories to do a comparative analysis of two sermons each of two Charismatic preachers (Mensah Otabil and Duncan Williams). The two preachers used the clause as an interactive unit to establish interpersonal relations between themselves and their congregations. The study revealed that declaratives dominated their speeches with a sparse use of the imperative and interrogative confirming a feature which characterizes sermons. The current study also employs all the above grammatical categories and so Obeng- Appiah's theoretical framework, his methodology and comparative analysis will be of much relevance to the present study. The present study however argues that interpersonal relations is a two way affair and so analyses that focus on the speakers to the neglect of the interlocutor does not fully describe interpersonalness. The above grammatical categories were therefore studied and comparative analysis drawn between characters who interact directly with each other to help interpret how they establish and maintain social relations through dialogue. This will also reveal the character traits of particular characters as portrayed through their interactions.

There have been studies on characterization in fictional narratives too. Koussouhon and Koutchade (2016) used the interpersonal metafunction to study female characters in two novels;

Amma Darko's *Faceless* (2003) and Sefi Atta's "*Everything Good Will Come*" (2006). They looked at the two novels by focusing on the grammar of the interpersonal meaning (Mood) and Tenor of Discourse expressed in the two novels. Their findings revealed that from the contrastive analysis of Mood patterns, the Mood and modality choices used by the two novelists through their characters, are expressive of tenor dimensions. They point out in their conclusion from a linguistic point of view that the lexico- grammatical / interpersonal features in the literary artifacts are culture-specific. What their work generally sought to do was to indicate clearly that language is a social semiotic resource people use to accomplish their purpose by expressing meaning in context. Their study provides the current study methodology for the analysis of Mood and modality patterns as used by the selected characters in their interactions.

Characterizations in fictional narratives have also been studied by language scholars through a linguistic analysis of characters.

Koussouhon and Dossoumou (2015), sought to analyzed mood, epistemic and deontic modality patterns in an extract from Kaine Agarry's *Yellow- Yellow* a fictional prose using the Interpersonal Metafunction. They employed Critical Discourse Analysis (CDA) and womanist theory to interpret data culled from the novel. The story is set in the Niger Delta town of Port Harcourt Nigeria and it discusses such thematic concerns as sociocultural and power relations among women and between women and men. The study focused on how male and female characters have been constructed to convey the thematic concerns of the author. Four main characters; Sisi, Lolo, Zilayefa and Admiral were studied to unearth the hidden authorial ideology behind Kaine Agarry's novel, *Yellow-Yellow*. The Mood choices, deontic and epistemic modality patterns of the interpersonal metafunction were employed in analyzing the extracted data. The data was then interpreted against the backdrop of CDA and womanist theory. The

study applied both qualitative and quantitative analysis to the extracted data. Their findings revealed that the mood and modality choices operated show some kind of power and hierarchy relations and conflicting ideologies between the characters; Sisi, Lolo, Zilayefa and Admiral. It also revealed more importantly how women in the novel have shown determination and commitment to support Zilayefa the protagonist to achieve success in education in the face of opposition from the male character who impregnated her in order to thwart her efforts. The current study employs all the elements under the interpersonal metafunction since it believes that using only modality patterns to the neglect of other elements such as polarity, vocatives and tense constrains the enormous meaning which one can deduce if all the elements are employed in a single analysis. Koussouhon and Dossoumou's study is relevant to this study since it provides insights into studying how interpersonalness is established and maintained between characters especially the power relations between male and female characters in a love relationship.

Characterization has also been studied in fictional migrant narratives. Koussouhon and Tchibofo- Laine (2016), studied three of Amma Darko's novels *Beyond the Horizon* (1995), *The Housemaid* (1998) and *Faceless* (2003) from a feminist approach by analyzing the tenor of discourse in the three novels. They employed description and interpretation of the linguistic resources to identify how participants in the selected extracts establish and maintain interpersonal relationships and exude power. Their findings revealed that through specific linguistic choices, Amma Darko defends women's social status which leads to the cycle of frustration-reaction to ensure women's emancipation and empowerment. They further indicated that she is able to achieve this through the continua of tenor which has remained in the positive pole as she explores different mood types used by the participants. Their study provides the

current study a source lenses for viewing how female characters have been constructed in terms of tenor in their dialogues with other selected characters.

Chueasuai (2017), applied the interpersonal metafunction as an analytical tool to study power relations between two main characters in E. L. James' *Fifty Shades of Grey* (2011), by analyzing the dialogue speech used between the two characters. The study restricted itself to verbal communication to the neglect of all other forms of communication such as gazing, gestures, posture and many others. By analyzing the mood structure of the lexico-grammar, his study revealed that the characters employed imperatives and declaratives to construct the notion of power relations between them. Chueasuai's study does not provide a complete picture of the interpersonal relations between the two characters since it mainly focused on the Mood structure and lexico- grammar to the neglect of modality and other mood categories such as polarity, subject and vocatives which also contribute significantly to realing the study of power relations. The present study draws from Chueasuai's study methodology while incorporating modality and other mood categories to fully analyze the character traits of the selected characters.

There have been very few known studies done on Benjamin Kwakye's *The Other Crucifix* as a literary text. Yitah and Okyerefo (2016), for instance studied it as literary piece by examining 'the relationship between cultural memory and belongingness in the narrative and ways in which this relationship of cultural memory and belongingness shape the identity of African immigrants in America. They argue that *The Other Crucifix* is a different kind of migration story told by an African and for that matter a West African about the immigrant African in America by focusing on the thematic concerns on cultural memory. They add that unlike North African Migration narratives which have focused on themes and characters that typically represent illiterate and

sometimes lowly educated migrant Africans who have travelled to America via illegal means, Kwakye's novel discusses a highly educated protagonist on scholarship studying abroad. To them however, most West African and for that matter Ghanaian writers who have tried to tell the story of the African migrant have produced narratives which focus on the return of the migrant home and how they grapple with expectations of family and society.

Kwakye's narrative is different from these two categories of narratives. His narrative presents a highly educated protagonist narrator, Jojo Badu who struggles to adapt to a culture different from that of his home back in Ghana.

The *Other Crucifix* does not tell the story of the successful New World man

but focuses on loneliness and the sense of cultural and linguistic displacement

that cripple an immigrant's attempts to fulfil the American dream

(Yitah and Okyerefo 2016).

Yita and Okyerefo's study focuses mainly on a literary interpretation of the character while discussing the thematic concerns of the novel. Their study is very relevant to the present study as it provides a literary perspective to how characters have been presented in the novel. The present study looks at how language has been used to construct Kwakye's characters in order to identify the characters presented in the text. They conclude that the narrative points out some polarity between the host country and the immigrant country. Focusing on these polar relations identified in their study, the present study seeks to identify how language has been used to construct these characters.

## 2.11 Benjamin Kwakye

Benjamin Kwakye has been lauded as an award winning Ghanaian novelist who is a two time Common Wealth Writers Award Winner. *The Other Crucifix* comes on the heels of two award winning novels; *The Clothes of Nakedness* (1998) and *The Sun by Night* (2005). It is the first of a trio *The Sun by Night* (2005), *The Other Crucifix* (2011), and *The Count's False Banquet* (2017), that discuss the plight of the migrant student living in USA, the dash of hopes and the reality of having to adapt to a new culture in the face of race and identity issues, push the immigrant student to self - doubt. Kwakye falls under a category of contemporary African writers whose fictional writings discuss the theme of migration from different perspectives. His writings also focus on post-colonial themes as depicted in his allegorical novel *The Clothes of Nakedness* (1998).

## 2.12 Background and Plot of the Novel

This study focuses on Benjamin Kwakye's use of language in establishing an interpersonal relationship between the protagonist narrator (Jojo Badu) and three purposively selected characters in his autobiographical novel, *The Other Crucifix*. As a fictional autobiography which discusses the plight of the immigrant African student studying in the USA, the narrative focuses on issues of alienation, racial discrimination, and nostalgia among others by using language in ways that are of interest to many readers. Benjamin Kwakye is known for his fictional prose writings in which he discusses various issues of society.

While some writers have argued that the author, Benjamin Kwakye created Jojo Badu the protagonist narrator to be representative of himself, Kwakye only agrees partly to this assertion but points out that he (the author) only shares a similar educational background with the narrator (sourced from an interview granted by Kwakye to the Africa Book Club). The narrative tells the story of a protagonist narrator, Jojo Badu who leaves home (Ghana) to study in one of the renowned universities in the USA. On arrival however, he is confronted with challenges he least expected. The narrative voice keeps the reader fully engaged as he narrates stories about love, friendship, mischief, and despair, while skillfully leading the reader to explore such themes as racial discrimination, the disappointing leadership styles of some African leaders in the post-colonial era, and the challenges of the African migrant student as well as issues of identity and belonging. Jojo who begins as a naïve character emerges at the end of the narrative a more mature and well informed character. This is a story in which the experiences and choices of an individual speaks for the wider and universal concerns such as racial differences and discrimination. Kwakye is able to achieve all these through a ‘mastery of form and language’ (Prof. Odamtten, Vincent. Africa Book Review).

## **CHAPTER THREE**

### **METHODOLOGY AND DATA COLLECTION**

#### **3.0 Introduction**

The study sought to find out what character traits can be revealed about specific characters through their interpersonal interactions with others in the text. It sought to use Halliday's Systemic Functional Grammar with a focus on the interpersonal metafunction through the Mood system to attempt characterization in Kwakye's *The Other Crucifix*, a fictional autobiography. The chapter outlines and discusses the choice of the text, the selected characters, research design, the sample and sample size, data, a brief background of the author and, a background and plot of the novel.

#### **3.1 The Choice of Benjamin Kwakye's *The Other Crucifix***

This narrative has been selected based on a number of reasons. In the first place unlike many migrant narratives that discuss the return of the migrant to his homeland, this is one of the few Ghanaian migrant narratives that present a highly educated protagonist who does not return home despite racial discrimination. This narrative has therefore been chosen to enable the researcher find out the kind of interpersonal relations the protagonist has with other characters that spurred him on to stay in America. Again the choice of this narrative lies in the fact that it has been studied by the researcher as a fictional autobiography and though the researcher does not seek to do a biographical reading of the text, it is assumed that a linguistic analysis of the protagonist and other characters will help bring out the views of the author as the author presently stays in the USA.



The relation between factual and fictional autobiography has been discussed by many literary theorists. Ge'rard Genette in his book titled *Fiction and Diction* (1991). Genette argues that, in the case of factual autobiography, the author is identical with the narrator and, at the same time, with the character (Genette, 1993, pp.70, 72-73). This is to say that the author is fully responsible for all his / her assertions and this responsibility also means that whatever is said should be true, verifiable and sincere. It is important to note that Genette does not view the author and the narrator as sharing names but “the author’s serious adherence to a narrative whose veracity he assumes” (Genette 1973, p. 75). Genette states emphatically that in a situation where the narrator narrates about his / her own life and yet decides not to identify with the narration, then the narrative is necessarily fictional. He furthermore iterates that the relation between the author and the narrator is a pragmatic one. Lastly the *The Other Crucifix* is the first of a trio Kwakye’s migrant narratives and so a study on its characters will enable readers of his novels appreciate his characters better.

### **3.2 The Choice of Dialogue Speech.**

The study focuses mainly on the dialogic components of the narrative to the neglect of authorial cues and reported speeches in the narrative.

Dialogue is a unique mode of discourse in the novel and an important element in the reader's enjoyment of a story. For, unlike all other narrative modes, dialogue speech suggests that a character is directly expressing his thoughts and feelings to other characters—and to the readers—without the mediation of a narrator. In addition, the direct speech of dialogue is meant to give the impression that a character is talking in his own chosen words; thus, not only what he says but also the manner in which he says it tells much about him. The very way in which a character goes about articulating his thoughts in language should function, then, to enhance the perception of his personality (Peterson, 1980, p.13)

In this case it is the speech that is produced through dialogue that is of relevance to this study. This is because dialogue gives the exact words spoken by the character as compared to reported speeches which sometimes contain adulterations. “Linguistic patterns found in the dialogues of

characters reveal the differences between characters” (Peterson, 1980, p.20). A character should be held accountable for his / her words not what others say or think about the character. It is important to add that these dialogue speeches are relevant to this study because they are produced within a particular social context and so will be interpreted against the norms, codes of conduct and values which influence the way people organize their linguistic behaviour.

### **3.3 Reasons for Selecting the Characters**

The study focuses on four purposively selected characters. These include major and minor characters such as Jojo Badu the protagonist narrator, Norah an American, Dwayne an African, and Marjorie, Jojo’s girlfriend. Jojo was selected based on the fact that he is the protagonist narrator of the novel and so he is pivotal in the novel. We get to know what happens in the narrative through Jojo. Also, all the other characters are revealed through his interactions with them since he has a social relationship with all the other characters, both major and minor. Again, he is the most occurring character in the text and it is through him we get to know the relationships established and maintained between the other characters. A character profile of Jojo also brings out clearly how the author has explored characterization to represent the real world through fiction and also develop his themes. In the novel, he represents the many African immigrant students studying abroad.

Dwayne was selected because he is the closest friend of the Jojo and so he helps us to get to know more about Jojo who is the protagonist. Most of the dialogue occurred between the two friends. Dwayne was selected again for the fact that he is also Jojo’s confidante and so we get to know about Jojo’s fears and worries through Jojo’s dialogues with him. Dwayne is representative

of the few Africans who study abroad and are able to see through the tricks of the white majority who seek to exploit the ignorance of the migrant student.

Norah is the third selected character. She was selected because of her intimate relations with Jojo. She is the first white girl who interacts most with Jojo and also had the longest period of contact with Jojo. Their relationship reveals a lot about Jojo, especially his intimate relationships with white women in the narrative. She represents the many female Americans who seek to objectify body of the African man.

Marjorie is the only Ghanaian character who interacts most with Jojo. She is relevant to this study because we get to know about Jojo's social relations with his native home through her dialogue with him.

The selected characters are also characters who from the reading of the novel, have had the most interaction with Jojo the protagonist. An analysis of these characters will reveal more about the interpersonal relations that exists between the selected characters and thereby help characterize them.

### **3.4 Brief Background of the Selected Characters**

This section gives a brief background information of the selected characters.

#### **Jojo Badu**

Jojo Badu is the protagonist narrator in the narrative. He is a young man who has completed secondary school and one of the very few Africans who by America standards is intelligent enough to deserve a scholarship to study abroad. He is positive minded and so leaves home full of hope of improving his education. He leaves home self-assured of his return to his girlfriend

Marjorie. He has plans to return immediately after his studies in America to help build his nation, Ghana. At the beginning of the narrative we meet Jojo in a dialogue with Marjorie trying to reassure and allay her fears of him abandoning her. He arrives in the USA as a young naïve man to what he least expected; racial discrimination, cultural shock, issues of identity. He is plunged into loneliness on arrival and it is the quest to satisfy this loneliness that exposes him to be used and exploited for sex by Norah; a white American girl. The strong longing to return home to Ghana gradually fades away and along with it the many relationships he left behind in Ghana including his girlfriend Marjorie. In its place is a new longing to stay in the USA irrespective of the toil and hardship he faces. At the end of the narrative he is disillusioned and longs for American citizenship and that is all that he needs.

### **Marjorie**

Marjorie is one of the minor characters in Benjamin Kwakye's *The Other Crucifix*. Her subordinate role however, does not diminish her relevance in the novel. In this fictional autobiography, she is a girlfriend to the protagonist Jojo Badu. Throughout the narrative we meet her only once. When we first meet her, she is in a conversation with Jojo over issues of trust in their relationship as Jojo prepares to travel to the USA in pursuit of higher education while she remains in Ghana in wait for his return. Many of the utterances she makes are statements that clearly indicate her fears and worries for their relationship in the face of what long distance relationships could lead to. Marjorie's biggest fear is that her boyfriend Jojo might never return to Ghana after his education in the USA and the likelihood that Jojo might find for himself a girlfriend and forget about her. The dialogue between Jojo and Marjorie contributes significantly to the plot of the narrative. It marks the beginning and the end of Jojo's direct contact with home (Ghana)

### **Norah Turner**

Norah is an American woman who falls in love with Jojo. She is one of the minor characters in the narrative though her role speaks volumes in the story. She is also one of the first White Americans Jojo encounters on arrival in the USA. She carries an impression about Africans and does not hide this fact. She wants sex but not a relationship with Jojo and does not want the world to know about this. To Jojo she provides him sex something he sees as an answer to his loneliness. Jojo is more of a sex tool than a boyfriend and she wants the relationship to remain at that level. To Norah, the black African is only good in bed and her role is intended for the pleasurable enslavement of the African who has lost freedom.

### **Dwayne**

Dwayne is one of the major characters in this novel. He is one of the people who Jojo has a close relationship with and one of the few African students in the narrative who see through the plans of the white American over the migrant black African student. He sees through the plans of Norah and so cautions Jojo to stay from a relationship with white girls since they only seek to objectify the bodies of black males and only see them as “one big dick”. He however, advises Jojo to pick a black or an African girlfriend in order to belong to his own and to be fully accepted.

### 3.5 The Sample and sample size

The sample was drawn from five purposively selected chapters out of the nineteen chapters which form the text. These include chapters one, two, eight, seventeen and nineteen. These chapters were selected because they contained the data (dialogue speech) needed for the study. They also provide enough evidence of social interactions between the selected characters. A chapter each was taken from the three parts of the narrative (the beginning, the middle and the end) in relation to plot development thereby giving a full representation of the text. All dialogues involving the selected characters within the chapters under discussion were extracted and analyzed for interpersonalness. A total of 254 clauses were analyzed.

The data was collected from five purposively selected chapters (1, 2, 8, 17 and 18) from Benjamin Kwakye's *The Other Crucifix* a fictional autobiography. A story has a beginning, middle and end. The selected chapters are representative of each part of the narrative. Chapters one and two provide an exposition to the narrative. They give some background information about what happened before the story began. In the case of the selected chapters, the reader is introduced to the educational and social background of the protagonist narrator in the first two chapters. Chapter eight (8) marks the climax of the story. Gordon and Kuehner (1991:3) state that the climax is considered as the point of the greatest conflict, that is to say the point where the main character takes a major decision that significantly affects his life. In chapter eight (8) Jojo Badu decides to forget about home and the dream of returning to help build a great nation and begins to live a new life, a life in which he seeks to be accepted by white folks, a venture which causes him great pain and self-hate. The seventeenth and eighteenth chapters form the resolution

of the conflict. In these two chapters, Jojo resigns to his fate though now a mature and well informed adult, and decides to stay and live under conditions of discrimination in the USA.

The study also employed convenience sampling by selecting dialogues that related to the objective of the study. It is hypothesized that identified clauses will bring out the plight of the immigrant African student studying abroad. Halliday (1978:192) buttresses this phenomenon when he asserted that data are the observed facts of text-in-situation; that is, what speakers say in real life.

## CHAPTER FOUR

### ANALYSIS OF DATA

#### 4.0 Introduction

This chapter addresses the objectives of the study as stated in chapter one. The first section analyzes the results of the data in relation to the interpretation of the interpersonal metafunction. It looks at findings and analysis of Benjamin Kwakye's *The Other Crucifix* in the light of the interpersonal metafunction. The study sought to find out the character traits that can be revealed about selected characters (Jojo Badu, Marjorie, Norah, and Dwayne) through their interpersonal interactions with others in the text.

The second section looks at the analysis of the findings in section one by focusing on the interpersonal relations that emerge as result of the sentence types used by the selected characters. This will be achieved through an analysis of the Mood system by looking at Mood, Modality, Subject, Tense, Vocatives and Polarity used in the dialogic components of the selected text. The clause serves as the main component when it comes to the analysis of the interpersonal metafunction. The positioning of *subject* and *finite* determine the clause type. The analysis of the summarized data is studied in order to identify the sentence types used by the characters and how these choices contribute to how social relations are established and maintained in the narrative and thereby reveal the relationships that exist between the characters.

The four selected characters are the focal point in this discussion and so at the end of each section, the selected characters are profiled individually in relation to the findings in the second part while focusing on the interpersonal metafunction.

Since the interpersonal metafunction looks at the social relations that exist between participants, this chapter will analyze characters in relation to each other instead of analyzing characters individually. Conclusions will then be drawn on each character based on interpretations in



relation to the interpersonal metafunction. It is important to note that these characters must be viewed together to bring a complete meaning to the novel.

#### **4.1 Mood Analysis**

The choice of a particular sentence type used between specific participants in an interaction is largely determined by power relations, social status and the degree of intimacy between interactants. In every dialogue, it is expected that the interactants have different sentence types and that the one who has more power usually has a variety of choices. The ability to vary one's sentence types depends on the speaker's ability to manipulate the positioning of the *Subject* and *Finite*. Fontaine (2013:122) observes that: "two elements are seen as primary or central to the grammar of interpersonal meaning. These are the *subject* and *finite* elements. This is not to say that the other elements are not important but rather that these two elements combine to determine the Mood of the clause. They (subject and finite) interact to negotiate meaning in terms of asking a question or making a statement". It is therefore the order of the *subject* and the *finite* that determines the kind of exchange taking place. Again it is these elements of the clause that enable the interactants to initiate and sustain turns during an interaction.

## 4.2 Sentence Types

In the interpersonal metafunction, speech performs four main functions and these are; making statements, asking questions, issuing commands and making offers. These functions are realized through the respective grammatical categories of declaratives, interrogatives, and imperatives respectively. In making a proposition, a participant chooses a statement or a question which means he / she uses a declarative or interrogative respectively to exchange information. On the other hand, in order to exchange goods and services, participants choose between command and offer in the imperative Mood.

**Table 1: Sentence Types Distribution among all selected characters**

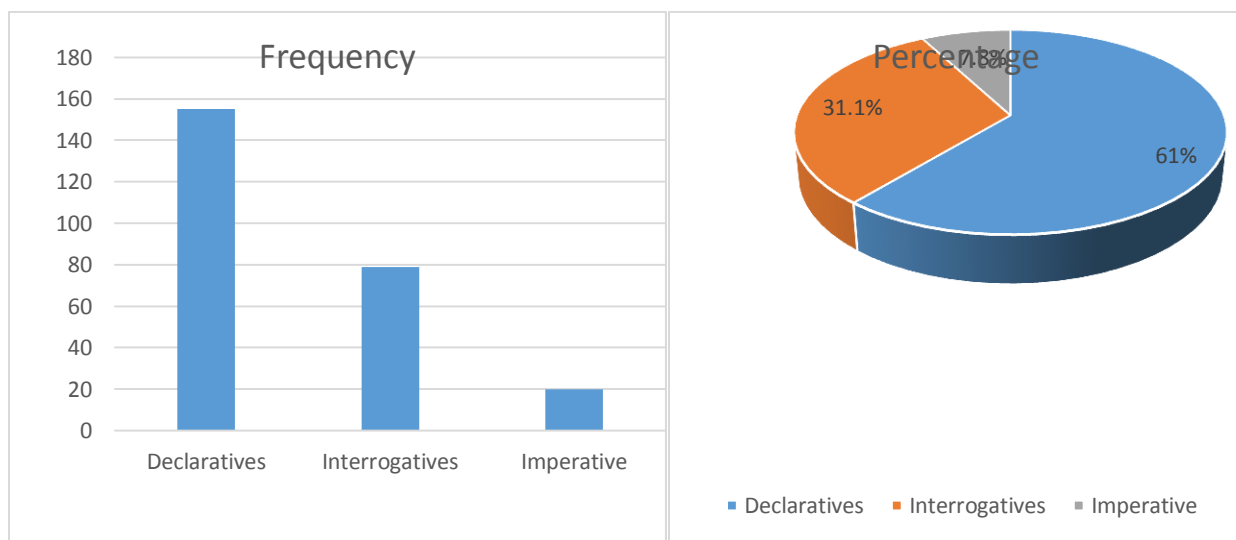
| Mood          | Majorie  |            | Jojo     |            | Total    |             | Jojo      |            | Norrah    |            | Total      |             | Jojo      |            | Dwayne    |            | Total     |             |
|---------------|----------|------------|----------|------------|----------|-------------|-----------|------------|-----------|------------|------------|-------------|-----------|------------|-----------|------------|-----------|-------------|
| Declarative   | 3        | 50%        | 3        | 50%        | 6        | 75%         | 48        | 52%        | 44        | 48%        | 92         | 62%         | 14        | 25%        | 43        | 75%        | 57        | 59%         |
| Interrogative | -        | -          | -        | -          | -        | -           | 13        | 27%        | 36        | 73%        | 49         | 33%         | 9         | 30%        | 21        | 70%        | 30        | 31%         |
| Imperative    | -        | -          | 2        | 100%       | 2        | 25%         | 8         | 100%       | -         | -          | 8          | 5%          | -         | -          | 10        | 100%       | 10        | 10%         |
| <b>Total</b>  | <b>3</b> | <b>38%</b> | <b>5</b> | <b>63%</b> | <b>8</b> | <b>100%</b> | <b>69</b> | <b>46%</b> | <b>80</b> | <b>54%</b> | <b>149</b> | <b>100%</b> | <b>23</b> | <b>23%</b> | <b>75</b> | <b>77%</b> | <b>97</b> | <b>100%</b> |

The table 4.1 shows the distribution of all the sentences used between Jojo the protagonist and the other three selected characters (Marjorie, Norah and Dwayne). The table provides a summary of all the sentences used by one character in relation to the other. From the table it can be observed that, between Jojo and Marjorie only 8 sentences were used and this was made up of 6 declaratives and 2 imperatives. Between Jojo and Norah a total of 149 sentences were used and these included 92 declaratives, 49 interrogatives and 8 imperatives. Jojo and Dwayne employed 97 sentences which included 57 declaratives, 30 interrogatives and 10 imperatives. It can be observed that the sentence types used were declaratives, interrogatives and imperatives.

There were a total of 254 sentences identified in the dialogues among the four selected characters of the text. The clauses were made up of 155 declaratives which constituted 61% of the overall

total number of clauses. The declarative sentences were followed by 79 occurrences of the interrogatives forming 31.1% and 20 imperatives representing 7.8%. This is illustrated on the figure below.

**Figure 1: Total Distribution of Sentence Types**



The preferred sentence types used by the selected characters is the declarative. This gives us the impression that they had a lot of information to share since the declarative is the sentence type used to convey information. This is followed by the interrogative sentence type which enables the interactants to take turns. Imperatives formed the least number of sentence types employed by the interactants. It can be observed from the data that as few as 20 out of the 254 sentence types were imperatives, the sentence type used to command or get the interlocutor to carry out an action. It is also observed that the interactants employed more declaratives followed by

interrogatives, with imperatives forming the least number of sentence types used among the interreactants. It can therefore be concluded that the characters preferred to give more information to each other than they demanded of each other.

**Table 2: The Distribution of Declaratives among the Characters.**

| Mood        | Majorie |     | Jojo |     | Total |     | Jojo |     | Norrah |     | Total |     | Jojo |     | Dwayne |     | Total |     |
|-------------|---------|-----|------|-----|-------|-----|------|-----|--------|-----|-------|-----|------|-----|--------|-----|-------|-----|
| Declarative | 3       | 50% | 3    | 50% | 6     | 75% | 48   | 52% | 44     | 48% | 92    | 62% | 14   | 25% | 43     | 75% | 57    | 59% |

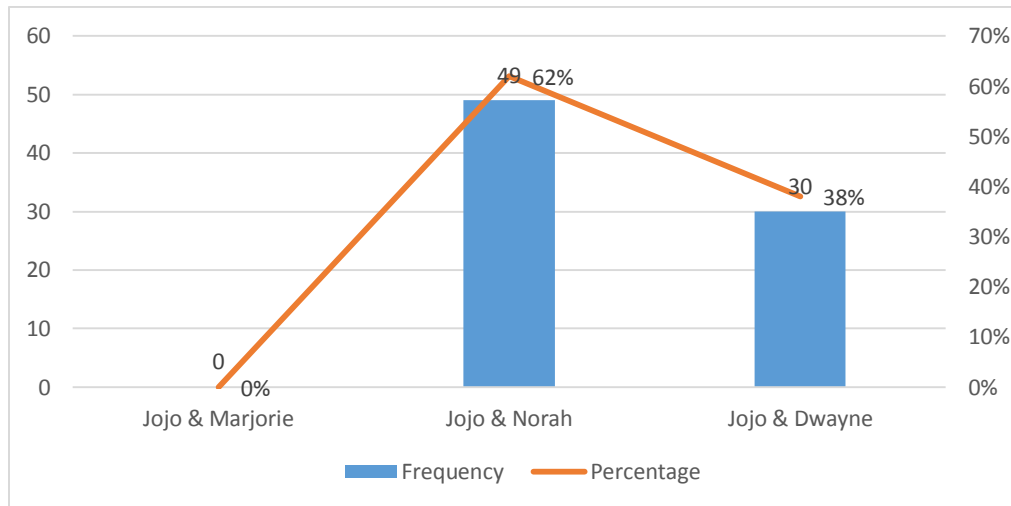
As indicated earlier the declarative is the grammatical category used for giving information, making assertions and categorical statements. From a total of 155 declaratives employed in the dialogues of all the participants, 6 declarative clauses which represent 3.9% of the total number of declaratives were used between Jojo the protagonist narrator and Marjorie his girlfriend who lives in Ghana. Out of the 6 declaratives, Jojo used 3 representing 50% of the total number of declaratives used between the two characters and Marjorie also used 3 representing 50% too. From the data, Jojo and Marjorie had an equal amount of information to share in terms of their use of declaratives.

Between Jojo and Norah 92 declarative sentences forming 59.3 % of the overall total number of declarative sentences were employed. Out of this number Jojo employed 48 declaratives 52%, while Norah employed 44 representing 48%. Jojo is seen to have used more declaratives than Norah thereby indicating that between Jojo and Norah, Jojo had more information to give Norah than she had for him. It also means Jojo was more assertive than Norah.

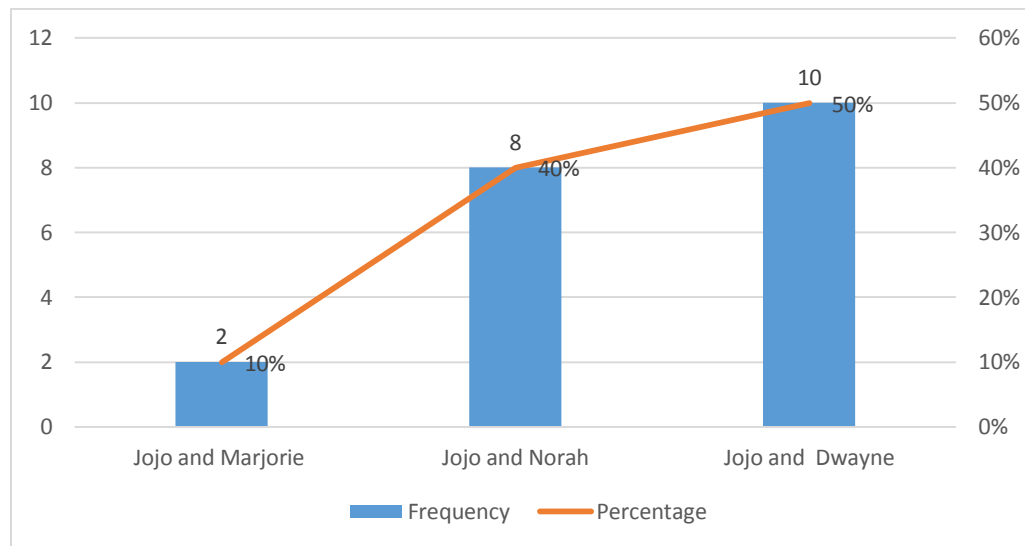
Jojo and Dwayne together had a frequency of 57 declaratives occurring in the dialogues between them. This means 36.8% of the overall total number of declaratives in the data was employed by

Jojo and Dwayne. While Jojo used only 14 declaratives between them, Dwayne used as high as 43 out of the total number of 57 occurring declaratives between them. Dwayne therefore used as high a total as 75% of declaratives while Jojo only used 25%. This indicates that in the dialogues between the two friends Dwayne had more information to give to Jojo. Again it means Dwayne made more assertions and categorical statements than Jojo did.

An analysis of the characters' use of declaratives reveal that there are differences in their use of declaratives. While between Jojo and Marjorie there was an equal use of declaratives, there are differences in their use between Jojo and Norah and Jojo and Dwayne. Jojo dominated Norah in the use of declaratives and this points to his level of assertiveness in his relationship with Norah. However, Dwayne dominated Jojo in the use of declaratives and this gives us the impression that Dwayne was more assertive in his relationship with Jojo.

**Figure 2: Distribution of Interrogatives among all Selected Characters.**

From the distribution Figure above, it can be realized that a total of 79 interrogatives were used among all the characters. While there were no interrogatives used between Jojo and Marjorie, there were as many as 49 representing a total of 62% of the total number of interrogatives used in the dialogues between Jojo and Norah. Out of the 49 interrogatives, Jojo used 13 (27%) while Norah used 36 (73%). On the other hand, Jojo and Dwayne employed 30 interrogatives forming 38% of the overall total of interrogatives used in the selected dialogues. Between the two characters, Jojo used 9 (30%) interrogatives while Dwayne used 21(70%) forming a total 30 interrogatives used between the two characters. From the analysis of the data on the use of interrogatives between the characters it is realized that Jojo and Marjorie did not use interrogatives at all. Jojo and Norah used interrogatives out of which Norah used more interrogatives than Jojo. Between Jojo and Dwayne, Dwayne used more interrogatives than Jojo. One can conclude that generally, Jojo did not employ many interrogatives in his dialogues irrespective of who he interacted with.

**Figure 3: Distribution of Imperatives among Characters**

The imperatives are the last category of sentence types used among the characters to be discussed. Out of a total of 254 sentences, imperatives were the least sentence type used by the characters with a frequency of 20 and an overall percentage of 7.8% in their interactions.

From the distribution table above it can be realized that the characters employed only 20 imperatives. Jojo and Marjorie used only 2 imperatives in their dialogues and this formed 10% of the overall total number of imperatives used by all the characters. Between the two characters, Jojo and Marjorie, it is only Jojo who employed imperatives. Marjorie did not use any imperatives. There were a total of 8 imperatives representing 40% of the total number of imperatives used between Jojo and Norah. While Norah employed all 8 imperatives in her dialogue with Jojo, Jojo did not use any imperatives. In the dialogues between Jojo and Dwayne, 10 imperatives representing 50% of the total number of imperatives were used. Dwayne employed all the 10 imperatives used between the two characters.

The imperative mood usually has the speech function of either giving a command or making an offer. From the above analysis it can be observed that in Jojo's interactions with Marjorie and Norah it is only Jojo who used imperatives. He used 2 imperatives with Marjorie. Between Jojo and Norah, he did not use any imperatives. Norah however, employed 8 imperatives of the overall total number of imperatives. This points to the fact that Norah assumed a superior role over Jojo. The remaining 50% imperatives were employed by Dwayne in his interaction with Jojo. It is observed from the data that generally Jojo received more commands than issued commands thereby assigning him a subordinate role most of the time.

To conclude this section, it has been observed that the characters used all three sentence types; declaratives, interrogatives and imperatives. Declaratives were used most followed by interrogatives with imperatives being the least used sentence type. This means that the characters used language to exchange information than goods and services

#### **4.2.1 Realizing Interpersonalness through Sentence Types**

This section discusses the choice of sentence types used by the characters and how these choices contribute to realizing interpersonalness between the selected characters.

##### **4.2.1.1 Interpersonalness between Jojo and Marjorie**

Though there are very few sentences to analyze between Jojo and Marjorie, their dialogue is however significant to this study. It is the only source of data that reflects Jojo's direct



interaction with a Ghanaian in the novel. It also marks the end of Jojo's physical contact with his home, Ghana. Throughout the narrative Marjorie appears only once and this is at the beginning of the novel. Though a minor character, her role contributes significantly to understanding the relationship that exists between Jojo and his home country as portrayed in the narrative. Marjorie interacts with only Jojo and they used only 8 sentences in their interactions. The rest of what we know about her is through Jojo's internal monologue. Marjorie is representative of all the relationships (family and friends) that suffer in the home country as a result of the absence of the migrant. Jojo on the hand is the protagonist narrator and represents the migrant African studying in America in the face of racial discrimination, issues of identity and acceptance while away from home. The dialogue between Jojo and Marjorie takes place at a time when Jojo is bidding Marjorie farewell before travelling to America. Marjorie expresses doubts as to whether Jojo will return to her. Jojo however assures her emphatically and makes a blood pact with her as a sign of his commitment to return to her.

**Table 3: Sentence Types Distribution between Jojo and Marjorie**

| Mood          | Marjorie  |    | Jojo      |     | Total     |     |
|---------------|-----------|----|-----------|-----|-----------|-----|
|               | Frequency | %  | Frequency | %   | Frequency | %   |
| Declarative   | 3         | 50 | 3         | 50  | 6         | 75  |
| Interrogative | -         | -  | -         | -   | -         |     |
| Imperative    | -         | -  | 2         | 100 | 2         | 25  |
| Total         | 3         |    | 5         |     | 8         | 100 |

#### 4.2.1.2 The Declarative

The purpose of the declarative is to disseminate information. The interactants are in a love relationship. Out of a total of 8 sentences between the two characters, 6 are declaratives with 2 imperatives. There are no interrogatives. Marjorie used the declaratives to express doubts and give information. Out of a total of 8 sentences employed between Jojo and Marjorie, Marjorie utters only 3 and these are all declaratives. From the interaction we get the impression of uncertainty in the assertions Marjorie makes as can be seen from the declaratives below.

1. “You will meet another woman and forget about me” (M1)
2. “I love your deep voice”(M2)
3. “It takes control of the room.” (M3)

The choice of the declarative helps the speaker to make assertions and to state personal convictions as can be seen from the above utterances. Marjorie chose the declaratives in order to pass information concerning their relationship to Jojo. She states emphatically her fear as in (M1). The choice of the declaratives also enable her to convey this assertion. In addition, though the declarative is generally the interactive unit for giving information and for making assertions, it was used to invite Jojo into the dialogue through the repetition of the sentence type. Again as friends she assumes the role of a reporter. The repetition of the declaratives also show her emotional state. Marjorie in this interaction, explores the declaratives to make a statement of fact as can be seen in (M1), (M2) and (M3) above.

Jojo Badu on his part used 5 declaratives and two imperatives. There is an affective involvement between the Jojo and Marjorie. The preponderance of the declaratives also gives us the

impression that Jojo wants to give assurance to Marjorie considering the context of this interaction. This is illustrated in the following sentences.

1. "I promise you I'll never leave you." (J1)
2. "Trust me," (J2)
3. "By this act, I commit to you," (J3).
4. "This is my promise to you." (J4).
5. "Stay the good course," (J5)

The declaratives give Jojo the role of an information giver and thereby assigning Marjorie the role of a listener as Jojo says; "By this act, I commit to you" (J2) and "This is my promise to you" (J3). The choice of the above propositions allow him to perform a speech act. The choice of the declarative mood enabled the characters to also make categorical statements. There is equal power relations between the two characters.

From this interaction we can conclude that the declaratives used between the two characters give us the impression of certainty in the assertions they make. They are both committed to the relationship when we look at the lexico-grammar of their dialogue. The relationship between Jojo and Marjorie is generally characterized by doubts.

#### **4.2.1.3 Subjects in the Declaratives**

The subjects in the dialogues were generally found in the declarative clauses. They were realized by the nominal group and mostly occurred at initial positions in the clauses. The interactants though had the choice of Subjects such as vocatives, second person Subjects, and other referring

expressions as Subjects, they selected mainly first and second personal pronoun subjects. Out of the total of 6 subjects in the dialogues between Jojo and Marjorie, 3 Subjects were first person singular, 1 Subject was a second person singular and 2 subjects were singular referring Subjects. The use of personal pronouns enabled the participants to be definite in their narration and also reflect the relationship between the participants. The choice of the personal pronouns carry interpersonal meaning as they help establish and maintain relationships between the interactants. The choice of particular pronouns by the interactants also reflects their intentions.

The choice of the first person singular Subjects, for instance, give the characters the opportunity to project themselves and also take the position of information givers thereby automatically assigning the role of a receiver of information to the interlocutor as in;

4. "I<sup>1</sup> love<sub>decl</sub><sup>2</sup> your deep, loud voice," (M2)
5. "I promise you I'll never leave you." (J1)
6. "By this act, I<sup>3</sup> commit to you, (J2)"

From the above propositions, the first person "I" as used by both Jojo and Marjorie in Subject position, carries a sense of responsibility and thus shorten the distance between them and thereby created contact between. It also portrays a sense of authority as in (J1) and (J2) as Jojo takes responsibility for his utterances. By his choice of "I" which assigns Marjorie a "you" position he was able to assure Marjorie that he will fulfil his promise to her and thereby closed the gap between them.

Marjorie employed three different Subjects (I, You and It) in the three clauses she uttered in her dialogue with Jojo. Marjorie's choice of the second person "you" in subject position in her very first utterance (M1) creates some sense of contact between Jojo and herself. Though the use of "you" in the declarative mood does not create room for turn - taking, her second clause with "I"

in subject position and (M3) closed the gap between them. The gap further closed when she followed her first declarative with another declarative but this time with the first person subject “I” as in (M2), “I love your deep, loud voice”. The use of the subject also created an ‘I ...you’ relationship which is suggestive of establishing interpersonalness. This goes to confirm the interpersonal relationship of contact that exist between the two participants. Again the choice of this pattern of “I...you” closed the gap between the interactants since it created the idea of physical presence and contact between the characters.

Jojo on his part also chose the first personal pronoun “I” in subject position. The first person singular is used when one wants to project him / herself. Jojo as a protagonist narrator sought to project himself in the face of the fact that Marjorie has doubts about his commitment to the relationship. In this case the responsibility of the argument lies squarely on Jojo as he becomes the sole source of information. He expected Marjorie to believe what he said as he says, “I promise you I’ll never leave you.” He again adds that, “By this act I commit to you.” The use of the first personal singular pronoun is also suggestive of people who wield power and so he expects her to adhere to the information he is passing onto her. Marjorie is automatically assigned the role of a receiver of information. Jojo however manages to close this gap by addressing Marjorie directly with the second person “you” in (J1), (J3) and (J4) thereby projecting her to an equal status and establishing interpersonalness.

In (J4) Jojo employs a referring expression “this” as in “By this act, I commit to you”. The choice of this proposition enabled Jojo to perform a speech act as after this statement he makes a blood pact to seal their relationship and to double assure Marjorie of his intentions to stay true and committed to the relationship just as much as he requires of Marjorie. Jojo by his use of the

first personal pronoun “I” also enabled him to take responsibility of the success of the proposition, and this characterizes him as a self-assured person, assertive, and a committed lover.

The two main Subjects used in the dialogue between Jojo and Marjorie are “I” and “you”. These two pronouns in the interpersonal metafunction are used for creating interpersonalness. The interactants were able to create and sustain interpersonalness by their choice of Subjects. The choice of the two personal pronouns also show that the interactants are emotionally involved in the interaction therefore Marjorie is characterized as an emotional person, loving and a committed lover. Jojo on his part is characterized as assertive and emphatic in his utterances.

#### 4.2.1.4 Modality in the Declaratives

Modality is used among interactants to show usuality or probability when the utterance is dominated by modalisations. The finite modal operator “will” is often used to express usuality or inclination. However, in saying “You’ll meet another woman and forget about me,” as in (M1), Marjorie used the modal operator “ll” to express her fears and doubt in an emphatic way. The use of “will” conveys two meanings; the modal auxiliary “will” is used to express information in futurity based on the speaker’s predictions and also used to allow the speaker guarantee the occurrence of the information. In Marjorie’s use of “will” in this sense, she manages to engulf the whole attention of Jojo into the future by predicting a bleak future of their relationship. The use of modalisation is a proof that the interactants have consciously tried to exude equal power and that they are very flexible and respectful in their interactions and not authoritative. Marjorie by this is characterized as pessimistic and doubtful. This is evidenced in the following dialogue;

7. You<sup>1</sup> *ll*<sup>1</sup> meet<sub>decl</sub><sup>1</sup> another woman and forget about me,” (M1)

8. “I<sup>2</sup> promise<sub>decl</sub><sup>4</sup> you *ll*<sup>2</sup> (mod<sup>i</sup>) *never* leave you.” (J1)

Marjorie uses the modal operator in (M1) to express certainty in the assertion she makes. The finite modal operator such as “never” as used by Jojo in (J1) expresses usuality and it is used by Jojo to assure Marjorie and thereby establish interpersonalness between them. Jojo avoids “would” a second median modal operator and chooses “will” the modal verbal operator with a higher degree of certainty and validity of the proposition to further show his commitment to the success of their relationship. It is also a sign pointing to things yet to happen in the future as in his forthcoming irresponsibility towards their relationship. The naïve Marjorie however, is unable to read into this.

“Will” is the only verbal modal operator used by both interactants. This points to the fact that, the relationship between Jojo and Marjorie is one that is waning and while Marjorie has an inclination to be afraid, Jojo has a responsibility to sustain and maintain the relationship. They have both explored modality to persuade each other while showing certainty in their assertions. Jojo and Marjorie in this context can be described as characters who use persuasive language.

#### **4.2.1.5 Polarity in Declaratives**

Polarity according to Halliday is used to confirm or deny a proposition. According to Halliday and Matthiessen (2014), it is “the choice between positive and negative”. The positive clause is usually unmarked while the presence of *not* usually in the environment of the auxiliary verb indicates negative polarity which is the marked. In the dialogic components of the extract from Benjamin Kwakye’s *The Other Crucifix*, the interactants employ both positive and negative polarity. In the dialogue between Jojo and Marjorie however, the two interactants mainly use

positive polarity which is the unmarked. Jojo says, “This *is* my promise to you” and he makes this statement after a blood pact between the two. This points to the fact that in the face of Marjorie’s doubts, Jojo is confident of himself that he is presenting the fact and remains assertive throughout the interaction. This is to say that positive polarity was used for stating facts and for asserting the self in this context. Marjorie on the other hand used the unmarked to express her fears and doubts. The overwhelming choice of the positive polarity indicates that the two characters were assertive in their interactions with each other.

#### 4.2.1.6 Tense in the Declaratives

The proposition is put into time perspective with the help of the tense in the declaratives. Since the data is mainly dialogue, the present tense was used thereby making it dramatic as expected of dialogues. The tense used between the two characters is mainly in the present tense and form 6 out of the total of 8 utterances used by the two characters. The modal verbal operator “*ll*” was used 2 times to predict the future. It was also used to show a strong wish and determination to fulfil a promise. In (M1), Marjorie’s use of modalisation as in “*You’ll*” points to her assertiveness. She says to Jojo; “You’ll meet another woman and forget about me”. Jojo’s use of the mood adjunct *never* expressed his certainty of the future of their relationship. Jojo however does not use it to express doubts but to make categorical statements and express conviction. He says in (J1) “I promise I’ll never leave you”. The relationship established here is one of assurance and commitment. The verbal operators; “love”, “takes”, “promise”, “trust”, “commit”, and “stay” are all in the present tense thereby bringing definiteness to their propositions. The high occurrence of the simple present tense does not only help the interactants to state



emphatically the present situation but that it also enables them to narrow the gap between Jojo and Marjorie and thereby establishing interpersonalness. They use the declaratives to make categorical statements (Fairclough, 1992, p.159).

#### 4.2.1.7 Vocatives in the Declaratives

The dialogue between Jojo and Marjorie is dominated by declaratives making both interactants typically information givers. The interactants did not use any vocatives in their dialogue. The absence of vocatives may mean that the interactants did not acknowledge each other's presence since vocatives are generally for getting the attention of the listener and also to close the gap between the interactants. They have however, devised other means to address each other directly by using the personal pronouns "I" and "you". This gives us the impression that the characters are in contact with each other. This can be realized in the following clauses;

9. "I<sup>2</sup> promise<sub>decl</sub><sup>4</sup> you I'll<sup>2</sup> (mod<sup>i</sup>) never leave you." (J1)

10. Trust me,"<sub>impr</sub><sup>1</sup> (J2)

11. "By this act, I commit to you,"<sub>decl</sub><sup>5</sup> (J3)

12. "This is my promise to you."<sub>decl</sub><sup>6</sup> (J4)

The interactants mainly gave each other information by exploring the declaratives. Jojo sought to offer Marjorie assurance by moving the imperative from its traditional usage of establishing power relations to persuading and toning down the aggression usually carried by the imperative in order to establish and maintain interpersonalness. Jojo in this context gives us the impression he is confident in his assertions.

#### **4.2.2 The interrogative Mood**

Interrogatives have the function of asking questions. It is the interactive unit which allows the participants to take turns during an interaction as the interactants demand information from each. Interrogatives therefore allow the interactants to establish and maintain interpersonal relations by enabling the interactants to give and demand information from each other. This can be realized in polar interrogative which demand Yes / No answers or in *Wh* interrogatives. In the dialogue between Jojo and Marjorie, interrogatives did not occur. The conspicuous absence of interrogatives gives us the impression that there was little or no power relations between the interactants since the questioner often exudes power while assigning a subordinate role to the interlocutor. Again it is interrogatives that enable interactants to take turns in an interaction and establish interactivity in the dialogue. Jojo and Marjorie did not demand information of each other hence there was equal power relations. The absence of interrogatives indicate the fact that neither Jojo nor Marjorie sought to claim superiority over the other. We get the impression that there was mutual respect and equal power in their relationship.

#### **4.2.3 The Imperatives**

Imperatives have the grammatical function of a command as well as making an offer. The prominence and frequency of this sentence type enables the speaker to issue commands and the listener has the choice to comply or refuse. There were only 2 imperatives out of a total number of 8 sentences used in the dialogue between Jojo and Marjorie. The imperatives employed were used mainly by Jojo. However, he did not use them for their regular function of command but

explored their persuasive function. Within the context of the dialogue, Jojo implored Marjorie to “trust” him, after Marjorie had expressed her fears and worries.

13. "Trust me," <sub>impr</sub><sup>1</sup> (J2)

14. "Stay the good course," <sub>impr</sub><sup>2</sup> (J4)

Jojo tried to achieve his communicative purpose by exploring the persuasive function of the imperative Mood. He further requested of her to also be true to their relationship. Jojo by this, establishes equal power relations between them and also creates the impression he is optimistic. The absence of Subjects in the imperatives indicates the degree of certainty and self - assurance of Jojo.

To conclude this section, it can be observed that the relationship between Jojo and Marjorie is characterized by equal power, contact and interpersonalness and this is demonstrated through Jojo’s use of the imperative persuasively. Marjorie on the other hand is cast in the declaratives above, as completely assertive and committed to the success of their relationship. Jojo on the other hand is self-assured, assertive and interactive.

#### **4.3.1 Realizing interpersonalness between Jojo and Norah**

This section discusses the type of sentences used between Jojo Badu the protagonist narrator and Norah Turner, his white girl friend, to find out how interpersonal relations have been established and maintained between the two characters and thereby characterize the interactants.

There are mainly two occasions where Jojo and Norah engage in interactions. The first interaction takes place when Jojo arrives in America as a migrant student and meets Norah for the first time. The second interaction occurs after Jojo decides he no longer wants a relationship with Norah

because of “pressure” on him from both white students and black migrant students to quit the relationship due to racial differences. Norah does not need Jojo for a relationship but for sex and Jojo falls for it. Having just arrived in the US Jojo still has a strong affinity with Ghana his homeland but his relationship with Norah cuts him off from home and leaves him disillusioned. Jojo shows a resolve to truly represent and defend Africa from bigots as presented in his interactions with Norah.

**Table 4: Sentence Distribution between Jojo and Norah**

| Mood          | Jojo      |    | Norah     |     | Grand total |     |
|---------------|-----------|----|-----------|-----|-------------|-----|
|               | Frequency | %  | Frequency | %   | Frequency   | %   |
| Declarative   | 53        | 55 | 44        | 45  | 97          | 63  |
| Interrogative | 15        | 31 | 33        | 69  | 48          | 32  |
| Imperative    | -         | -  | 8         | 100 | 8           | 5   |
| Total         | 66        | 43 | 88        | 57  | 154         | 100 |

The table above gives a summary of the sentence types used by Jojo and Norah in their interactions. The distribution reveals that the two characters used declaratives most. Out of a total 154 sentence types used between the two characters, 97 were declaratives representing 63% of the total number of sentences employed. This is followed by interrogatives which had a total frequency of 48 occurrences forming 32% of the total number of sentences used between the two characters. Imperatives had a total frequency of 8 which forms 5% of the total and also formed the least choice of sentence type employed by the two characters. The statistics indicate that both

Jojo and Marjorie mainly chose declaratives and thereby sought to give than demand information from each other.

#### 4.3.2 The Choice of the Declaratives between Jojo and Norah

The choice of the declaratives gave the two characters the opportunity to assume the position of information givers, exude power as well as make assertions. Out of the 97 declarative sentence types used between the two characters, Jojo used 53 forming 55% while Norah used 44 representing 45%. The distribution reveals that the two characters set out mostly to give information to each other. Each of the two characters in this case did not want to assume a listener role of mainly receiving information but sought to assume a speaker role which assigned them a superior role. As people from different cultural backgrounds they sort to inform each other about their cultures and this can be found in the following interaction.

15. "Jojo Badu. <sub>decl</sub><sup>1</sup> (J1)
16. Never heard that one before." <sub>decl</sub><sup>2</sup> (N1)
17. "It's <sub>decl</sub><sup>3</sup> Ghanaian. (J2)
18. You<sup>4</sup> **won't** <sub>decl</sub><sup>4</sup> see many names like that around here." (J3)
19. "Ghanaian. <sub>decl</sub><sup>5</sup> (N2)
20. I'd <sub>decl</sub><sup>8</sup> love to go to Africa sometime." (N8)
21. "You<sup>5</sup> **will** <sub>decl</sub><sup>9</sup> love it." (J5)

From the interaction above we get the impression the relationship established here is one of friendship and mutual respect. There is a conscious effort to show equal power relations between the interactants as they make assertions using declaratives. Again there is contact between the interactants though declaratives do not facilitate turn-taking. Norah and Jojo both explore the

declaratives to make statements which give information and point out the certainty of the assertions they make. Norah for instance states that; “Id<sub>decl</sub><sup>8</sup> love to go to Africa sometime.” (N8) and Jojo answers, “You will love it.” (J5). Through declaratives, they establish and maintain a relationship of friendship. Jojo is characterized as one who is knowledgeable about his continent and its people and he is proud of that as he makes emphatic statements using declaratives. Jojo is assertive in his responses in (J2) and (J3). His use of the declaratives apart from giving him the role of the giver of information which automatically assigned Norah a listener and thereby a subordinate role also allowed him to make categorical statements about Africa. It also allowed him to boldly express himself. Jojo’s character is cast in declarative clauses which enable him display boldness, self - confidence and assertiveness.

Like any main character, Jojo develops with the story and soon he is able to see through the cultural and mental slavery the migrant African suffers in the hands some Americans. The choice of the following propositions put him in a position of authority and power. In (J40) below, he explores the command function of the declarative sentence through modalisation to exude power over Norah and to make demands as can be seen in the following interactions.

22. “We need to talk.”<sub>decl</sub><sup>61</sup> (J40)
23. “There's something not right between us, Norah.”<sub>decl</sub><sup>63</sup> (J41)
24. “We've<sub>decl</sub><sup>64</sup> never really discussed it, Norah, but we must. (J42)
25. This colour thing.”<sub>decl</sub><sup>65</sup> (J43)
26. “I think<sub>decl</sub><sup>90</sup> we should break up.” (J69)

From the above, Jojo emerges as assertive and doubtful of Norah as in (J41). The prominence of the declaratives above as in (J40) to (J43) and (J69) used by Jojo indicates assertiveness on his part. The repeated prominence also shows certainty in the assertions he makes. Jojo assumes a

superior role by being the speaker and automatically assigns Norah a subordinate role. The relationship established between Jojo and Norah by his use of the above declaratives is one of power relations. Their relationship is also characterized by suspicion as Jojo doubts Norah. Although he explored it to pass on some information, his choice automatically cosigned Norah to a listener role and thereby gave Jojo some authority and an opportunity to assert himself.

The repeated prominence of the declaratives above further defines his anger. He explored declaratives to make a demand and an offer as in the following propositions; “We need to talk” (J40) and “I think we should break up” (J69). Both Jojo and Norah in their use of declaratives sought to fight for positions of superiority.

27. This colour thing." <sup>decl</sup> <sup>65</sup> (J43)

28. You<sup>23</sup> know what I mean. <sup>decl</sup> <sup>67</sup> (J45)

29. We have <sup>decl</sup> <sup>68</sup> a problem." (J46)

The above propositions as used by Jojo also point out his certainty of the assertions he makes. Norah comes to us as a racist. There is once again shown in the recurrence of declaratives in succession, which enable the speaker to assert himself. There is contact between the interactants as Jojo addresses Norah directly. While Jojo finds “This colour thing” unacceptable and so uses the declarative mood to categorically make his statements, Norah trivializes the issue and shifts the responsibility of the proposition on the indefinite pronouns “everyone” and “everybody” as Subjects in declaratives as illustrated below.

30. Everyone is <sup>decl</sup> <sup>72</sup> judged one way or the other. (N62)

31. "But everybody faces <sup>decl</sup> <sup>71</sup> some pressure of some sort once they walk out of their door. (N61)

Jojo explores the declaratives to give information and assert himself as well as establish power relations with Norah. We get the impression Norah sought to exude power and claim superiority over Jojo as illustrated in the following;

32. "This is <sub>decl</sub><sup>21</sup> college, Jojo, you've got to have fun. (N23)

33. I've got <sub>decl</sub><sup>22</sup> to show you how to have fun. (N24)

34. The American way.<sub>decl</sub><sup>23</sup> (N25)

From the declaratives above, Norah is characterized as authoritative. She employs declaratives to exude power and create a superior- subordinate relationship between Jojo and herself. The choice of the declaratives allowed her to make emphatic statements and thereby assigned herself some authority over Jojo her listener. By these choices, she is characterized as authoritative in this context.

Furthermore, declaratives were used by the interactants to perform other functions apart from the function of giving information. Though the clauses structurally are declaratives, they are used as interrogatives. They are therefore identified by the question marker at the end. The following are some examples;

35. That's African, right?" <sub>inter</sub><sup>4</sup> (N6)

36. In Africa?"<sub>inte38r</sub><sup>18</sup> (N28)

37. "But this is my boyfriend? <sub>inter</sub><sup>40</sup> (J53)

Thus the above declaratives were used to ask questions and thereby gave them a different grammatical function rather than their regular use of giving information. From this dialogue we get the impression there is contact and between the interactants.



#### 4.3.2.1 Subjects in Declaratives

The Subjects generally occurred at the beginning of the declaratives and these were realized as nominal groups. The two interactants also employed varying Subjects in the clauses. These included first person Subjects, second person Subjects and referring expression Subjects.

**Table 5: The Distribution of subjects in the Declaratives between Jojo and Norah**

| Subjects  | Jojo (Freq) | Percentage | Norah(Freq) | percentage | Total | percentage |
|-----------|-------------|------------|-------------|------------|-------|------------|
| you       | 10          | 31         | 22          | 69         | 32    | 31         |
| It        | 7           | 88         | 1           | 2          | 8     | 8          |
| I         | 14          | 40         | 21          | 60         | 35    | 34         |
| we        | 7           | 64         | 4           | 36         | 11    | 10         |
| she       | 3           | 100        | -           | -          | 3     | 3          |
| Referring | 11          | 85         | 2           | 15         | 13    | 13         |
| Total     | 52          | 51         | 50          | 49         | 102   | 100        |

Out of a total of 102 Subjects which occurred in the declaratives used by the characters, a total of 52 forming 51% were used by Jojo and Norah used 49%. Their Subject choices included first person singular and plural Subjects, second person Subjects as well as referring expressions. The

subject choices were made up of 35 first person singular “I”, 11 first person plural “we” 32 second person plural “you”, 3 third person singular and 13 referring Subjects.

The third person Subject occurred three times in the data of the declaratives.

38. "She had<sub>decl</sub><sup>41</sup> a single room, furnished with a couch, a television, phone and radio. (J25)

39. She took<sub>decl</sub><sup>87</sup> my hands and squeezed them. (J67)

The third person singular pronoun as Subject has been possible here because of the internal monologue style adopted by Benjamin Kwakye in the narrative. The study looks at only dialogue and so it is not expected that the third person pronoun will occur in the data. However, this has been possible because it is considered as dialogue speech and therefore relevant to the study. This is important to this discussion because it helps in profiling the character since we get to know the impressions he has about Norah judging from the choice of Subject.

The first person singular is used for projecting the self and also for indicating how much power and authority the speaker has in terms of the issue at stake. In the declarative clauses below, the use of the first person pronoun as Subject is suggestive of Norah being in a position of power and controlling the direction of the interaction, and demanding of Jojo to imbibe what she is saying and act accordingly. Norah exudes power in the following;

40. I've got<sub>decl</sub><sup>22</sup> to show you how to have fun. (N24)

41. I want<sub>decl</sub><sup>38</sup> to know more about you, you know what I mean? (N40)

42. I feel<sub>decl</sub><sup>39</sup> like you're a friend now, but it's like I don't really know who you are.” (N41)

43. I *can't* be<sub>decl</sub><sup>96</sup> just friends." (N77)

44. I think<sub>decl</sub><sup>35</sup> we should do something." (N36)

The pronoun *I* is usually used to project the self. When employed in a proposition it rests the responsibility of the proposition heavily on the speaker and creates distance as well as power relations between the speaker and the listener. In the above propositions (43-47) uttered by Norah, the use of *I* also showed her authority and certainty of the assertions she made. There is unequal power relations between the interactants. The relationship between the two therefore can be described as a superior -subordinate relationship. This is suggestive of the fact that Norah is characterized as authoritative and so does not seek to establish and maintain interpersonalness between herself and Jojo.

45. I think<sub>decl</sub><sup>90</sup> we should break up." (J69)

46. "Im sure<sub>decl</sub><sup>91</sup> you want the same thing, too." (J70)

47. "I have to.<sub>decl</sub><sup>93</sup> (J69)

Jojo in his choice of the first person singular pronoun "I" as Subjects above does not only assign himself the role of one fully responsible for the arguments in the interaction, but that it also gives us the impression that he is assertive. The use of "I" as Subject did not also facilitate turn-taking. The interlocutor is assigned the role of listener. Jojo does not accept the subordinate role assigned to him by Norah but claims equal authority with her and asserts his rights in the relationship by employing first person pronouns in Subject position. In this case he is confident of himself. The use of the first personal pronoun "I" also allows Jojo the protagonist narrator to tell his story and establish power relations.

The repetition of the first person plural pronoun "we" by a particular character often shows the character's concern for the other character involved in the dialogue. Contrary to this however,

the first person plural *we* was used to indicate exclusion and authority on the part of the speaker. Norah commands Jojo by saying “We’ve got to go”.

The first person plural “we” was also used as Subject in the declarative clauses. The first person plural Subject “we” is an inclusive “we” in this case. This points to the fact that despite the desire to project themselves above each other as indicated in their use of the first person singular subject *I* they also sought to establish and maintain some interpersonalness. The use of “we” by the two characters indicates that the validity of their argument lies with the two of them. The use of “we” in (N30) carries the function of an imperative as in (N30). "We've<sub>decl</sub><sup>30</sup> got to go." (N30)

48. We've never really talked, you and I. (N39)

49. We *can*<sub>decl</sub><sup>73</sup> work through this." (N63)

50. We don't<sub>decl</sub><sup>79</sup> need to say it to them in their faces." (N68)

The first person plural “we” as identified in the propositions above refer to both Jojo and Norah. Norah’s choice of the declaratives with the inclusive “we” in subject position as shown above points to the fact that she believes that both the success and failure of the propositions lie with the collaborative effort of both of them. The inclusive “we” also allows her to show that she identifies herself with Jojo and that both of them are one and that they share a common fate when it comes to the success or failure of their relationship. This choice of a subject also helped to close the gap between them thereby establishing more contact between the two. Therefore unlike the singular personal pronoun “I” in Subject position which enabled Norah to project herself above Jojo and thereby exuded power, the first person plural pronoun “we” creates equal power relations and a closer interpersonal relationship between the two of them. It also allowed Norah to be persuasive in her speech. She explored its use in Subject position to plead with Jojo. The

use of *we* here is targeted at creating interpersonal relations between the characters as in the following;

51. We *can* <sub>decl</sub><sup>73</sup> work through this." (N63)

52. We don't <sub>decl</sub><sup>79</sup> need to say it to them in their faces." (N68)

Norah's utterance in this context is characterized by certainty of the assertions she made. Jojo on his part, employed the first person plural "we" in Subject position not for collaboration but to show exclusiveness as well as demand compliance from Norah. There is also no persuasion here but rather some compulsion. By this choice we get the impression Jojo is confident, assertive, insightful and seeks to establish intimate relations with Norah. This can be found in the clauses below.

53. "We need <sub>decl</sub><sup>59</sup> to talk, Norah." (J39)

54. "We need to talk." <sub>decl</sub><sup>61</sup> (J40)

55. "We've <sub>decl</sub><sup>64</sup> never really discussed it, Norah, but we must. (J42)

56. We have <sub>decl</sub><sup>68</sup> a problem." (J46)

The first person plural "we" therefore has two uses. It is used to indicate both inclusion and exclusion as well as for persuasion and compulsion. Norah uses it inclusively in order to establish trust between herself and Jojo. The use of "we" also enables her to persuade Jojo to feel important and thereby establish some equality in terms of power relations and by that, establish interpersonalness. In this context Norah gives us the impression she uses persuasive language and thereby is able to create interpersonalness between herself and Jojo.

The second person pronoun "you" was also used in subject position in the declarative clauses. It occurred 29 times in their conversations and out of this number Jojo used 10 while Norah used

19. “You” occurred 8 times in the declarative clauses and out of this number Jojo used 5 while Norah used 3. By addressing each other using the second person pronoun “you”, there was a face-to-face interaction and this also points to contact between them. This however is not the case. The use of “you” in their dialogues created some power relations between the interactants. While the speaker assumes an “I” position which encodes superiority, the listener is assigned a subordinate role in being assigned a “you” position. In the use of the second person pronoun *you* in Subject position, Jojo used “you” in reference to Norah to show unfamiliarity and also certainty as well as emphasis in the assertion he makes as shown in the following.

57. You *won't*<sup>4</sup><sub>decl</sub> see many names like that around here." (J3)

58. "You<sup>5</sup> *will*<sub>decl</sub><sup>9</sup> love it." (J5)

59. "You<sup>6</sup> remember my name."<sub>decl</sub><sup>13</sup> (J9)

In the clauses below however, there is distance created with the use of “you” in Subject position in the declaratives.

In the following dialogue, Jojo proposes to have a mutual conversation with Norah in order to end their relationship due to what he calls “pressure” from outside though he loves her.

60. "There's something not right between us, Norah."<sub>decl</sub><sup>63</sup> (J41)

61. You<sup>23</sup> know what I mean.<sub>decl</sub><sup>67</sup> (J45)

62. "You<sup>24</sup> *can't* tell me you don't feel the same pressure."<sub>decl</sub><sup>69</sup> (J47).

On Norah’s part her use of “you” creates a distance and establishes power relations between them. The use of “you” also creates the situation of a less shared discussion and points out tension in the relationship. She says;

63. "You<sup>21</sup> already said that."<sub>decl</sub><sup>62</sup> (N57)

64. "You'll<sup>29</sup><sub>decl</sub><sup>97</sup> change your mind"(N76)

It is realized that the use of “you” in the declaratives created a further distance between the interactants and so there was little interpersonalness established between the interactants. It created an “I... you” relationship, and this allowed Norah to claim some superiority and thereby assigned Jojo the role of one who is subordinate. Norah in this case showed signs of superiority complex. She is therefore in this context characterized as authoritative.

There was also the use of the anaphoric “it” to carry some important concerns in the dialogues of the interactants.

65. "It's<sup>42</sup><sub>decl</sub> a very nice room," I said. (J26)

66. It's<sup>43</sup><sub>decl</sub> okay," (J27) "

67. "It's not right.<sup>85</sup><sub>decl</sub> (J65)

The use of the anaphoric *it* in the first and second sentences above enabled Jojo to express his impressions about Norah’s room. The anaphoric *it* is also used to make reference to things the speaker does not want to really talk about and that is what Jojo used it for.

There was also the use of referring Subjects in the declaratives. These were used to talk about things the interactants did not consider pleasant to talk about based on the context in which they were used.

Norah says;

68. "But *everybody* faces<sup>71</sup><sub>decl</sub> some pressure of some sort once they walk out of their door. (N61)

69. *Everyone* is<sup>72</sup><sub>decl</sub> judged one way or the other. (N62)

70. Plus, *everyone* knows we're dating, anyway.<sup>78</sup><sub>decl</sub> (N67)

Only 3 referring subjects were employed thereby rested the responsibility of the propositions on some other people instead of themselves. The indefinite pronouns as subjects in (N61) and (N62) above (everybody and everyone) were used by Norah to distance herself from the issue being addressed by Jojo. The three clauses create the impression there is an estranged relationship between the two characters. Norah by this is characterized as exploitative of Jojo looking at the context in which these utterances were made. The use of the indefinite pronouns in subject position in the declarative enables Norah, to shirk responsibility and trivialize the proposition. There is less interpersonalness established between the two characters. Norah by this is characterized as a selfish person who only cares about her feelings and happiness in a relationship.

It can be realized that it is the choice of Subjects employed by the interactants in the declaratives that enabled them to manipulate turn-taking and thereby establish and maintain diverse and complex social relations. The choice of Subjects in the declaratives also showed a high level of interactivity or tenor between the interactants. Pronouns as subjects in the declaratives conveyed various interpretations and showed the characters' level of concern for each other. While the first person singular "I" was used to exude power, by Norah, Jojo explored "I", "we" and "you" to both wield power and assert himself.

It can be deduced from the context of their interactions that the choices they made in relation to the patterns that emerged that Jojo is assertive and not as naïve as Norah presumes him to be. Norah on the other hand is only presumptuous and prejudiced as well as completely naïve about the kind of person Jojo is. Again, while the prominent use of *you* enabled Jojo to create contact, Norah sort to use it to create interpersonalness, with the motive of exuding superiority. Both



characters were generally assertive and showed certainty in the assertions they made considering their choices of subjects in the declaratives.

#### 4.3.2.2 Modality in the Declarative

Halliday points out that modality is concerned with the speaker's assessment of a proposition (statement or question). To him, modality means likely or unlikely. It is therefore used to express the probability or usuality of the issue being discussed or occurring. Modality has two main functions. In questions it is used to elicit the opinion of the interlocutor while in statements it is used to express the speaker's opinion. In the case of Jojo and Norah modality in the declaratives were generally used by employing both finite modal operators and finite modal adjuncts. The finite modal operator had a higher frequency as opposed a few finite modal adjuncts.

**Table 6: Modality Distribution in the Dialogue between Jojo and Norah**

|              | <b>Probability</b> | <b>Usuality</b> | <b>Obligation</b> | <b>Inclination</b>    | <b>Ability</b>       | <b>Total</b> |
|--------------|--------------------|-----------------|-------------------|-----------------------|----------------------|--------------|
| <b>Jojo</b>  | Sure= 1            | Never = 3       | Need to =<br>2    | Will = 2<br>Won't = 1 | Can = 1<br>Can't = 3 | 12           |
| <b>Norah</b> | -                  | Never = 4       | Need to =<br>1    | Will = 1              | Can = 1<br>Can't = 1 | 9            |
| <b>Total</b> | 1                  | 7               | 3                 | 4                     | 6                    | 21           |

From the table above it can be observed that a total of 21 modal operators were used in the dialogues between Jojo and Norah. The modal adjunct “never” which expresses usuality was

most preferred with a frequency of 7. The finite modal operator “can” and its negative “can’t” were the second preferred modal operators used to assess the propositions. “Will” is the finite modal operator which indicates inclination to fulfilling the responsibility of the proposition had the third highest frequency. The choice of “will” allowed the speakers to demonstrate the degree of their confidence in the eventual success of the exchange. Jojo used more modal operators than Norah. Jojo can therefore be described as less aggressive in his interaction with Norah.

Jojo is confident in his assertions as he assured Norah by saying to her; “You<sup>5</sup> **will**<sub>decl</sub><sup>9</sup> love it.” (J5). In his second use of the modal operator “will” in talking about himself, Jojo is not so confident and so he says; “I **will** study for a while, I suppose.”<sub>decl</sub><sup>16</sup> (J11). He expressed his inclination to fulfilling the obligations on his part. Norah on the other hand used the modal operator “*ll*” to function as an imperative and so to exude power and claim superiority. Norah declares;

71. I **can't** be<sub>decl</sub><sup>96</sup> just friends.” (N77)

72. “You'll<sup>29</sup><sub>decl</sub><sup>97</sup> change your mind,”(N76)

“Will” was used by both Jojo and Norah to construe different meanings.

The finite modal operator “never” was used in the following clauses to show usuality and make emphatic statements which show the certainty of the speaker’s assertions.

73. *Never* heard that one before.”<sub>decl</sub><sup>2</sup> (N5)

74. *Never* say no to free beer.”<sub>decl</sub><sup>19</sup> (N20)

75. We've<sub>decl</sub><sup>37</sup> never really talked, you and I. (N39)

The above sentences were all employed by Norah in her dialogue with Jojo to express her conviction of the information in (N5), while in (N20) she points out to Jojo that he has a duty to

himself. By so doing she exudes power and superiority over Jojo and thereby assigns him a subordinate role. There is little involvement and unequal power relations between them. To indicate commitment to carrying out the responsibility of the proposition, the following were used by the two characters; the negative low polarity (can't) was used by the interactants to convey aggression, anger and frustration as in;

76. "You<sup>24</sup> **can't** tell me you don't feel the same pressure." Decl<sup>69</sup> (J47)

77. I **can't** blame you (J63)

78. If we **can't** do<sub>decl</sub><sup>86</sup> it the right way, it's not worth doing at all." (J66).<sub>decl</sub><sup>84</sup>  
(J63)

In the above, Jojo openly asserted himself as well as demonstrated his anger and frustration in relation to the pressure on him to break up with Norah. Modality which when properly explored can avoid aggression, was used to vent anger in this context.

79. We **can**<sub>decl</sub><sup>73</sup> work through this." (N63)

80. I **can't** be<sub>decl</sub><sup>96</sup> just friends." (N77)

Only two median modalities were used in their interactions. "Will" performs two functions in dialogues; one is to indicate actions to be taken in the future as in (J11) and also to issue commands as used in this situation;

81. You<sup>4</sup> **won't**<sub>decl</sub><sup>4</sup> see many names like that around here." (J3)

82. "I **will** study for a while, I suppose." <sub>decl</sub><sup>16</sup> (J11)

83. ""You'll<sup>29</sup><sub>decl</sub><sup>97</sup> change your mind,"(N76)

The use of the modal adjunct “sure” pointed to the fact that Jojo was aware of the pranks of Norah and so he had a high sense of certainty and conviction in the truth of the statement below.

84. I'm *sure*<sub>decl</sub><sup>91</sup> you want the same thing, too." (J70)

The modal operator “sure”, aimed at toning down the effect of the imperative. Though Jojo was assertive and chose declaratives to emphatically state his desire for a break up with Norah, he did so with caution in order not to completely hurt her feelings. For example in (J39) Jojo says;

85. "We need<sub>decl</sub><sup>59</sup> to talk, Norah." (J39)

86. "We need to talk."<sub>decl</sub><sup>61</sup> (J40)

Jojo by this can be described as mature and sensitive to the feelings of others while Norah on the other hand is insensitive and uncaring. Though there is contact between them, their relationship is characterized by the lack of genuine love. Apart from the inclusive “we” in Subject position, his choice of the modal operator “need to” as well as his use of the vocative “Norah” created a sense of affection and endearment, and it enabled Jojo to establish interpersonalness as well as close contact with Norah. From the above, he can be characterized as caring.

#### 4.3.2.3 Tense in the Declaratives.

In the declaratives, tense orients the proposition made by the intractants in reference to time. Dialogue speech is generally realized in the simple present tense and so it is not surprising that the data analyzed showed that all the dialogues occurred in the simple present tense. The use of the modal operator “will” and its negative won’t were used to indicate the inclination of Jojo to carry out the truth of the proposition rather than indicate future time as in;

107. "You<sup>5</sup> *will* <sub>decl</sub><sup>9</sup> love it." (J5)

108. "I *will* study for a while, I suppose." <sub>decl</sub><sup>16</sup> (J11)

#### 4.3.2.4 Vocatives in the Declaratives

The Mood system does not directly address the issue of vocatives. It is however necessary to pay attention to vocatives in the discussion since the study focuses on dialogue and vocatives are one of the important ways in which interactants establish and maintain relationships. Vocatives are generally used for catching the attention of the interlocutor and for inviting a listener into an interaction. First names, terms of endearment, and the second person “you” are often used as referents by interactants in addressing each other as shown in interactions below.

87. "Do you<sup>3</sup> <sub>inter</sub><sup>3</sup> have your ID?" (N3)

88. "Jojo Badu." <sub>decl</sub><sup>1</sup> (N4)

89. "Jojo, right?" <sub>inter</sub><sup>6</sup> (N10)

90. "We need <sub>decl</sub><sup>59</sup> to talk, Norah." (J39)

In the dialogue above, the vocatives occurred at various positions and did not occur in any special order. From the statistics the second person personal pronoun “you” dominated the occurrence of vocatives in the data with a frequency of 29. There were no terms of endearment and first names occurred only 4 times out of a total 154 clauses analyzed. Very little interpersonal relations were established considering the choices of vocatives employed by both Jojo and Norah. The use of “you” in reference to Jojo mostly by Norah created a gap and thereby established less contact between the two characters. Again, the use of “you” created a sense of

“I” in a superior position and “you” in a subordinate position. Norah by this is characterized as authoritative and domineering.

#### 5.3.2.5 Polarity in the Declarative Mood

Positive polarity appeared 143 time while negative polarity occurred 11 out of a total of 154 clauses used in the analysis. The preponderance of positive polarity was as result of the dominance of the declaratives in the data. This points to the fact that the characters were more assertive and confident in the realization of their propositions.

91. But I'm<sub>decl</sub><sup>47</sup> not that hungry." (J29)

92. "I don't<sub>decl</sub><sup>48</sup> know if we can find a place still opened at this time." (J30) "Not really."<sub>decl</sub><sup>51</sup> Marjorie, I'm so sorry. (J31)

93. "And you're<sup>17</sup> not dating anyone here?"<sub>inter</sub><sup>28</sup> (N49)

94. "No."<sub>decl</sub><sup>52</sup> (polarity) (J32)

95. "Ever slept with an American woman?"<sub>inter</sub><sup>29</sup> Shyly I said, (N50)

96. "No."<sub>decl</sub><sup>54</sup> polarity (J34)

#### 4.3.3 The Interrogatives.

The interrogative Mood helps in establishing interpersonal relations between interactants since it is the main interactive unit which aids in turn-taking. It allows the interactants to elicit and also receive information. It may take the form of the polar interrogative by eliciting a Yes or No answer or may be fronted by a *Wh* interrogative word. There are also declaratives which are intoned as questions and are marked by question marks at the end of the sentence. The choice of

the interrogatives allowed the interactants to directly address each other and this made the narrative more real as it brought some amount of dramatic effect to the narrative.

**Table 6: Distribution of Interrogatives between Jojo and Norah**

| <b>Characters</b> | <b>Frequency</b> | <b>percentage</b> |
|-------------------|------------------|-------------------|
| <b>Jojo</b>       | 15               | 31                |
| <b>Norah</b>      | 33               | 69                |
| <b>Total</b>      | 48               | 100               |

The interrogatives were the second most preferred sentence type by the characters. This sentence type was used for various purposes by the characters of which included the use of interrogatives to claim power and superiority as well as elicit information. Out of a total of 154 clauses, 48 interrogatives forming 31 percent were used between Jojo and Norah. Norah employed more questions in their interactions than Jojo. Out of the 48 interrogatives, Jojo used only 15 forming 31 percent while Norah used 33 forming 69 percent. The interrogatives were used for various purposes apart from their function of demand or eliciting information or opinion on issues. In demanding one's opinion on something, the wh interrogative structure is often used while in eliciting polar answers, polarity (Yes / No) answers were used.

The following is the first interaction that took place between Jojo and Norah when Jojo arrived first time in the USA. In this interaction we see Norah, a white girl interrogate Jojo an African who is a migrant student. The interrogatives were used to establish and maintain racial and power relations between Jojo and Norah as can be deduced from the context of their interactions. The following interaction demonstrate these relationships.

97. Are you<sup>1</sup><sub>inter</sub><sup>1</sup> going back home or are you going to be like those who stay here after they're done with school?" (N1)
98. "Where are you<sup>2</sup> going, nigger?" <sub>inter</sub><sup>2</sup> (N2)
99. "Do you<sup>3</sup><sub>inter</sub><sup>3</sup> have your ID?" (N3)

The repetition of the interrogatives above show the authority of the speaker over the listener. Norah is assigned power and authority while Jojo is assigned a subordinate role and so we get the impression that there is unequal power relations between the interactants. The successive repetition of the interrogatives in (N1), (N2) and (N3) indicates her authority over Jojo. Again considering the context of their interaction, Norah explored the interrogatives to show disdain instead of demanding goods and services. The issue of racism lay in the context of the interaction as Norah refers to Jojo as “nigger” in (N2) and follows suit to demand his “ID”. Though there is physical contact as Norah directly addresses Jojo, there is no interactivity between the two characters. Norah is authoritative and seeks to intimidate as well as denigrate Jojo by the prominence of her questions and the lexico-grammar as shown above.

Some interrogatives were also used to invite the listener into the dialogue such as;

100. "What's your name?" <sub>inter</sub><sup>5</sup> (J7)
101. "Jojo, right?" <sub>inter</sub><sup>6</sup> (N10)
102. What're you<sup>7</sup> up to?" <sub>inter</sub><sup>7</sup> (N12)

In the instances above, the interlocutor is expected to provide some information which automatically makes him or her a part of the dialogue. Again there is the display of power relations as the questioner automatically assigns the listener a subordinate role. The patterns of the interrogatives above also point to the fact that Norah seeks to be very formal in her dealing



with Jojo thereby assigning him a subordinate role. Again Norah merely elicited polar answers as in;

103. That's African, right?" <sub>inter</sub><sup>4</sup> (N6)

104. "Jojo, right?" <sub>inter</sub><sup>6</sup> (N10)

Though interrogatives are used for establishing and maintaining interpersonal relations, in the above it does not allow for interactivity thereby creating less interpersonalness between Norah and Jojo.

A communication distance is created between the interactants while power relations emerge again in the prominence of questions used by Norah in dialoguing with Jojo as shown below.

105. And when you<sup>9</sup> get back to the dorm, what are you going to do. <sub>inter</sub><sup>9</sup> (N14)

106. Study? <sub>inter</sub><sup>10</sup> (N15)

107. Nap?" <sub>inter</sub><sup>11</sup> (N16)

108. "Is that all you Africans do, study?" <sub>inter</sub><sup>12</sup> (N17)

109. Like, I mean, what do you do for fun in Africa?" (N26)

Norah's use of rhetorical questions as shown above further point to lack of interpersonalness between the interactants. Jojo does not get to respond to the interrogatives as Norah manipulates more interrogatives as answers to her own questions while Jojo is merely assigned a listener role thereby staying passive in the interaction. The propositions above point to Norah as a bigot and Jojo as tolerant as he quietly listened to Norah's several questions in succession without interrupting. The relationship established is one of a superior – subordinate relationship. Norah is authoritative, and disdainful as shown in the pattern of questions above.

The choice of the interrogatives were explored to assert oneself. Jojo used the interrogatives to inform Norah thereby assigning himself some authority as in;

110. "How many Africans do you<sup>10</sup> know?"<sub>inter</sub><sup>13</sup> (J12)

111. "One."<sub>decl</sub><sup>17</sup> (N17)

112. "Just one?"<sub>inter</sub><sup>14</sup> (J13)

#### 4.3.3.1 Subjects in the Interrogatives

In interrogatives the subject is the entity being addressed. The Subjects used were predominantly personal pronouns with few referring subjects.

**Table 7: Distribution of Subjects in the Interrogatives.**

| <b>Subjects</b>  | <b>Jojo<br/>Frequency</b> | <b>Norah<br/>Frequency</b> | <b>Total</b> |
|------------------|---------------------------|----------------------------|--------------|
| <b>You</b>       | 2                         | 19                         | 21           |
| <b>I</b>         | 2                         | 1                          | 3            |
| <b>It</b>        | 2                         | 1                          | 3            |
| <b>Referring</b> | 11                        | 10                         | 21           |
| <b>Total</b>     | <b>17</b>                 | <b>31</b>                  | <b>48</b>    |

From the data above, the pronoun “you” had the highest frequency of 21 out of a total of 48 Subjects used in the interrogatives. Referring subjects had an equal number of 21 occurrences. The first person singular “I” had 3 and the impersonal third person “it” also occurred 3 times.

Norah used 31 out of a total of 48 Subjects while Jojo used only 17. Norah's preferred subject was "you" with an occurrence of 19 as against 2 used by Jojo.

There is power relations between Jojo and Norah in their choices of subjects in the dialogue. Norah's prominent use of the second person singular "you" in addressing Jojo creates an "I... you" relationship, which established a distance between them as well as offered Norah a sense of superiority over Jojo. The relationship established between them through the choice of "you" in subject position also points to power relations as demonstrated in (N17). Again, Norah successfully shifts the responsibility of the proposition to Jojo as his response will confirm or deny the success of the proposition.

113. Do you<sup>16</sup><sub>inter</sub><sup>27</sup> have a girlfriend at home?" (N48)

114. "And you're<sup>17</sup> not dating anyone here?"<sub>inter</sub><sup>28</sup> (N49)

115. "Have you<sup>19</sup> been black all your life?"<sub>inter</sub><sup>30</sup> (N51)

The relationship established is one of lack of trust. There was a display of power relations as there was a "you... me" situation created. There was less interpersonal relations as a result of the choice of "you" as Subject in the interrogatives. The choice of "you" as against "black" in (N51) by Norah pointed to the fact that she is very certain of her assertions as racist and sought to denigrate Jojo. She was also possessive and domineering and doubtful of Jojo.

The second person pronoun "you" was used in subject position in reference to other subjects such as;

116. Like, I mean, what do you do for fun In Africa?" (N26)

117. "Is that all you Africans do, study?"<sub>inter</sub><sup>12</sup> (N17)

Norah did not seek answers but sought to show disdain in her choice of Subjects as in “you Africans”. The function of “you” in the questions above sought to denigrate the African and thereby placed the African in an inferior position while assigning Norah a superior position. There is therefore power relations in the choice of “you” over other Subjects in subject position. In addition, Jojo who is representative of Africans was made to feel less important as compared to Norah.

While Jojo took full responsibility for the proposition and addressed it directly as “this colour thing” Norah avoided the Subject and thereby called the Subject “it”.

118. This colour thing." <sup>decl</sup>65 (J43)

119. "What about it? <sup>inter</sup>36“ (N57)

"The first person “I” was used by the characters to project themselves and to take responsibility for the assertions they made as in;

*120.* "How come I didn't know about this? <sup>inter</sup>20 (N32)

121. It's because I'm black, isn't it? <sup>inter</sup>25 (J57)

*122.* If I were white?" <sup>inter</sup>27 (J59)

The use of “she” the third person singular occurred in Subject position in the interrogatives as a result of Jojo’s internal monologue. This subject choice enabled Jojo to construe his rejection of the racists’ talk of Norah and also assert himself. After Norah asked him; "Have you<sup>19</sup> been black all your life?" <sup>inter</sup>30 (N51). He response but adds; 'Did she notice this act of retreat? <sup>inter</sup>31 (J35).

The choice of “she” enabled Jojo to distance himself from Norah and also assert himself. There was the use of interrogatives which employed subjects which aimed at making the dialogue more interactive and to create interpersonalness between the characters.

123. "Have you<sup>19</sup> been black all your life?"<sub>inter</sub><sup>30</sup> (N51)
124. Ever slept with an American woman?"<sub>inter</sub><sup>29</sup>(N50)
125. "Are you<sub>inter</sub><sup>1</sup> going back home or are you going to be like those who stay here after they're done with school?" (A white folk at the airport) (N1)
126. "Where are you<sup>2</sup> going, nigger?"<sub>inter</sub><sup>2</sup>(A white folk) (N2)

There is a distance created deliberately by Norah in her use of interrogatives which enabled her to create and maintained power and authority while assigning Jojo a subordinate role. This shows her ambition to nurture.

#### 4.3.3.2 Polarity in the interrogatives

Polarity is the choice between positive and negative. It contrasts the negative and the positive in propositions. The characters employed both positive polarity to mostly draw the interlocutor into the dialogue. Positive polarity often elicits polar answers and so does not create much interactivity in the dialogue. The following are such dialogues between Jojo and Norah.

127. "Do you<sub>inter</sub><sup>3</sup> have your ID?" (N3)
128. Do you<sub>inter</sub><sup>13</sup> want to have dinner on Friday?" (33)
129. "Pretty good, huh?"<sub>inter</sub><sup>26</sup> (N46)

Again the choice of these positive polarity created a superior- subordinate relationship between Jojo and Norah as she questions Jojo's identity.

130. "Do you<sub>inter</sub><sup>16</sup> have a girlfriend at home?" (N48)

131. "Ever slept with an American woman?"<sub>inter</sub><sup>29</sup> (N50)

132. And you're<sup>17</sup> not dating anyone here?"<sub>inter</sub><sup>28</sup> (N49)

133. "Have you<sup>19</sup> been black all your life?"<sub>inter</sub><sup>30</sup> (N51)

Though the propositions above demand polar answers, they communicate racial power relations considering the context in which they were used. The response from Jojo either confirming or denying the proposition puts him in a subordinate position while Norah claims superiority. The deliberate choice of polar questions also reduced the level of interactivity between the two characters.

Jojo on the other hand selected polar questions to inform Norah of his frustrations and doubts of the success of their relationship because of racial discrimination. His questions were therefore rhetorical and so did not really demand answers to confirm or deny the proposition. The relationship between them is characterized with disdain and disrespect on the part of Norah. Jojo the other hand is full of disappointment as indicated in his choice of questions.

134. "Is that right, this pretense?"<sub>inter</sub><sup>41</sup> (J55)

135. It's because I'm black, isn't it?"<sub>inter</sub><sup>25</sup> (J57)

136. Would you<sup>25</sup> have any reservations if I wasn't?"<sub>inter</sub><sup>26</sup> (J58)

137. If I were white?"<sub>inter</sub><sup>27</sup> (J59)

Negative polarity was also used by the interactants and in such instances of the dialogue they expected positive answers.

138. "It's still early, don't you think?"<sub>inter</sub><sup>24</sup> (N35)

To conclude this section, it is observed that the conversation held between the interactants was mostly one of giving information, looking at the number of declaratives and interrogatives

employed. The choice of the declaratives by Jojo and Norah was used to exude power and to assert themselves. The interrogatives were explored by Benjamin Kwakye in order to establish the commonalities and difference as well as the antagonistic social relations constructed between the African migrant (Jojo) and the host American (Norah). While Norah construed superiority and power with the Subjects in the declaratives, Jojo constructed confidence and assertiveness with the Subject elements. Interrogatives were used to demand information and thereby facilitated interactivity in the dialogues. Norah employed interrogatives to also exude power and subtly express racial superiority.

#### **4.3.3.3 Modality in Interrogatives.**

The data recorded only one instance of the use of modality. The finite operator “would” occurred only once and was used by Jojo. Modal operators generally toned down the aggression that may be carried by a proposition. The almost complete absence of modality in the dialogue between Jojo and Norah further point to the fact that they sought to be brutally frank in their giving and demanding of information. Jojo asked Norah “Would you<sup>25</sup> have any reservations if I wasn't?”  
<sub>inter</sub><sup>26</sup> (J58). This proposition follows an earlier one in which Jojo asked to know from Norah if the fact the he is black bothered her. “It's because I'm black, isn't it?”  
<sub>inter</sub><sup>25</sup> (J57) I don't <sub>decl</sub><sup>66</sup> understand.” (N58)

#### **4.3.3.4 Vocatives in the Interrogatives.**

The use of vocatives in the interaction between the two characters helped them to achieve shades of interpersonalness. These include calling the attention of the addressee, identifying the

particular person, addressing the particular person, and claiming superiority and power over the person being addressed. Vocatives take various forms such as titles, first names of persons, terms of endearment, and the pronoun “*you*”.

139. You<sup>20</sup> want to get something to eat?"<sub>inter</sub><sup>32</sup> she asked. (N52)

140. "Jojo, right?"<sub>inter</sub><sup>6</sup> (N10)

141. "Is that all you Africans do, study?"<sub>inter</sub><sup>12</sup> (N17)

142. "How many Africans do you<sup>10</sup> know?"<sub>inter</sub><sup>13</sup> (J12)

The conspicuous absence of terms of endearment and the preponderance of the second person “*you*” as vocative points to a relationship that is without affection and emotional involvement. It also characterized them as very formal in their interaction. There was less interactivity between them in relation to their choices of Subjects.

#### 4.3.4 The Imperatives.

The imperative mood has the function of giving commands. Out of a total of 154 clause used between Jojo and Norah, 8 imperatives were employed. All the imperatives were employed by Norah. The interlocutor is expected to act on the instruction of the imperative to show his or her acceptance of the proposal. In the imperative, the subject on whom the responsibility of the instruction lies is deleted. The following proposals illustrate this.

143. Call me later if you want to do dinner."<sub>imp</sub><sup>4</sup> (pp . 91) (N55)

144. "Give me time."<sub>imper</sub><sup>6</sup> (N66)

145. "Don't talk <sub>imper</sub><sup>6</sup> like that." (N71)



The sentences above were used according to the functional purposes of imperatives. Norah commanded Jojo to carry out particular actions and so imposed on him the validity of the proposals. These imperatives assigned Norah a superior role while Jojo was assigned a subordinate role. The relationship established is one of a master-servant relationship. There is less contact and interactivity as the subordinate only carries out commands.

#### 4.3.4.1 Subjects in the Imperatives

There were no overt Subjects in the imperative mood. The implied Subjects however, refer to the person being addressed. This is usually an implied “you” who is expected to carry out the directions of the command. The use of imperatives therefore allowed Norah to directly address Jojo as in;

146. Call me later if you want to do dinner." <sub>imp</sub> 4 (N55)

147. "Don't talk <sub>imper</sub> <sup>6</sup> like that." (N71)

148. "Don't leave," <sub>imper</sub> <sup>8</sup> (N73)

Though the imperatives were used to issue commands and therefore created a superior-subordinate relationship between Jojo and Norah, they were also used to implore. In such instances we get the impression the speaker was involved in the action to be carried out. The Subject generally used was the inclusive “Let’s” as in the clauses below.

149. Let's go <sub>imper</sub> <sup>3</sup> back to my room. (N38)

150. "Here, let's <sub>imper</sub> <sup>3</sup> eat the other one." (N47)

151. "Let's take <sub>imper</sub> <sup>5</sup> it one step at a time." (N70)

The use of the subject “Let’s” reduced the aggression of the imperative mood and created interpersonal relations between the interactants. In the above proposals Norah successfully toned down the aggression of the imperatives as she sought to win Jojo over. The success of the proposal therefore lies in a cooperation between the two characters. Norah’s use of “Let’s” in Subject position enabled her to use imperatives persuasively. The imperatives were used to make an offer thereby establishing a relationship of agreement between the interactants. Norah is cast in the proposals above as self- seeking as she explores the inclusive subject “Let’s” in order to lure Jojo considering the context in which these utterances were made.

#### **4.3.4.2 Polarity in the Imperatives.**

Both positive and negative polarity were used in the dialogue between Jojo and Norah. These enabled the characters to call for an action to be carried out or stopped. While positive polarity was mainly used in proposals to command the execution of an action, negative polarity was employed to stop an action. The following positive polarity were used by Norah to instruct Jojo.

152. Call me later if you want to do dinner." <sub>imp</sub><sup>4</sup> (N55)

153. "Give me time. <sub>mper</sub><sup>6</sup> (N66)

The imperatives above allowed Norah to issue specific commands. Though the interlocutor is addressed directly, they do not establish interpersonalness but created an unequal power relations between the interactants.

Negative polarity however mainly commands that an action be stopped as in the following;

154. "Don't talk <sub>imper</sub><sup>6</sup> like that." (N71)

155. "Don't leave," <sup>imper</sup> (N73)

Again Norah is seen as authoritative, commanding and egoistic. There is unequal power relations between them. Norah's use of imperatives as shown in (N71) and (N73) created a superior-subordinate relationship between the two people. There is no interpersonal relations between the two characters.

To conclude this section it has been found out that;

The mood choices used between Jojo and Norah contributed significantly to construing interpersonal meaning between the two characters. In terms of Mood, declaratives were the preferred choice to inform as well as make categorical statements. The characters also used declaratives to assert themselves and exude power. The interrogative mood which facilitated turn-taking was explored to establish power and superior – subordinate relations. The imperative mood was both used to persuade and tone down the aggression in their proposals and thereby enabled the two characters to establish interpersonalness. Norah on her part explored the interrogatives to create a sense of superiority and power relations with Jojo.

Modals which generally when properly used can tone aggression were used to convey anger and aggression.

Subject elements generally were in the form of personal pronouns with few referring subjects. First person singular and plural pronouns were both used with "you" dominating and thereby creating little contact, emotional involvement and interpersonalness.

With regard to tense, the simple present tense was used with little future time indicating that the relationship between them is ephemeral.

Repeated lexical patterns also contributed to creating and maintaining interpersonal relations. For instance words such as “blacks” “white” “Africans”, “Americans” “white chicks” point to racist tendencies as used in this context.

Mood structures have been used for functions other than what they are grammatically meant for and this confirms Halliday’s argument that there is no one-to-one relation between a mood structure and its grammatical function.

#### 4.4. Realizing Interpersonalness between Jojo and Dwayne

This section discusses how Jojo and Dwayne, another African migrant studying abroad established and maintained interpersonalness through their use of declaratives, interrogatives, and imperatives in their dialogue.

**Table 8 : Mood Distribution between Jojo and Dwayne**

| Mood          | Jojo      |           | Dwayne    |            | Total     |            |
|---------------|-----------|-----------|-----------|------------|-----------|------------|
|               | Frequency | %         | Frequency | %          | Frequency | %          |
| Declarative   | 16        | <b>37</b> | 27        | <b>63</b>  | 43        | <b>54</b>  |
| Interrogative | 8         | <b>30</b> | 19        | <b>70</b>  | 27        | <b>34</b>  |
| Imperative    | -         | -         | 10        | <b>100</b> | 10        | <b>12</b>  |
| Total         | 24        | <b>67</b> | 57        |            | 80        | <b>100</b> |

This table shows the distribution of the various Mood choices used by Jojo and Dwayne to establish interpersonal relations.. From the table it can be realized that declaratives had the highest

frequency of 43 which forms 54 percent of the total number of sentences used by the two characters. Interrogatives were the second most preferred interactive unit used between the two characters with a frequency of 27 representing 34 percent while the imperatives were the least preferred with 11 occurrences forming 12 percent of the total. From the Mood distribution above, it can be realized that, Jojo and Dwayne sought to give each other information most of the time in their conversations.

It is important to contextualize the dialogue between Jojo and Dwayne in order to be able to effectively analyze the interpersonal relationship that exists between them. Dwayne is one of the very few African migrant students who are aware of the open and clandestine activities of white girls who seek to deliberately sexually enslave black migrant students. In the ensuing dialogue between Jojo and Dwayne, Dwayne tries very hard to get his “brother” Jojo to also see through these selfish and exploitative activities of “white girls”.

#### 4.4.1 The Declaratives

Jojo makes an emphatic statement in (J1) below. He explored the declarative to inform Dwayne and assert himself. There is certainty in these emphatic statements as Jojo makes a statement of fact that he is dating Norah and he wants Dwayne to accept this fact which he presents defiantly. There is also a close relationship between Jojo and Dwayne as can be seen from their interaction below.

156. I am dating her." <sub>decl</sub><sup>1</sup> (J1)

157. It has nothing to do with that," <sub>decl</sub><sup>13</sup> (J6)

158. You *won't* <sub>decl</sub><sup>20</sup> understand." (J10)

From the above, Jojo used the declaratives to make statements of facts and created the impression of certainty in the assertions he made.

In the dialogue between Jojo and Dwayne, Dwayne used many declaratives. These declaratives give us the impression of certainty in the assertions he made. Dwayne has information that he is sure is correct and so he is equally emphatic and assertive. Dwayne used the declaratives to give information and establish contact with Jojo thereby creating interpersonalness between them. This can be found in the following declaratives.

159. I'm telling you, man, it ain't worth it. <sub>decl</sub><sup>2</sup> (D3)

160. "My brother," <sub>decl</sub><sup>3</sup>, (D5)

161. Ill only say this once. <sub>decl</sub><sup>4</sup> (D7)

162. When these white chicks see you, <sub>decl</sub><sup>5</sup> especially when they're drunk, all they see is one big dick. (D8)

163. If you only want <sub>decl</sub><sup>6</sup> to be seen as a sex object, that's up to you. (D9)

164. I guess if you're <sub>decl</sub><sup>7</sup> looking for just fun, that's okay, but then you've got to move on" (D10).

The lexico- grammar of the choice of declaratives used above by Dwayne also points to the close relationship between Jojo and Dwayne. There was however, a gap between them and what Dwayne calls "white chicks." He has strong convictions about what he is saying and so he makes categorical statements by employing declaratives as shown above. He however had doubts about Jojo's conviction about the information he (Dwayne) is giving him. The relationship established here is one of uncertainty and doubt between Jojo and Dwayne.

Again Jojo has used declaratives to affirm and categorically make assertions to Dwayne in their dialogues. This is illustrated in the following statements.

165. "I hate John. <sub>decl</sub><sup>70</sup> (J20)

166. He's a racist. <sub>decl</sub><sup>71</sup>" (J21)

Generally, the relationship between Jojo and Dwayne in term of their use of declaratives is one of intimate friendship and equal power.

#### 4.4.1.1 Subjects in the Declaratives

Different types of Subjects were employed by both Jojo and Dwayne in the use of declaratives in their interactions. The Subjects used in the declaratives were mostly personal pronouns such as the first person singular pronoun "I" and its plural form "we". The second person "you" and some referring Subjects were also employed by the characters in their interactions. There was also the use of the third person singular pronouns.

**Table 8: Distribution of Subjects elements in Declaratives**

| Subjects     | Jojo      |            | Dwayne    |            | Total     |            |
|--------------|-----------|------------|-----------|------------|-----------|------------|
|              | Frequency | %          | Frequency | %          | Frequency | %          |
| I            | 6         | <b>38</b>  | 12        | <b>32</b>  | 18        | <b>35</b>  |
| You          | 4         | <b>25</b>  | 14        | <b>38</b>  | 18        | <b>35</b>  |
| We           | 1         | <b>6</b>   | 4         | <b>11</b>  | 5         | <b>10</b>  |
| She / He /it | 3         | <b>19</b>  | 3         | <b>8</b>   | 4         | <b>8</b>   |
| Referring    | 2         | <b>13</b>  | 4         | <b>11</b>  | 6         | <b>12</b>  |
| Total        | 16        | <b>100</b> | 37        | <b>100</b> | 51        | <b>100</b> |

The table above shows the distribution of Subjects in the declaratives used between Jojo and Dwayne. From the table it can be observed that, the preferred Subjects were the first person singular “I” and the second personal pronoun “You”. These two Subjects occurred 18 times with a percentage of 35. The first person plural “We” formed 10 percent of the total number of subjects used while referring and third person singular Subjects formed 12 and 8 percent respectively.

It can be observed from the table that Dwayne employed more personal pronoun Subjects in the declarative than Jojo. Out of a total of 18 first person pronouns Dwayne used 12 while Jojo used only 6.

In the interaction between Jojo and Dwayne, after Dwayne was able to convince Jojo to leave Norah and rather date an “African woman”, Jojo used the first person pronoun to make categorical statements and thereby establish interpersonalness with Dwayne as can be seen in the following propositions.

167. “I broke up with Norah.”<sub>decl</sub><sup>21</sup> (J11)

168. “I don't think so.”<sub>decl</sub><sup>35</sup> (J17)

Dwayne on his part employed personal pronouns as Subjects of the declaratives to establish and maintain interpersonalness as can be seen in the following;

169. I know<sub>decl</sub><sup>23</sup> the feeling, man. (D29)

170. I understand,<sub>decl</sub><sup>29</sup> brother. (D34)



The use of “I” in Subject position enables Dwayne to emphatically make his assertion. It was also used to give Jojo assurance thereby putting the responsibility of the proposition squarely on Jojo. There is close contact and strong affection established between the two characters. From the dialogue, we get the impression that the use of “I” by both characters is not to project the self but to share personal sentiments and establish equal power relations. The two characters are both emotionally involved in the interaction as shown in their choice of subject.

In the following dialogue Dwayne informs Jojo about what Jojo’s relationship with white girls communicate to African women in this particular context as shown below.

The second personal pronoun “You” was used in Subject position by mostly Dwayne to establish contact and create interpersonal and power relations between himself and Dwayne. The repetition of “You” in Subject position also gives us the impression of certainty in the assertion Dwayne makes as shown below.

171. You’re saying they’re not good for you. <sub>decl</sub><sup>11</sup> (D18)

172. You’re telling your own mother, your own sisters, that they ain’t worth what a white woman’s worth.” <sub>decl</sub><sup>12</sup> (pp.89) (D19)

173. "As you wish, Jojo. <sub>decl</sub><sup>38</sup> (D43)

174. You’ve <sub>decl</sub><sup>67</sup> got to get with it, Jojo. (D46)

Dwayne exudes power as the speaker while consigning Jojo to the role of listener. Again the repetition of the Subject “You” enabled Dwayne to address Jojo directly while making emphatic statements. There is interpersonalness between them as Dwayne uses the Subject “you” to persuade Jojo by shifting the responsibility of fulfilling the truth of the proposition onto him. In

this instance, Dwayne is emotionally involved in the interaction and showed certainty in his assertion. The relationship established between them is one of brotherliness.

There is also the use of an inclusive “we” as can be seen from the following declaratives.

175. We've<sub>decl</sub><sup>73</sup> got to do something about South Africa (D51)

176. We've<sub>decl</sub><sup>83</sup> got to start somewhere" (D60)

177. There's<sub>decl</sub><sup>81</sup> something we can do about it. (D58)

Dwayne used the inclusive “we” in this context as a persuasive device to indicate a joint responsibility in realizing the truth of the proposition. There is certainty as Dwayne makes a statement of fact aimed at giving Jojo assurance that they share a common responsibility. Again the inclusive “we” allowed them to share equal power and so there is interpersonalness established and maintained between them. Dwayne is thereby characterized as a caring person while Jojo is characterized as tolerant of other people’s views.

There was also the use of referring subjects which placed the responsibility of the proposition on the other people apart from the speaker as in the following declaratives.

178. Like next week, me and a couple of my friends are<sub>decl</sub><sup>27</sup> getting together to protest that stupid article in The University Review (D33)

179. But someone has<sub>decl</sub><sup>39</sup> to stand up to these guys." (D44)

Generally, Jojo and Dwayne selected Subject elements which allowed them to establish and maintain interpersonal relationships, create intimacy and show equal power relations.

#### 4.4.1.2 Modality in the Declaratives

Modality as discussed by Halliday refers to how likely or unlikely something is. It therefore shows probability or usuality. Both Jojo and Dwayne used modality in their dialogues. The interactants generally used modality to tone down the aggression of their proposition or proposal. This is illustrated in the following:

- 180. You need<sub>decl</sub><sup>30</sup> some time to yourself. (D35)
- 181. You need<sub>decl</sub><sup>25</sup> plenty of time and space." (D31)
- 182. "You've<sub>decl</sub><sup>67</sup> got to get with it, Jojo. (D46)

There is the expression of obligation in the above declaratives by Dwayne's use of the modal adjunct "need to" and "need" in his interaction with Jojo. In this context there is the expression of necessity in the choices made above.

- 183. She **didn't**<sub>decl</sub><sup>16</sup> like me, I should have said. (J8)
- 184. You **won't**<sub>decl</sub><sup>20</sup> understand." (J10)
- 185. "I **can't** do<sub>decl</sub><sup>28</sup> that, Dwayne." (J14)
- 186. It **ain't**<sub>decl</sub><sup>24</sup> easy to break up with a woman you like, you know . (D30)
- 187. I **don't** do too well in such protests."<sub>decl</sub><sup>3</sup> (J19)

The modal finite operators was explored by Jojo to make emphatic statements which depicted his certainty in making a statement of fact. These modal finite operators were also employed to persuade Dwayne and appeal to him to accept Jojo's opinion on the matter being addressed. This persuasive use of the modal finite operators is to establish interpersonlness between the interactants in this context.

#### 4.4.1.3 Vocatives in the Declaratives

The vocatives used in the dialogues between Jojo and Dwayne were generally personal names and terms of endearment and illustrated in the following.

188. Come on **Dwayne**, you know<sub>decl</sub><sup>15</sup> it just didn't work out with Joan." (J7)
189. I've been<sub>decl</sub><sup>79</sup> thinking, **Jojo**. (D56)
190. But you're<sub>decl</sub><sup>79</sup> wrong, **my brother**." (D55)
191. "I understand, <sub>decl</sub><sup>29</sup> **brother**. (D34)

These vocatives as employed above created the impression that there was an intimate relationship between the two characters and thereby interpersonalness in this context. It also created a sense of equality and contact as well as affection between Dwayne and Jojo. It again points to the fact that there is a sense of interactivity between the characters.

#### 4.4.1.4 Tense in the Declaratives

The speaker is able to orient his or her proposition in time through tense. This is realized through the finites in the clauses. Tense in dialogue is usually realized in the present and so the two characters generally employed the present tense. However, in the declarative below, the

192. Like next week, me and a couple of my friends are<sub>decl</sub><sup>27</sup> getting together to protest that stupid article in The University Review. (D33)
193. We've<sub>decl</sub><sup>73</sup> got to do something about South Africa (D51)
194. I've been<sub>decl</sub><sup>79</sup> thinking, Jojo. (D56)
195. I've<sub>decl</sub><sup>80</sup> been thinking. (D57)

196. "I broke up with Norah." <sub>decl</sub><sup>21</sup> (J11)

From the declaratives above, time is realized in different ways. While (D33) and (D51) conveyed future time, (D56), (D57) and (J11) indicated actions in the past. The realization of the different aspects of time by the two characters, created the impression that the interactants were completely involved in the dialogue

#### 4.4.2 Interrogatives

The interrogatives are generally viewed as the interactive unit that facilitates turn-taking during interactions. They also enabled the speaker to demand information either by employing polar interrogatives or by fronting Wh- interrogatives. In the dialogue between Dwayne and Jojo, Dwayne used 70 percent of the interrogatives employed between Jojo and Dwayne as seen In Table 4.12

In the following dialogue Dwayne struggles to pull Jojo out of this social snare which has affected and wounded many hearts as they find themselves in a society with preconceived notions about Africans by “white girls” as they seek to sexually exploit the male African migrant studying in America. Dwayne explored the interrogative Mood in order to persuade Jojo as can be seen in the interrogatives below.

197. "Brother, what're you doing with that white chick?" <sub>inter</sub><sup>1</sup> (D1)

198. " Why don't you want one of your own?" <sub>inter</sub><sup>3</sup> (D4)

The above interrogatives do not seek to demand information but they give us the impression that Dwayne seeks to give information and cause the listener to realize the need to agree with him as the speaker. There is close relationship between the characters.

199. "Why does it bother you so much?"<sub>inter</sub><sup>4</sup> (J2)

200. "So what do you want me to do?"<sub>inter</sub><sup>5</sup> (J3)

201. Hell, where had Joan left me?<sub>inter</sub><sup>6</sup> (J5)

In (J2), (J3) and (J5) above, Jojo's use of the interrogatives in succession allowed him to assert himself and also create the impression certainty in what he is saying. Again these declaratives give us the impression they did not seek information but rather gave information. They are generally rhetorical and expressed the frustrations of the speaker. There is contact between the interactants as expressed in the interrogatives above.

202. Do you<sub>inter</sub> know what you're doing when you walk across campus with that woman? (D14)

203. Do you?<sub>inter</sub><sup>7</sup> (D15)

204. Hell, brother, I gave you a black woman and you reject her for this?"<sub>inter</sub><sup>9</sup>  
(D21)

Dwayne also used the interrogatives to give us the impression of certainty in the assertions he made as shown in the declaratives above. There is generally interpersonalness established and maintained between the characters.

#### **4.4.2.1 Subjects in the Interrogatives.**

Different Subject elements were used in the interrogatives by both Jojo and Dwayne in their interactions. These Subjects give us the impression they addressed each other directly which also indicates there was contact between them. The selected Subjects again create the impression that there was a close relationship between the characters as they addressed each other by their first

names and also used terms of endearment to gain the attention of each other. We also get the impression there was a brotherly relationship between the interactants. This can be illustrated in the dialogue below.

205. "Brother, what're you doing with that white chick?"<sub>inter</sub><sup>1</sup> (D1)

206. "Speak louder, bro, what's wrong?"<sub>inter</sub><sup>12</sup> (D26)

The second person pronoun “you” dominated the choice of Subjects used in the interrogatives. The recurrence of “you” in Subject position gives us the impression there was a face- to-face contact between the interactants.

207. Why don't you want one of your own?"<sub>inter</sub><sup>3</sup> (D4)

208. Hey, if you ever want to talk, call me, okay?"<sub>inter</sub><sup>27</sup> (D48)

209. You want to join us?"<sub>inter</sub><sup>13</sup> (D33)

The use of “you” in the interrogatives does not convey superior-subordinate relationship but rather closes the distance between the interactants and thereby establish interpersonalness between the characters judging from the context of their interaction.

#### 4.4.3 Imperatives

Generally very few imperatives were used in the dialogues between Jojo and Dwayne. In all 8 interrogatives were employed in their dialogue. The interrogatives were mainly used by Dwayne to both command and implore Jojo as can be seen from the examples below.

210. "Listen to me."<sub>imper</sub><sup>1</sup> (D60)

211. "Find yourself a black woman."<sub>imper</sub> (D11)

- 212. "Listen, Jojo. <sub>imper</sub><sup>2</sup> (D12)
- 213. Listen good. <sub>imper</sub><sup>3</sup> (D13)
- 214. Be careful, brother." <sub>imper</sub> (D23)
- 215. "Hey, try me." <sub>imper</sub><sup>4</sup> (D27)
- 216. And keep your head up, brother. <sub>imper</sub><sup>5</sup> (D37)
- 217. Stay focused." <sub>imper</sub><sup>7</sup> (D47)

We get the impression that there is close contact and equal power between Jojo and Dwayne. The imperatives above also create an impression of certainty on the part of Dwayne in the assertions he makes.

#### 4.4.3.1 Subjects in the Imperatives.

Dwayne employed basically terms of endearment as well as Jojo's first name as subject in the imperatives. This creates close contact between the characters and also establishes and maintains good interpersonal relations between them as indicated in the following;

- 218. "Listen, **Jojo**. <sub>imper</sub><sup>2</sup> (D12)
- 219. Be careful, **brother**." <sub>imper</sub> (D23)
- 220. And keep your head up, **brother**. <sub>imper</sub><sup>5</sup> (D37)

The use of the term "brother" as Subject points to the fact that there is equal power relations between the interactants and in this context characterizes Dwayne as a caring person.

To conclude this section, it has been observed that the characters generally preferred declaratives in their interactions. Interrogative were explored for their persuasive effect while imperatives



were used to both command and implore the interlocutor. The relationship between Jojo and Dwayne is characterized by collaboration, mutual understanding and brotherliness. They achieved this through their choice of Subjects in both the declaratives and imperatives. There was much interactivity between the two characters as they made grammatical choices that allowed them to share equal power.

## **CHAPTER FIVE**

### **SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS**

#### **5.0. Introduction**

Based on the analysis of data from selected dialogic components of Benjamin Kwakye's *The Other Crucifix* in relation to the metalanguages for the analysis of the Mood system, this chapter provides a summary of specific and general findings and a conclusion on the entire study. The chapter also provides some recommendations for future research.

The study sought to find out the character traits that can be revealed about specific characters (Jojo, Marjorie, Norah and Dwayne) through their interpersonal interactions in the text. It studied important categories such as Mood, Modality, Polarity, Subject, Vocatives and Tense and how these contribute to interpersonalness between the characters. Again it looked at what these choices reveal about the characters. Applying the Mood system of SFG's interpersonal metafunction as an analytical tool enabled us to come out with findings on how the character traits of selected characters are revealed through their interpersonal relations with others.

#### **5.1 Summary of General Findings**

The characters used all three sentence types; Declaratives, Interrogatives and Imperatives in their interactions to establish and maintain interpersonal relations. They also used grammatical categories of the Mood System such as modality, polarity, and vocatives in their interactions.

Declaratives were used most among the characters. The study found out that more declaratives were used by the narrative voice, a clause type which is used to carry information. This confirms

findings in the study of autobiographical novel and migrant narratives in which the narrative voice generally seeks to give information.

The dominance of declaratives allowed characters to establish and maintain interpersonal relations though the declarative is not an interactive unit that facilitates turn-taking.

This study observes that declaratives always dominate an interaction whether monologic or dialogic and whether written or oral, once the interactants have information to share. Subject elements generally were in the form of personal pronouns with few referring Subjects. First person singular and plural pronouns (I and we ) were both used with “I” dominating the personal pronouns used. The characters used “I” to preproject themselves and generally establish power relations and they achieved little interpersonalness. “We” was used to connote inclusion and therefore enabled characters to establish interpersonalness. The use of the second personal pronoun “you” established little contact, and connoted superiority on the part of the speaker. Its use did not create interpersonalness.

Interrogatives were the second dominant Mood employed as an interactive unit. Despite its main function of facilitating turn-taking in interactions, interrogatives in this study, were generally explored by the characters to establish power relations and thereby create superior-subordinate relations. Interrogatives as used in this study were therefore not used to create interpersonal relations. They were not used to demand information but rather were used rhetorically and generally communicated disdainfulness.

Imperative were the least sentence type employed in the interactions of the selected characters. The imperatives used in this study did not carry the aggression and superior-subordinate relations

that they usually communicate. These imperatives were used persuasively by the interactants to establish and maintain interpersonal relations.

The study also found out that interrogatives in this study did not facilitate turn-taking but rather were used to give information, exude power and express disdain. Interactivity between characters was achieved mostly through the use of declaratives.

With regards to tense, the simple present tense was used with little past tense and future time and this puts the dialogues in time perspective.

Modals which generally when properly used can tone down aggression were used to convey anger and aggression.

Repeated lexical patterns also contributed to creating and maintaining interpersonal relations. For instance words such as “blacks” “white” “Africans”, “Americans” “white chicks” point to racist tendencies as used in this context.

Mood structures were used for functions other than what they are grammatically meant to construe and this confirms Halliday’s observation that there is no one-to-one correlation between a mood structure and its grammatical function.

## **5.2 Specific Findings**

The relationship that emerged as a result of the analysis of the patterns observed in the dialogues between the characters revealed that between the migrant student and the American as demonstrated in the interactions between Jojo and Norah, reveals power relations. Norah acts

superior, authoritative and domineering over Jojo. Jojo on the other hand though assertive, submits to Norah's authority.

Jojo's character evolves as he comes into contact with other characters in the text.

His relationship with Marjorie reveals that he is self-assured and confident. This reveals what his character was before he travelled to the USA. In his interactions with Norah though he remains assertive as revealed through both his choice of sentence types and grammatical categories, Jojo comes through as one who is less confident and he is given a subordinate role.

Jojo's interactions with Dwayne, reveals Jojo's character as naïve at the beginning but it evolves as confident and defiant towards the end of the text. He is eventually revealed as one who is knowledgeable, well informed and very confident of himself.

### **5.3 Conclusions**

The study sought to find out through analysis of the Mood System, how the choice of sentence types and grammatical categories such as Subject, Modality, Polarity and Vocatives used by selected characters have revealed the character traits of the selected characters in Kwakye's *The Other Crucifix*.

The relationship established between Jojo and Marjorie is characterized by doubts. Jojo in this relationship, is revealed as self-assured, resolved, focused, calm, caring, interactive and optimistic. Jojo is assertive and self-assured in his use of declaratives with Marjorie. In his use of imperatives with her, he can be described as persuasive, optimistic, resolved and certain. His choice of Subjects in the declaratives also point to the close contact that is established between

him and Marjorie. On the part of Marjorie, she is suspicious of Jojo, though loving and submissive to Jojo.

The dialogues between Jojo and Norah, reveal power relations or superior -subordinate relations. Norah generally, is revealed as egoistic, domineering, racist, exploitative and disdainful of Jojo and by extension Africans. Jojo is assertive in his lexico-grammatical choices and generally expresses his desire to establish interpersonalness with Norah. The relationship between Jojo and Norah is generally characterized by distrust and suspicion on the part of both characters.

There is however, contact and collaboration between migrants studying abroad as in the relationship established and maintained between Jojo and Dwayne. There is also brotherliness between Jojo and Dwayne. Dwayne is insightful in terms of the sexual exploitative nature of “white chicks.” Jojo in relation to Dwayne is initially naïve but becomes discerning through his interactions with Dwayne. Dwayne from the analysis can be described as caring, assertive, anti racist, and interactive.

#### **5.4 Recommendations**

The present study limited itself to selected chapters of the text. It is recommended that a study which involves the whole text should be carried out to see if the same character traits will be used to describe the selected characters.

Again, it is suggested that future research should be expanded to cover all the major and minor characters since the current study limits itself to the study of a few characters.

Lastly a study of both authorial cues and the dialogic components of the text could be carried out on characterization since the present study is limited to only the dialogic components of the narrative.

The reading of the autobiography should be done by looking at the interpersonal relations that exist between the narrator (the 'I' narrator) and other characters to bring out a fuller picture of the character of the narrative voice.

A comparative study between two fictional autobiographies which share a common theme should be done using the interpersonal metafunction to give a fuller picture of the function of the interpersonal metafunction in the fictional autobiography. This will also deepen our understanding of the autobiography.

A stylistic study should be done on Kwakye's as well other migrant writers' works to find out if hybridity is an issue in their writings and whether there is a category of African writers called *migrancy* writers

A close analysis of the dialogic components show that irrespective of the exchanges that went on between the characters be it that they tried to exude power or assert themselves in hot exchanges or in ordinary talk they did not seem to interrupt each other. It is therefore the view of this study that a more rigorous analysis should be done on dialogue in narratives instead of simply concluding that the presence of dialogue brings realism to literary works.

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## APPENDIX

### GROUPED DATA ANALYSIS ON BENJAMIN KWAKYE'S *THE OTHER CRUCIFIX*

This data has been grouped to bring out the interpersonalness that exist between the narrative voice (Jojo) and selected characters relevant to the study. The data was drawn from the dialogic components of selected chapters which represents the plot of the narrative. The selected dialogues were contextualized and grouped between Jojo and Marjorie, Jojo and Norah, and Jojo and Dwayne.

#### Jojo and Marjorie

1. You<sup>1</sup> *'ll* meet<sub>decl</sub><sup>1</sup> another woman and forget about me," (M1)
2. "I<sup>1</sup> love<sub>decl</sub><sup>2</sup> your deep, loud voice," (M2)
3. "It takes<sub>decl</sub><sup>3</sup> control of the room." (M3)
4. "I<sup>2</sup> promise<sub>decl</sub><sup>4</sup> you *I'll*<sup>2</sup> (<sub>mod</sub><sup>i</sup>) *never* leave you." (J1)
5. "Trust me," <sub>impr</sub><sup>1</sup> (J2)
6. "By this act, I<sup>3</sup> commit to you," <sub>decl</sub><sup>5</sup> (J3)
7. "This is my promise to you." <sub>decl</sub><sup>6</sup> (J4)
8. "Stay the good course," <sub>impr</sub><sup>2</sup> <sub>chap</sub><sup>2</sup> (J5)

#### Jojo and Norah

1. Are you<sup>1</sup> <sub>inter</sub><sup>1</sup> going back home or are you going to be like those who stay here after they're done with school?" (N1)
2. "Where are you<sup>2</sup> going, nigger?" <sub>inter</sub><sup>2</sup> (A white folk) (N2)
3. "Do you<sup>3</sup> <sub>inter</sub><sup>3</sup> have your ID?" (N3)

4. " "Jojo Badu. <sub>decl</sub><sup>1</sup> (N4)
5. Never heard that one before." <sub>decl</sub><sup>2</sup> (N5)
6. "It's <sub>decl</sub><sup>3</sup> Ghanaian. (J2)
7. You<sup>4</sup> **won't** <sub>decl</sub><sup>4</sup> see many names like that around here." (J3)
8. "Ghanaian. <sub>decl</sub><sup>5</sup> (N5)
9. That's African, right?" <sub>inter</sub><sup>4</sup> (N6)
10. "Yes." <sub>decl</sub><sup>6</sup> (J4) polarity
11. "That's pretty cool. <sub>decl</sub><sup>7</sup> (N7)
12. I'd <sub>decl</sub><sup>8</sup> love to go to Africa sometime." (N8)
13. "You<sup>5</sup> **will** <sub>decl</sub><sup>9</sup> love it." (J5)
14. "I bet." <sub>decl</sub><sup>10</sup> (J6)
15. "See you around." <sub>decl</sub><sup>11</sup> (N8)
16. "What's your name?" <sub>inter</sub><sup>5</sup> (J7)
17. "Norah Turner." <sub>decl</sub><sup>12</sup> (N9)
18. , I remember. <sub>decl</sub><sup>14</sup> (N11)
19. What're you<sup>7</sup> up to?" <sub>inter</sub><sup>7</sup> (N12)
20. "I was going back to the dorm." <sub>decl</sub><sup>15</sup> (J10)
21. "Yeah?" <sub>inter</sub><sup>8</sup> (N13)
22. And when you<sup>9</sup> get back to the dorm, what are you going to do. <sub>inter</sub><sup>9</sup> (N14)
23. Study?" <sub>inter</sub><sup>10</sup> (N15)
24. Nap?" <sub>inter</sub><sup>11</sup> (N16)
25. "I **will** study for a while, I suppose." <sub>decl</sub><sup>16</sup> (J11)
26. "Is that all you Africans do, study?" <sub>inter</sub><sup>12</sup> (N17)

27. "How many Africans do you<sup>10</sup> know?"<sub>inter</sub><sup>13</sup> (J12)
28. "One."<sub>decl</sub><sup>17</sup> (N17)
29. "Just one?"<sub>inter</sub><sup>14</sup> (J13)
30. "Kind of boring up here,"<sub>decl</sub><sup>18</sup> (N18)
31. "Yes, do you<sup>11</sup> want to get out of here then?"<sub>inter</sub><sup>15</sup> (J14)
32. "Let's go get some beer in the basement."<sub>imper</sub><sup>1</sup> (N19)
33. Never say no to free beer."<sub>decl</sub><sup>19</sup> (N20)
34. "So what do you<sup>12</sup> do for fun?"<sub>inter</sub><sup>16</sup> (N21)
35. "Nothing much, I suppose."<sub>decl</sub><sup>20</sup> (N22)
36. "This is <sub>decl</sub><sup>21</sup>college, Jojo, you've got to have fun. (N23)
37. I've got <sub>decl</sub><sup>22</sup>to show you how to have fun. (N24)
38. The American way.<sub>decl</sub><sup>23</sup> (N25)
39. Like, I mean, <sub>decl</sub><sup>24</sup>what do you do for fun in Africa?" (N26)
40. "There's a lot to do."<sub>decl</sub><sup>25</sup> (J15)
41. Films ... "<sub>decl</sub><sup>26</sup> (J16)
42. "Movies?"<sub>inter</sub><sup>17</sup> (N27)
43. In Africa?"<sub>inter</sub><sup>18</sup> (N28)
44. "Yes."<sub>decl</sub><sup>28</sup> (POLARITY) (J17)
45. Why, is that hard to believe?"<sub>inter</sub><sup>19</sup> (J18)
46. "Well, I guess <sub>decl</sub><sup>29</sup> I don't know ... " (N29)
47. "We've <sub>decl</sub><sup>30</sup> got to go." (N30)
48. "Remember <sub>imper2</sub> what I said," (N31) Norah intoned to me and then they were gone
49. "How come I didn't know about this?"<sub>inter</sub><sup>20</sup> (N32)

50. "We just found out. <sup>decl</sup><sub>31</sub> (J19)
51. Do you <sup>inter</sup><sub>13</sub> <sup>21</sup> want to have dinner on Friday?" (polarity) (N33)
52. "Friday? <sup>inter</sup><sub>22</sub> (J20)
53. Oh yes, that'd be <sup>decl</sup><sub>32</sub> great." Polarity (J21)
54. "Id love <sup>decl</sup><sub>33</sub> to do a safari sometime, you know, see all the animals." (J22)
55. "Thanks for dinner, " <sup>decl</sup><sub>34</sub> (pp 86) (J23)
56. "What do you <sup>inter</sup><sub>14</sub> want to do?" <sup>inter</sup><sub>23</sub> (N34)
57. "It's still early, don't you think? <sup>inter</sup><sub>24</sub> (N35)
58. I think <sup>decl</sup><sub>35</sub> we should do something." (N36)
59. "I tell <sup>decl</sup><sub>36</sub> you what," (N37)
60. "let's go <sup>imper</sup><sub>3</sub> back to my room. (N38)
61. We've <sup>decl</sup><sub>37</sub> never really talked, you and I. (N39)
62. I want <sup>decl</sup><sub>38</sub> to know more about you, you know what I mean? (N40)
63. I feel <sup>decl</sup><sub>39</sub> like you're a friend now, but it's like I don't really know who you are. (N41)
64. What do you <sup>inter</sup><sub>15</sub> think?" <sup>inter</sup><sub>25</sub> (N42)
65. "I think <sup>decl</sup><sub>40</sub> it's a good idea." (J24)
66. "She had <sup>decl</sup><sub>41</sub> a single room, furnished with a couch, a television, phone and radio. (J25)
67. "It's <sup>decl</sup><sub>42</sub> a very nice room," I said. (J26)
68. "It's <sup>decl</sup><sub>43</sub> okay," (J27)
69. "I'm <sup>decl</sup><sub>44</sub> getting kind of hungry again," (J28)
70. "So am I." <sup>decl</sup><sub>45</sub> (N43)
71. "Well, I don't <sup>decl</sup><sub>46</sub> have anything to eat, although I guess we could order something. (N44)
72. But I'm <sup>decl</sup><sub>47</sub> not that hungry." (J29)



73. "I don't<sub>decl</sub><sup>48</sup> know if we can find a place still opened at this time." (J30)
74. "Wait, I<sub>decl</sub><sup>49</sup> have a couple of apples." (pp 87) (N45)
75. "Pretty good, huh?"<sub>inter</sub><sup>26</sup> (N46)
76. "Yes."<sub>decl</sub><sup>50</sup> (polarity) (J30)
77. "Here, let's<sub>imper</sub><sup>3</sup> eat the other one." (N47)
78. "Do you<sub>inter</sub><sup>16</sup><sup>27</sup> have a girlfriend at home?" (N48)
79. "Not really."<sub>decl</sub><sup>51</sup> Marjorie, I'm so sorry. (J31)
80. "And you're<sub>inter</sub><sup>17</sup><sup>28</sup> not dating anyone here?" (N49)
81. "No."<sub>decl</sub><sup>52</sup> (polarity) (J32)
82. "Except you<sub>decl</sub><sup>18</sup><sup>53</sup> ." (J33)
83. "Ever slept with an American woman?"<sub>inter</sub><sup>29</sup> Shyly I said, (N50)
84. "No."<sub>decl</sub><sup>54</sup> polarity (pp. 88 NORAH) (J34)
85. "Have you<sub>inter</sub><sup>19</sup><sup>30</sup> been black all your life?" (N51)
86. 'Did she notice this act of retreat?'<sub>inter</sub><sup>31</sup> (J35)is
87. "You<sub>inter</sub><sup>20</sup><sup>32</sup> want to get something to eat?" she asked. (N52)
88. "I<sub>decl</sub><sup>55</sup> have to meet Ed to go over some stuff." (J36)
89. "What kind of stuff?"<sub>inter</sub><sup>33</sup> (N53)
90. "Guy stuff."<sub>decl</sub><sup>56</sup> (J37)
91. "All right."<sub>decl</sub><sup>57</sup> (N54)
92. Call me later if you want to do dinner." <sub>imp</sub><sup>4</sup> (pp . 91) (N55)
93. "A failed attempt to force<sub>decl</sub><sup>58</sup> ludicrous notions of a multicultural campus at the expense of scholarship." (J38)
94. "We<sub>decl</sub><sup>59</sup> need to talk, Norah." (J39)

95. "Anything the matter?"<sup>inter 34</sup> (N56)
96. "We need to talk."<sup>decl 61</sup> (J40)
97. "You<sup>21</sup> already said that."<sup>decl 62</sup> I couldn't look at her when I said, (N57)
98. "There's something not right between us, Norah."<sup>decl 63</sup> (J41)
99. "What do you<sup>22</sup> mean?"<sup>inter 35</sup> (N56)
100. "We've<sup>decl 64</sup> never really discussed it, Norah, but we must. (J42)
101. This colour thing."<sup>decl 65</sup> (J43)
102. "What about it?"<sup>inter 36</sup> (N57)
103. I don't<sup>decl 66</sup> understand." (N58) polarity
104. "Come on."<sup>imp 5</sup> (J44)
105. You<sup>23</sup> know what I mean."<sup>decl 67</sup> (J45)
106. We have<sup>decl 68</sup> a problem." (J46)
107. "What problem?"<sup>inter 37</sup> (pp. 96) (N59)
108. "You<sup>24</sup> **can't** tell me you don't feel the same pressure." Decl<sup>69</sup> (J47)
109. "I do<sup>decl 70</sup> too," she said. (N60)
110. "But everybody faces<sup>decl 71</sup> some pressure of some sort once they walk out of their door.  
(N61)
111. Everyone is<sup>decl 72</sup> judged one way or the other. (N62)
112. We **can**<sup>decl 73</sup> work through this." (N63)
113. "Yes?"<sup>inter 38</sup> (J48) (J49)
114. How come you never invite me to meet your friends, even introduce me to them?"<sup>inter 39</sup>  
(J50)
115. "What a thing to say. decl (N64)

116. I always do." decl<sup>74</sup> (N65)
117. "This is Jojo". decl<sup>75</sup> (J51)
118. That I've heard you say. decl<sup>76</sup> (J52)
119. But this is my boyfriend? inter<sup>40</sup> (J53)
120. Never." decl<sup>77</sup> (J54)
121. "Give me time. mper<sup>6</sup> (N66)
122. Plus, everyone knows we're dating, anyway. decl<sup>78</sup> (N67)
123. We don't decl<sup>79</sup> need to say it to them in their faces." (N68)
124. "Is that right, this pretense? inter<sup>41</sup> (J55)
125. And how much time? inter<sup>24</sup> (J56)
126. It's because I'm black, isn't it? inter<sup>25</sup> (J57)
127. Would you<sup>25</sup> have any reservations if I wasn't? inter<sup>26</sup> (J58)
128. If I were white?" inter<sup>27</sup> (J59)
129. "You<sup>26</sup> know better than that." decl<sup>80</sup> (N69)
130. "Norah, you are human. decl<sup>81</sup> (vocative) (J60)
131. Weak. decl<sup>82</sup> (J61)
132. I am too. decl<sup>83</sup> (J62)
133. I **can't** blame you. decl<sup>84</sup> (J63)
134. But where does that leave us?" inter<sup>28</sup> (J64)
135. "Let's take imper<sup>5</sup> it one step at a time." (N70)
136. "It's not right. decl<sup>85</sup> (J65)
137. If we **can't** do decl<sup>86</sup> it the right way, it's not worth doing at all." (J66)
138. She took decl<sup>87</sup> my hands and squeezed them. (J67)

139. "Don't talk <sub>imper</sub><sup>6</sup> like that." (N71)
140. It was now or never, I decided. <sub>decl</sub><sup>89</sup> (J68)
141. "I think <sub>decl</sub><sup>90</sup> we should break up." (J69)
142. "Are you<sup>27</sup> serious?" <sub>inter</sub><sup>29</sup> (pp.97) (N72)
143. "I'm sure <sub>decl</sub><sup>91</sup> you want the same thing, too." (J70)
144. "I've <sub>decl</sub><sup>92</sup> thought about it, but never really thought we'd break up this way." (N72)
145. "Don't leave," <sub>imper</sub><sup>8</sup> (N73)
146. "I have to. <sub>decl</sub><sup>93</sup> (J69)
147. We are <sub>decl</sub><sup>94</sup> just friends from now on." (J70)
148. "Friends? <sub>inter</sub><sup>30</sup> (N74)
149. What do you<sup>28</sup> mean friends? <sub>inter</sub><sup>31</sup> (N75)
150. If you leave, Jojo, we're through. <sub>decl</sub><sup>95</sup> (N76)
151. I *can't* be <sub>decl</sub><sup>96</sup> just friends." (N77)
152. "You'll<sup>29</sup> <sub>decl</sub><sup>97</sup> change your mind," (N76)

### Jojo and Dwayne

221. "Brother, what're you doing with that white chick?" <sub>inter</sub><sup>1</sup> vocative (D1)
222. "I am dating her." <sub>decl</sub><sup>1</sup> An answer bold and defiant, with which I meant to project my irritation. Shaking his head, Dwayne asked (J1)
223. "Are you free for lunch?" <sub>inter</sub><sup>2</sup> (D2)
224. "I'm telling you, man, it ain't worth it. <sub>decl</sub><sup>2</sup> (D3)
225. Why don't you want one of your own?" <sub>inter</sub><sup>3</sup> (D4)

226. "Why does it bother you so much?" <sup>inter</sup>4 (J2)
227. "My brother," <sup>decl</sup>3 Dwayne said, vocative (D5)
228. "Listen to me. <sup>imper</sup>1 (D6)
229. Ill only say this once. <sup>decl</sup>4 (D7)
230. When these white chicks see you, <sup>decl</sup>5 especially when they're drunk, all they see is one big dick. (D8)
231. If you only want <sup>decl</sup>6 to be seen as a sex object, that's up to you. (D9)
232. I guess if you're <sup>decl</sup>7 looking for just fun, that's okay, but then you've got to move on." (D10)
233. "So what do you want me to do?" <sup>inter</sup>5 (J3)
234. "Find yourself a black woman." <sup>decl</sup>8 (D11)
235. "But I can't do that." <sup>decl</sup>9 (J4)
236. Hell, where had Joan left me? <sup>inter</sup>6 (J5)
237. "Listen, Jojo. <sup>imper</sup>2 (D12)
238. Listen good. <sup>imper</sup>3 (D13)
239. Do you <sup>inter</sup> know what you're doing when you walk across campus with that woman? (D14)
240. Do you? <sup>inter</sup>7 (D15)
241. You're insulting every black woman on campus. <sup>decl</sup>10 (D16)
242. You hear me? <sup>inter</sup>8 (D17)
243. You're saying they're not good for you. <sup>decl</sup>11 (D18)
244. You're telling your own mother, your own sisters, that they ain't worth what a white woman's worth." <sup>decl</sup>12 (pp.89) (D19)

245. "It has nothing to do with that," decl<sup>13</sup> (J6)
246. "It's got everything to do with that. decl<sup>14</sup> (D20)
247. Hell, brother, I gave you a black woman and you reject her for this?" inter<sup>9</sup>  
(D21)
248. "Come on Dwayne, you know decl<sup>15</sup> it just didn't work out with Joan." (J7)
249. She didn't decl<sup>16</sup> like me, I should have said. (J8)
250. "Yeah, whatever. decl<sup>17</sup> (D22)
251. Be careful, brother." decl<sup>18</sup> (D23)
252. "What's up, bro?" inter<sup>10</sup> (D24)
253. "Nothing," I said, decl<sup>19</sup> rubbing bloodshot eyes. (J9)
254. "Huh? inter<sup>11</sup> (D25)
255. Speak louder, bro, what's wrong?" inter<sup>12</sup> (D26)
256. "You won't decl<sup>20</sup> understand." (J10)
257. "Hey, try me." imper<sup>4</sup> (D27)
258. "I broke up with Norah." decl<sup>21</sup> (J11)
259. "The white girl?" inter<sup>13</sup> (D28)
260. "Yes." decl<sup>22</sup> (polarity) (J13)
261. "I know decl<sup>23</sup> the feeling, man. (D29)
262. It ain't decl<sup>24</sup> easy to break up with a woman you like, you know. (D30)
263. You need decl<sup>25</sup> plenty of time and space." (pp. 98) (D31)
264. "You know, decl<sup>26</sup> you need to get your mind focused on something, keep  
it occupied. (D32)

265. Like next week, me and a couple of my friends are <sup>decl 27</sup> getting together to protest that stupid article in The University Review.
266. You want to join us?" (D33)
267. "I *can't* do <sup>decl 28</sup> that, Dwayne." (J14)
268. "I understand, <sup>decl 29</sup> brother. (D34)
269. You need <sup>decl 30</sup> some time to yourself. (D35)
270. Hey, but if you change <sup>decl 31</sup> your mind, let me know. (D36)
271. And keep your head up, brother. <sup>imper 5</sup> (D37)
272. You're <sup>decl 32</sup> a warrior, a Zulu warrior." (J15)
273. "I'm going," <sup>decl 33</sup> he said. (D38)
274. "Really?" <sup>inter 14</sup> (J16)
275. "Yeah. <sup>decl 34</sup> polarity (D39)
276. Why, you're not going?" <sup>inter 15</sup> (D40)
277. "I don't think so." <sup>decl 35</sup> (J17)
278. "But why? <sup>inter 16</sup> (D41)
279. The University Review writes all this nasty stuff and you don't care?" <sup>inter 17</sup> (D42)
280. "This way of doing things is <sup>decl 36</sup> not my style. (J18)
281. I *don't* do too well in such protests." <sup>decl 37</sup> (J19)
282. "As you wish, Jojo. <sup>decl 38</sup> (D43)
283. But someone has <sup>decl 39</sup> to stand up to these guys." (D44)
284. You want to join us?" <sup>inter 22</sup> (D45)
285. "You've <sup>decl 67</sup> got to get with it, Jojo. (D46)

286. Stay focused." <sup>imper</sup>7 (D47)
287. "Hey, if you ever want to talk, call me, okay?" <sup>inter</sup>27 (D48)
288. "I hate <sup>decl</sup>69 The University Review," Dwayne said to me. (D49)
289. "I hate John. <sup>decl</sup>70 (J20)
290. He's a racist. <sup>decl</sup>71" (J21)
291. "Man, I heard <sup>decl</sup>72 the brother. (D50)
292. We've <sup>decl</sup>73 got to do something about South Africa (D51)
293. I knew <sup>decl</sup>74 it was bad, brother, but I never really thought about it. (D52)
294. You know <sup>decl</sup>75 how it is - you hear about things going on, but they sound so ... well so distant. (D53)
295. And then to know that The Law School is <sup>decl</sup>76 actually contributing to it, that we have investments in South Africa, brother, that just kills me." (D54)
296. "I know, <sup>decl</sup>77 Dwayne," I said. (J22)
297. "But the most painful thing is that there's not a thing we can <sup>decl</sup>78 do about it." (pp. 194) (J23)
298. "But you're <sup>decl</sup>78 wrong, my brother." (D55)
299. "Oh?" (J24) <sup>inter</sup>
300. "I've been <sup>decl</sup>79 thinking, Jojo. (D56)
301. I've <sup>decl</sup>80 been thinking. (D57)
302. There's <sup>decl</sup>81 something we can do about it. (D58)
303. It may not <sup>decl</sup>82 be much, but it will be something. (D59)
304. We've <sup>decl</sup>83 got to start somewhere, right?" (D60)
305. "Yes? <sup>inter</sup>28 (J25)



306. And what would that be?"<sub>inter</sub><sup>29</sup> (J26)
307. "Protest, my brother."<sub>imper</sub><sup>8</sup> (D61)
308. Protest.<sub>imper</sub><sup>9</sup> (D62)
309. Remember what Sithole said?"<sub>inter</sub><sup>30</sup> (D63)
310. What if we begin a protest movement here at The Law School?"<sub>inter</sub><sup>31</sup> (D64)
311. What if we can get The Law School to divest its financial holdings in South Africa?
312. Won't that be a start?
313. As you and I know, The Law School is a leader in US academia.
314. In fact, come to think of it, it's a leader in the world.
315. If we can get it to divest, who knows which other Institutions will follow?"
316. "Yes, Dwayne, but how can we get The Law School to do that?
317. You think a protest will do it?"
318. "You never know until you try.

### **Interrogatives in the dialogue between Jojo and Norah**

319. "Do you"<sub>inter</sub><sup>3</sup> have your ID?" (N3)
320. That's African, right?"<sub>inter</sub><sup>4</sup> (N6)
321. "What's your name?"<sub>inter</sub><sup>5</sup> (J7)
322. "Jojo, right?"<sub>inter</sub><sup>6</sup> (N10)

323. What're you<sup>7</sup> up to?"<sub>inter</sub><sup>7</sup> (N12)
324. "Yeah?"<sub>inter</sub><sup>8</sup> (N13)
325. And when you<sup>9</sup> get back to the dorm, what are you going to do.<sub>inter</sub><sup>9</sup>  
(N14)
326. Study?"<sub>inter</sub><sup>10</sup> (N15)
327. Nap?"<sub>inter</sub><sup>11</sup> (N16)
328. "Is that all you Africans do, study?"<sub>inter</sub><sup>12</sup> (N17)
329. "How many Africans do you<sup>10</sup> know?"<sub>inter</sub><sup>13</sup> (J12)
330. "Yes, do you<sup>11</sup> want to get out of here then?"<sub>inter</sub><sup>15</sup> (J14)
331. Like, I mean, what do you do for fun In Africa?" (N26)
332. "Movies?"<sub>inter</sub><sup>17</sup> (N27)
333. In Africa?"<sub>inter</sub><sup>18</sup> (N28)
334. Why, is that hard to believe?"<sub>inter</sub><sup>19</sup> (J18)
335. "How come I didn't know about this?"<sub>inter</sub><sup>20</sup> (N32)
336. Do you<sup>13</sup><sub>inter</sub><sup>21</sup> want to have dinner on Friday?" (polarity) (N33)
337. "Friday?"<sub>inter</sub><sup>22</sup> (J20)
338. "What do you<sup>14</sup> want to do?"<sub>inter</sub><sup>23</sup> (N34)
339. "It's still early, don't you think?"<sub>inter</sub><sup>24</sup> (N35)
340. "Pretty good, huh?"<sub>inter</sub><sup>26</sup> (N46)
341. What do you<sup>15</sup> think?"<sub>inter</sub><sup>25</sup> (N42)
342. "Do you<sup>16</sup><sub>inter</sub><sup>27</sup> have a girlfriend at home?" (N48)
343. "And you're<sup>17</sup> not dating anyone here?"<sub>inter</sub><sup>28</sup> (N49)
344. "Ever slept with an American woman?"<sub>inter</sub><sup>29</sup> Shyly I said, (N50)

345. "Have you<sup>19</sup> been black all your life?" <sup>inter</sup><sup>30</sup> (N51)
346. "Did she notice this act of retreat?" <sup>inter</sup><sup>31</sup> (J35)
347. ""What kind of stuff?" <sup>inter</sup><sup>33</sup> (N53)
348. You<sup>20</sup> want to get something to eat?" <sup>inter</sup><sup>32</sup> she asked. (N52)
349. "Anything the matter?" <sup>inter</sup><sup>34</sup> (N56)
350. "What about it?" <sup>inter</sup><sup>36</sup> (N57)
351. "What do you<sup>22</sup> mean?" <sup>inter</sup><sup>35</sup> (N56)
352. "What problem?" <sup>inter</sup><sup>37</sup> (pp. 96) (N59)
353. But this is my boyfriend? <sup>inter</sup><sup>40</sup> (J53)
354. "Yes?" <sup>inter</sup><sup>38</sup> (J48) (J49)
355. "Is that right, this pretense?" <sup>inter</sup><sup>41</sup> (**J55**)
356. And how much time? <sup>inter</sup><sup>24</sup> (J56)
357. It's because I'm black, isn't it? <sup>inter</sup><sup>25</sup> (J57)
358. Would you<sup>25</sup> have any reservations if I wasn't? <sup>inter</sup><sup>26</sup> (J58)
359. If I were white?" <sup>inter</sup><sup>27</sup> (J59)
360. "Are you<sup>27</sup> serious?" <sup>inter</sup><sup>29</sup> (pp.97) (N72)
361. But where does that leave us?" <sup>inter</sup><sup>28</sup> (J64)
362. "Friends?" <sup>inter</sup><sup>30</sup> (N74)
363. What do you<sup>28</sup> mean friends? <sup>inter</sup><sup>31</sup> (N75)

#### IMPERATIVE MOOD BETWEEN JOJO AND NORAH

1. Let's go <sub>imper</sub><sup>3</sup> back to my room. (N38)
2. "Here, let's <sub>imper</sub><sup>3</sup> eat the other one." (N47)
3. Call me later if you want to do dinner." <sub>imp</sub><sup>4</sup> (pp . 91) (N55)
4. "Come on. <sub>imp</sub><sup>5</sup> (J44)
5. "Give me time. <sub>mper</sub><sup>6</sup> (N66)
6. "Let's take <sub>imper</sub><sup>5</sup> it one step at a time." (N70)
7. "Don't talk <sub>imper</sub><sup>6</sup> like that." (N71)
8. "Don't leave," <sub>imper</sub><sup>8</sup> (N73)
9. "We've <sub>decl</sub><sup>30</sup> got to go." (N30)