

# An Interpersonal Meaning Study of two Excerpts from Adichie's *Half of a Yellow Sun*: A Systemic Functional Approach

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## Abstract

Using the Hallidayan Systemic Functional Linguistics (SFL), this article seeks to carry out a theoretically founded analysis of two extracts from Chimamanda Ngozi Adichie's *Half of a Yellow Sun* to decode both her world view and ideology behind her writing for a better understanding of the whole novel with a view to making her message accessible to the laymen. The quantitative research method employed by the study has helped to recap the linguistic features of the analyzed excerpts in a statistical table paving the way to their interpretation via the qualitative method. The study has interestingly arrived at impressive results. Among others, it is to be highlighted that Adichie has written *Half of a Yellow Sun* to get important messages across. To descend to particulars, the analysis has unveiled that unkindness, wickedness, violence, heartlessness and mistrustfulness are some of the evils that the Nigeria-Biafra war has resulted into. As a result, by writing this award winning novel, Adichie aims at giving advice to her contemporaries and, more precisely, to the Nigerian current and future political leaders for the country brighter future. Adichie's selections of modality in the studied excerpts reveal the possibility of new developments of the bygone civil war. The high rate of circumstantial adjuncts has contributed to improve the texts experiential density, and complements other strategies used by Adichie to make her novel very well written in mode. Indeed, these are just some of the results the present research work has arrived at; more remain to be discovered in the section devoted to the interpretation of findings in this paper. The study has interestingly opened up to such further research horizons as experiential meaning, textual meaning, pragmatic transfer, code switching, code mixing to name but just a few of them.

**Keywords:** Interpersonal Meaning, Mood patterns, SFL/SFG, Lexico-grammar, Modality

## 1. Introduction

The socio-economic, political, and religious instabilities in Nigeria these days leave barely any scholar indifferent. Tolu and Abe (2011) stated that “Nigeria in the last fifty years has been battling with the problems of development in spite of huge human, material and natural resources in her possession” (p.237). Further, they declared that Nigeria has not been able to engender meaningful development in spite of her huge resources endowment highlighting corruption, unemployment, the problem of urban population, rural stagnation and the growing inequalities as contemporary challenges faced by the country (Tolu & Abe, Ibid: 237). Several other erudite scholars, and writers have also been of concern to various problems undermining Nigeria today. A lot has indeed been done especially by Nigerian writers to help bring Nigeria out of the rut. But most of their writings remain either unknown or misunderstood because they are not red or red but not between lines. This state of affairs has driven me to decide to carry out a research work on *Half of a Yellow Sun*, a novel published in 2006 by one of the most promising contemporary Nigerian writers namely Chimamanda Ngozi Adichie. As a matter of fact, what I intend to do here as a Systemic Functional Linguistics (SFL) scholar, is to apply the theory of the interpersonal meaning to two excerpts from the above pinpointed novel with the ultimate goal of bringing a contribution to the further understanding of the whole novel; for as Eggins (1994) states it, “a text can be seen to be expressing more than one meaning at a time” (p. 12).

More to the point, SFL, as she points it out is a very useful descriptive and interpretive framework for viewing language as a strategic, meaning-making resource (p.2) In fact what is SFL? And what is meant by interpersonal meaning?

SFL, as mentioned earlier, stands for Systemic Functional Linguistics. Indeed, Systemic-Functional Linguistics (SFL) also referred to as Systemic Functional Grammar (SFG) is a theory of language centered on the notion of language function (Halliday, 1994). It accounts for the syntactic structure of language while placing the function of language as central rather than the elements of language and their combinations as it is the case in structural approaches. A central notion in SFL or SFG is stratification viz. the analysis of language following four strata namely context, semantics, lexico-grammar and phonology-graphology. To descend to particulars, context concerns the Field i.e. what is going on, Tenor viz. the social roles and relationships between or among participants, and the Mode which deals with the aspects of the channel of communication (monologic/dialogic, spoken/written, +/- visual-contact etc.). Semantics embraces three components namely the ideational semantics/meaning (the propositional content); the interpersonal semantics/meaning (which focuses on speech function, exchange structure, expression of attitude etc.); and the textual semantics/ meaning (concerned with how the text is structured as a message such as theme, structure, given/new, rhetorical structure etc.). As for the lexico-grammar it all has to do with the combination of lexis (vocabulary) and grammar (syntax). What is key here is the syntactic organization of words into utterances. In the light of all that has been said so far, it is important to highlight that Systemic Functional Linguistics is functional and semantic rather than formal and syntactic in its orientation. As it

can be easily seen from the above the interpersonal meaning is a component of one of the strata of language analysis which in fact is semantics. What is it then?

The interpersonal meaning as defined by Eggins (1994:196) has to do with the study of the grammar of the clause as exchange through the key systems of mood and modality. Halliday (2000) captures the interpersonal meaning as one that concerns how language is dynamically used to show the relationship between the speaker and the hearer and how to use language to express one's attitude and to influence the hearer. In fact, the interpersonal meaning refers to the grammatical choices that enable speakers to enact their complex and diverse interpersonal relations. Halliday (Ibid) contends that a speaker not only talks about something but is always talking to and with others. In that vein, language both construes experience and acts out the interpersonal encounters that are crucial to our survival.

My choice to work on Adichie's *Half of a Yellow sun* is motivated by the fact that it is a novel which accounts for a critical period of the past history of Nigeria: the Nigeria-Biafra war era on the one hand, and the dearth of linguistic research works on it on the other. Indeed, from my perspective, without a good understanding of one's past, one can't work out their present and get prepared for a brighter future. Therefore, finding out about events characteristic of that past painful period and drawing the necessary lessons from it will certainly cure the country of a number of the evils undermining it currently. As a consequence, this research work is going to dig very deep into the author's above mentioned prose fiction so as to make her hidden messages come out to serve for the development of her home country and continent by and large. The ongoing scholarship is premised on such two basic questions as: how is the interpersonal meaning realized in the excerpts culled from the novel under study and to what extent does the application of such a linguistic theory contribute to its better understanding?

This research work is of great interest to scholars of SFL, to students majoring in the specified field, to African literature specialists and more importantly, to the current and future political leaders of Nigeria. In addition to the abstract, the present study goes round seven cruxes mainly the introduction, the literature review, the methodology, the data analysis, the interpretation of findings, and the conclusion.

## **2. Literature Review**

A whole lot of research works have already been carried out on Adichie's *Half of a Yellow Sun* to help better understand it and dig into the author's hidden messages. Of them all, only a few are going to be looked into here. As a matter of fact, Ugochukwu (2012) for example carried out a research work on "Plaited hair in a Calabash-Adichie on the Biafran Landscape". In this article, Ugochukwu (Ibid) has, among others, underlined that *Half of a Yellow sun* does not take time mourning over material losses, dilapidated buildings or traders' bankruptcy. But it rather presents the war as a sterilization exercise: Olana will not conceive, Kainene vanishes without having the time to get pregnant. Arize's unborn child is destroyed- Baby is the only one to survive as peace comes just in time. She further explained that the calabash also serves as a reminder of the people's history, as Olana sat there "thinking about how a single act could reverberate over time and space and leave stains that could never be washed

off”(p.245). From Ugochukwu’s (2012) perspective, adichie chose to identify with her family history, and she now, like the woman with the calabash, opens her novel to readers and invites them to see, to know and understand. She concluded saying that *Half of a Yellow sun* ends with the words “may we always remember” which for her is the author’s ultimate call to join in the world’s remembrance and the duty of peace.

Nnenna (2016) on his part has carried out a study on “Language Contact, its Pros and Cons in the Learning of English as a Second Language: A study of *Half of a Yellow Sun* by Chimamanda Adichie”. In this paper, Nnenna (Ibid) seeks to explore both the negative and positive aspects of language contact (linguistic interference) in the learning process of English as a second language, their causes with regards to code switching and mixing, especially in the written discourse. To attain this objective, personal observations on verbal discourse by the writer and the text has been selected for data analysis. His paper goes further to proffer solutions for linguistic interference in the use of English language in Nigeria and to promote the positive effects of language contact in learning English as a second language. The paper has basically looked into the inter-sentential code switching to investigate this relatively new area and ascertain how this literary device has facilitated the successful conveyance of the writer’s theme in *Half of a Yellow Sun*. From the analysis he carried out, he emphasized that language contact can have positive effects in language communication. Moreover, he added that lately, Nigerian writers have increasingly come to appreciate the beauty in the synergy of language and have explored various possibilities; stylistically incorporating this trend in their various creative works; Adichie being one of them. In conclusion, Nnenna (2016) emphasizes that just like many African writers, Adichie in her *Half of a Yellow Sun* has made use of such literary devices like code switching and proverbs (indigenous techniques) to bring her theme in the novel closer to her African readers and to make the world in general, appreciate and learn from the African worldview.

In other respects, Ikpotokin (2017) carried out a lexico-semantic analysis of *Half of a Yellow Sun*. His choice of Adichie’s *Half of a Yellow Sun* is motivated by a number of factors. Apart from being the new voice of Nigerian literature whose novels have attracted several awards, especially in the contemporary literary scene (suggesting that she is an embodiment of intellectualism who has gained a measure of success that eludes many writers), there is a close relationship between her writing and her world, her society and life (see Adebayo 1995:64); and her works bear relevance to the espousal of the domestic experiences of the characters among other significant issues that the novel mirrors in the depiction of the totality of people’s experiences in the post-colonial Nigeria. The study aims at identifying the organization and breakdown of detected lexical items, the differences and similarities in lexical semantic structure cross-linguistically and the relationship of lexical meaning to sentence meaning and syntax in *Half of a Yellow Sun*. The paper further attempts a linguistic stylistic analysis of Adichie’s above mentioned novel to identify some of the linguistic features the writer used and to understand the cultural and historical ideology behind the texts as well as appreciating her style. To achieve such a goal, some candid chapters were randomly analyzed using contextual sentences or phrases to portray Adichie’s narrative. At the end, the predominant devices found out to be used by the author are compound sentences

followed by compound-complex sentences, parenthetical expression, italics, transliteration and code-mixing. It is then recommended, as he said, that other young writers adopt Adichie's style since it improves the vigor of one's writing.

The above reviewed literature clearly proves that a lot has already been done on Adichie's *Half of a Yellow Sun* as said earlier but not from the interpersonal meaning perspective which actually leaves a gap that the ongoing study aims at filling. Indeed, the interpersonal meaning theory has, for a very long time now, proved to be a very interesting and useful research tool worldwide. Many modern linguists and functionalists have applied the interpersonal meaning theory to text studies. Some of them include Martinet (1960) who carried out a study on broadcast interviews with politicians from the interpersonal meaning perspective; Leech (1966) as well as Cook (1992) who studied the interpersonal meaning of advertising English; Coates (1983) who carried out a linguistic study on semantics of the modal auxiliaries from an interpersonal meaning perspective; Thibault (1986) who applied the interpersonal meaning theory to study genre and ideology in radio broadcasts and advice columns in Australian; Threadgold (1988) who studied genre and discourse in theatrical rehearsal and performance; Martin (1992) who studied micro-proposals and macro-propositions still within the framework of the interpersonal meaning theory; Lemke(1992) who worked on discourse resources; Bybee (1995) who scrutinized modality grammar and discourse; and Gregory (2003) who investigated on pragmatic theory and information construction all from the interpersonal meaning perspective.

In other respects, lots of Chinese scholars have, in recent years, made researches on the interpersonal meaning owing to the popularity that the linguistic theory is gaining in their country (Huang 2014: 90). Such researchers include: Hu (1990) who carried out a research work on the mood system of Chinese; Zhang (1998) who worked on the scope of the mode and expression; Li (2000) who investigated on the five linguistic devices; Huang (2001) who studied the commercial advertising text from the interpersonal meaning perspective and analyzed the interpersonal meaning of the six versions of English translations of Chinese poem.

The research work at hand is in full agreement with the application of the interpersonal meaning with the difference that mine is going to look into the linguistic features of two extracts from Adichie's *Half of a Yellow Sun* to appraise how far it (the linguistic theory) contributes not only to the better understanding of the selected extracts but also to the deeper understanding of the above pinpointed novel as a whole. But before getting down and brassstacks, a look at the methodology adopted for the study is important.

### **3. Methodology**

Like any other serious scientific paper, mine also appeal for a methodology. As a matter of fact, the study uses the sampling and practical statistics methodology. More specifically samples of texts viz. extracts are purposefully culled from the novel under study. Analysis of the excerpts is carried out on the basis of the interpersonal meaning theory whilst using its analysis keys. Following the quantitative method, statistics of the data collected from the analysis have been drawn up not only for the classification and counting of the excerpts

linguistic features but also to pave the way for the qualitative method which has provided avenues to the discovery of deepest levels of the studied excerpts meanings via the interpretation of the findings.

#### 4. Analyzing the Interpersonal Meaning in the Selected Excerpts

The statistical results of the analysis carried out in the two selected excerpts are presented in the table hereafter:

Mood types		Excerpt1	Excerpt2	Total	Percentage
Declarative	Full declarative	130	198	328	45.68%
	Elliptical declarative	03	08	11	1.53%
Interrogative	Full polar interrogative	01	06	07	0.97%
	Elliptical polar interrogative	01	06	07	0.97%
	Full wh-interrogative	02	06	08	1.11%
	Elliptical Wh-interrogative	00	00	00	00%
Modulated interrogative		00	00	00	00%
Imperative		00	01	01	0.13%
Modality Types					
Modalization		08	13	21	2.92%
Modulation		04	04	08	1.11%
Types of Adjuncts	Circumstantial	80	97	177	24.65%
	Mood	07	06	13	1.81%
	Polarity	00	03	03	0.41%
	Comment	00	00	00	00%
	Vocative	04	07	11	1.53%
	Conjunctive	43	77	120	16.71%
Continuity		01	02	03	0.41%

A look at the statistical table presented above shows that the different main components of the interpersonal meaning analysis namely the mood types, the modality types and the adjuncts types have been realized in both analyzed excerpts in significant numbers. As a matter of fact, the full declarative mood types dominantly override the other Mood types with a crushing number of three hundred and twenty eight (328) representing 45.68% of the overall mood structures recorded in the two excerpts. Though occurring with relatively few numbers the other Mood types have also been recorded. To descend to particulars, the elliptical declaratives count just 11 (1.53%), the full polar interrogatives, 07(0.97%) followed by the elliptical polar interrogatives that occur in equal number seven also. As for the full wh-interrogatives, they are only 08 (1.11%). Indeed, neither the elliptical wh- interrogative nor the modulated interrogative type has been recorded in both analyzed excerpts. Only 01 (0.13%) imperative mood type is realized in the analyzed texts.



In other respects, modality has also been realized in the excerpts. A glance at the statistical table provided above points out that modalization largely dominates the modality category with a total number of 21 modalized structures representing 2.92% of the overall mood patterns in both excerpts. As for the modulation, it comes second of the category at a rate of 1.11% and a number of eight (08) modulated structures.

A careful look at the statistical table also reveals that all the adjunct types except the comment adjunct type have been used in the overall studied excerpts. As a matter of fact, circumstantial adjuncts are those prevailing in the excerpts with a total number of one hundred and seventy-seven (177) representing 24.65% of all the mood patterns identified in the two excerpts altogether. The conjunctive adjuncts rank second with a percentage of 16.71% for a total number of one hundred and twenty (120). The mood adjuncts fill up the third position among the adjuncts class and are just 13 for a percentage of 01.81%. Vocative adjuncts follow suit them with a percentage of 01.53% and are eleven (11) on the whole in the excerpts. Besides, Continuity adjuncts stand for the fifth rank with a very low percentage of 0.41% and are globally just three (03) in number. Moreover, the polarity adjuncts tie for the fifth place and are then also (03) in number with an equal percentage of 0.41%. As for the comment adjuncts, they rank bottom with 0 % because they are not at all realized in the overall analyzed excerpts. The ensuing interpretation section of the findings as elaborated on here will help grasp the implied various meanings of all these recorded linguistic features.

## **5. Interpretation of the Findings**

The selected excerpts from Adichie's award winning second novel under study have displayed interesting interpretable linguistic features that largely contribute to its better understanding. As a matter of fact, out of three hundred and sixty-two (362) ranking clauses, three hundred and twenty-eight (328) are full declarative mood structures. Whether in the first excerpt or in the second one, the prevalence of the full declarative mood structures over the other mood types is very remarkable. A glance at the statistical table provided in the preceding section accounts for this. This linguistic display is surprising enough because Adichie's written mode in *Half of a Yellow sun* is one where feedback between the writer (herself) and the readers is quite impossible. But beyond every considerations, the predominance of the full declaratives in the studied excerpts indicates that both texts share a common focus on the giving of information. And the information being given here is that of the story of the horrors of Nigeria-Biafra civil war that oscillates back and forth between the pre-war early 1960s and the conflict stricken southern region in the late 1960s.

In other respects, there is only one imperative mood type embedded in the texts under study. The presence of the imperative clause in the excerpts functions as a single congruent indication that the analyzed texts and the whole novel whereof they are culled by extension is doing more than just giving information. Moreover, it is indicative of the fact that the information given has the potential to be packaged as a goods and service. This goes without saying that Adichie's readers should read her information in *Half of a Yellow Sun* as advice. Here, Adichie's role as adviser vis-à-vis her readers is to be construed as one of equal power and not as one of unequal power because as revealed in the analysis she has strategically

succeeded in minimizing the formality of the expert's role by using not only an elliptical imperative as it can be witnessed in clause 24 (excerpt 2) of the analysis carried out, but also by using elliptical polar interrogatives (07) which in fact have the effect of creating a rhetorical interactive context. In fact, the use of the interrogatives in the excerpts is meant to allow the text to seem interactive though in fact no dialog is possible between the writer and her readers. The absence of the wh-interrogative pattern in both analyzed excerpts is significant. Indeed, Adichie has used this linguistic feature to depict how much spoiled, cruel, unkind, and mistrustful human relation grew during and even after the war. Furthermore, it accounts for the bestiality, brutality, violence, wickedness and heartlessness that characterize the period of the civil war.

Adichie has made modality selections in the novel under study. As a matter of fact, the two studied excerpts have exuded twenty-one (21) modalized structures and eight (08) modulated structures. Via the modalized structures, Adichie is revealing the possibility or probability of new developments of this bygone civil war if nothing is done to prevent them from happening, given that there are still tensions among the different ethnic and religious groups of Nigeria; Boko Haram being a vivid example. For instance, until last April 2018 there were attacks by the Boko Haram terrorists in the northeast of Nigeria where dozens of civilians were wretchedly killed in some isolated vulnerable villages contrarily to the government claim that the Boko Haram has been defeated.

The modulated structures on the other hand underline the necessity for Nigerian elites and political leaders to develop preventive measures to avoid this awful and dreadful (for hundreds of thousands of civilians' lives were lost) civil war to break out again in the future; highlighting, by the way, the proverb that prevention is better than cure.

As for the adjuncts, it is striking enough to note that there are more circumstantial adjuncts than the other subcategories. Actually, there are one hundred and seventy-seven (177) circumstantial adjuncts embedded in these two excerpts. The circumstantial adjuncts in this excerpts are basically those of matter, cause, accompaniment, place and manner sub-types. They respectively highlight the subject matter being dealt with, the various possible causes of the Biafran civil war, the follow up measures to ensure sustainable peaceful living atmosphere in Nigeria, and the author's various suggestive ways to get all this achieved. Circumstances in the studied excerpts function to increase the experiential content of the texts as they add specificity to the information given. The high rate of circumstantial adjuncts in the texts contributes to improve their experiential density, and complements other strategies used by Adichie to make her novel very well written in mode. Moreover, the recorded adjuncts (327) are slightly fewer in number than the ranking clauses (362). This means that the various meanings made in these texts are largely made as non-core and non-arguable information. It further unveils a writing strategy whereby the writer's authority is created and protected; that is to say that much of what is written by Adichie in her novel under study is non-arguable by the reader; hence the necessity and call to pay attention to the writer's message delivered within it. In fact the non-arguability of the information in *Half of a Yellow Sun* should be understood by the fact that readers presumably can't dispute the veracity of the writer's account of her parents' and relatives' past experience. Indeed, the packaging of



meanings as presented in the analyzed excerpts into the various types of adjuncts suggests that Adichie (the writer) is making it more difficult for her readers to dispute her claims about the 1967-1970 Nigeria-Biafra war.

The Mood adjuncts used in the excerpts are those expressing usuality such as *never*, *often*, probability such as *perhaps*, intensification like *really*, and minimization like *just*. As a matter of fact, these adjuncts have been purposefully used by Adichie to highlight how recurring the evils of the war are in Nigeria, and how they seem not to be anyone's concerns though presenting an aura of ill omen in the future especially as many of the issues that caused the war still remain today

The terms of address, in other words, the vocative adjuncts as used in these excerpts depict both unequal power because non-reciprocally used among the participants of the texts, and low affective involvement among them. In addition, they also tincture infrequent contact. As it can be noticed, these linguistic features really match with the war context being presented by the author. Indeed, the political and dictatorial leadership struggles and the selfishness of the different ethnic and religious Nigerian groups are probably some of the causes that led to the civil war.

Conjunctive adjuncts have also largely been used in these excerpts. As a matter of fact, one hundred and twenty (120) conjunctive adjuncts of coordination and subordination have been identified in the texts. While some of these conjunctive adjuncts have been used to highlight logical chronology in the account of the Nigerian civil war as it swings between the early sixties and the late sixties, others have been used to reveal Adichie's high command of the English language and the art of storytelling by her useful disposition of the three types of language style – grand/formal, middle/informal, and low/colloquial, which she stretches and expands throughout the novel to house the multi-faceted messages

The ideology behind this novel, in the light of the results obtain from the analysis of the two excerpts taken out from it, is that of looking into the past to learn and prevent future social jeopardizes or disasters, by calling attention to some salient social indices foreshadowing bad omen. To get this achieved, Adichie has adopted an ordinary tenor that allows her to address every Nigerian civilian whatever their social rank; implying, by so doing, that the issue at stake in the novel excludes nobody.

## 6. Conclusion

As Eggins (1994:1) said, Halliday's Systemic Functional Linguistic Approach has really proved to be a very useful descriptive and interpretive framework for viewing language as a strategic, meaning making resource in this analysis. As a matter of fact, aimed at decoding adichie's language linguistically in two excerpts from her *Half of a Yellow Sun*, this study has used both the quantitative and qualitative methods of research in the application of the interpersonal meaning linguistic theory to the selected texts. The scholarship basically goes round the quest to know how the interpersonal meaning is realized in the selected excerpts and to what extent its application to them contributes to their further understanding and to that of the whole novel they are extracted from by and large. The linguistic application of the

theory under study in the light of the SFL theoretical framework has allowed to display the linguistic features of the selected excerpts and draw a statistical table. The interpretation of the findings as elaborated on in the foregoing section has made it possible to, impressively, arrive at such meanings as the ones highlighted in the preceding section of the paper entitled interpretation of the findings. The study interestingly opens up to further research topics like experiential meaning, textual meaning, pragmatic transfer, code switching, code mixing, transliteration, to name but just a few of them. Indeed, through this analysis, one understands that Adichie, in her *Half of a Yellow Sun*, has used the economic, ethnic, cultural and religious tensions among the various peoples of Nigeria to draw out the emotional and psychological consequences of the conflict to construct a multidimensional vision of this war for both the present and future time.

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## Appendices

### Mood analysis key:

S= Subject, F=Finite, Fn=negative, Fms=modalized, Fml=modulated

P=predicator, Pml=modulated Predicator, Pms=modalised Predicator, F/P=fused Finite and Predicator.

C=Complement, Ca=attributive Complement.

A=Adjunct, Ac=circumstantial, Am=mood, Ao=comment, Ap=polarity, Av=vocative, Aj=conjunctive, At=continuity.

Wh=wh element; Wh/S, Wh/C, WhAc=fused Wh element

Mn=minor clause

**MOOD element** of ranking (non-embedded) clauses is shown in **bold**.

**Excerpt N°1: From *Half Of A Yellow Sun*, by Chimamanda Ngozi Adichie Chapter 27,**

**(Pp 318-320)**

1.**A van (S) delivered** (F/P) bags of garri (C) to the house (Ac), 2.and(Aj) **Kainene (S) asked** (F/P) Harrison (C) 3.**not to touch** (Fn/P) them (C) 4.because(Aj) **they (S) were** (F) for the refugee camp (Ac).5. **She (S) was** (F) the new food supplier(C).

6.**I(S)'ll**(Fml) distribute(P) the food(C) to the refugees (Ac)myself (Av) 7.and(Aj) **I(S)'m**(F) going(P) 8.to ask(P) the Agricultural Research Centre(C) for some shit(Ac),' 9.**she(S) told**(F/P) Richard(C).

10. 'Shit?'(mn)

11. 'Manure (mn). 12. **We (S) can** (Fms) start (P) a farm (C) at the camp (Ac). 13. **we (S)'ll** (Fml) grow (P) our own protein soya beans(C), and (Aj) akidi (C).'

14. 'Oh' (At)

15. 'There(S)'s (F) a man(C) from Enugu (Ac)16. **who (Wh/S) has** (F/P) a fantastic talent (C) for making baskets and lamps (Ac).17. **I(S)'ll**(Fml) **have**(P) him(C)18. teach (P) others(C). 19.**We (S) can**(Fms) create (P) income (C) here (Ac). 20.**We (S) can**(Fms) make (P) a difference!(C)21.And(Aj) **I(S)'ll** (Fml) ask(P) the Red Cross(C) 22.to send(P) us(C) a doctor(C) every week(Ac).'

23.**There(S) was**(F) a maniac vibrancy(C) about her (Ac), about the way (Ac) 24.**she (S) left** (F/P) for the refugee camp(Ac) each day(Ac), about the exhaustion(Ac) 26.**that(Aj) shadowed**(F/P) her eyes(C) 27.when(Wh/Ac) **she(S) returned**(F/P) in the evenings(Ac). 28.**She (S) no longer**(Am) **spoke** (F/P) of Ikejide (Ac). 29.Instead(Aj), **she (S) spoke** (F/P) about twenty people (Ac) 30.living(P) in a space meant for one(Ac)31.and(Aj) about the little boys(Ac) 32.**who(S) played**(F/P) war(C) 33.and(Aj) **the women who(S) nursed**(F/P) babies(C) and (Aj) the selfless Holy Ghost priests(Ca) Father Marcel(Av) and(Aj) Father Jude(C). 34.But(Aj) **it(S) was**(F) Inatimi(C) 35.**she(S) spoke**(F/P) about the most(Ac). 36.**He (S) was** (F) in the Biafran Organization of Freedom Fighters (C), 37.had(F) lost (P) his entire family (C) in the massacres (C),38. And (Aj) often (Am) infiltrated (F/P) enemy camps(C). 39.**He (S) came by** (F/P) 40.to educate (P) the refugees (C).

41. 'He(S) **thinks** (F/P) 42.**it (S)'s** (F) important (Ca) for our people (AC) 43.to know (P) 44.that (Aj) **our cause(S) is**(F) just(Ca) 45. And (Aj)to understand(P)46.why (Wh/Ac)**this(S) is**(F) true(Ca). 47.**I(S)'ve**(F) told(P) him(C) 48.not to bother (Fn/P) teaching(P) them(C) about federalism and the Aburi accord and whatnot. (Ac)49. **They(S) will** (Fms) never (Am) grasp (P) it (C). 50. **Some of them (S) didn't** (Fn) even (Am) go (P) to primary school (Ac). 51. But (Aj) **he(S) just (Am) ignores** (F/P) me(C) 52.and (Aj) goes on (F) spending (P) time (C) with little groups of people (Ac). 53. '**Kainene (S) sounded** (F/P) admiring (Ca),54.as if (Aj)**his ignoring her (S)was**(F) further(Aj) proof of his heroism(C).55. **Richard(S) recented**

(F/P) Inatimi(C). In his mind, (Ac) 56.Inatimi (S) **became** (F/P) perfect, brave and bracing (Ca), //57.made (P) intrepid and sensitive (Ca) by loss (Ac). 58. When (Aj) **he** (S) finally (Ac) **met** (F/P) Inatimi (C) 59.**he** (S) **nearly** (Am) **laughed** (P) in the face (Ac) of this small, pimpled man (Ca) with a bulb of a nose (Ac). 60.But(Aj) **he**(S) **could**(Fms) see (P) right away (Ac), 61.that(Aj) **Inatimi's god** (S) **was** (F) Biafra (C). 62.**His** (S) **was** (F) a fervent faith Ca) in the cause(Ac).

63. 'When (Aj) **I** (S) **lost** (F/P) my whole family(C), every single one (C),64. **it**(S) **was** (F) 65.as if (Aj) I(C) **had**(F) been born (P)all over again(Ac),'66. **Inatimi**(S) **told**(F/P) Richard(C) in his quiet way(Ac).67. '**I** (S) **was** (F) a new person (C)68. Because(Aj) **I**(S) **no longer**(Am) **had**(F/P) family(C)69. to remind(P)me(C)70.of what(Ac) **I**(S) **had**(F) been.' (P)

71. **The priests, too**(S), **were** (F) nothing (C) 72.like (Aj) **Richard**(S) **had**(F) expected (P). 73. **He** (S) **was** (F) surprised (P) by their quiet cheer (Ac). 74. When (Aj) **they** (S) **told** (F/P) him (C),75. '**We** (S) **are** (F) amazed (Ca) at the good work (Ac) 76.**God** (S) **is** (F) doing (P) here (Ac), 77.'**Richard** (S) **wanted** (F/P) 78.to ask (P) 79.why (Wh/Ac) **God** (S) **had**(F) allowed (P) the War (C) 80.to happen (P) in the first place (Ac).81.Yet(Aj) **their faith** (S) **moved** (F/P) him (C). 82.If (Aj)**God** (S) **could** (Fms)make (P) them (C)83.care(P) so genuinely (Ac),84. **God**(S) **was**(F) a worthy concept(Ca).

85. **Richard** (S) **was** (F) talking (P) to Father Marcel (C) about God (Ac) on the morning (Ac) 86.**the doctor** (S) **arrived** (F/P). 87. **Her dusty Morris Minor** (S) **had** (F/P) RED CROSS painted (Ca) on it (Ac) in red (Ac). 88.Even(Ac) before(Aj) **she** (S) **said** (F/P) 89.'**I** (S)'M (F) Dr Inyang (C),'with an easy handshake (Ac), 90.**Richard**(S) **knew** (F/P)91. **she** (S) **was** (F) from one of the minority tribes (AC). 92.**He** (S) **prided** (F/P) himself (C) on his ability (Ac) 93. to recognize (P) an Igbo person (C). 94.**It** (S) **was** (F) nothing (C)95. to do (P) with how (Ac) 96.**they** (S) **looked** (F/P); 97. **it** (S) **was** (F), instead(Aj), a fellow feeling (C).

98.**Kainene** (S) **led** (F/P) Dr Inyang (C) straight to the sickroom, the classroom at the end of the block (Ac).99. **Richard** (S) **followed** (F/P); 100.he (S) **watched** (F/P) 101.While (Aj) **Kainene** (S) **talked** (F/P) about the refugees (Ac) 102. lying (P) on bamboo pallets (Ac). 103. **A pregnant young woman** (S) **sat up** (F/P) //104.and(Aj) held (P) her chest (C)//105.and(Aj) began (P) //106.to cough (P), unending chesty coughing (C) //107.**that** (S) **was** (F) painful (Ca)108. to hear (P).

109.**Dr Inyang** (S) **bent over** (F/P) her (C) with a stethoscope (Ac)110. And (Aj) said (P), in gentle Pidgin English (Ac), 111.'How(Wh/Ac) **are** (F) you (C)? 112. How (WH/Ac) **you** (S) **dey?**'(F/P)

113. First (Aj) **the pregnant young woman** (S) **recoiled** (F/P) 114. and then(Aj) **she** (S) **spat** (F/P) with a vicious intensity (Ac) 115.**that**(S) **wrinkled** (F/P)) her forehead(C). 116.**The watery smear of saliva** (S) **landed** (F/P) on Dr Inyang's chin (Ac).

117. 'Saboteur!'(Av) **The pregnant woman** (S) **said** (F/P). 118.'**It** (S) **is** (F) you(C) non-Igbo (Av) 119.**who**(Wh/S) **are**(F) showing (P) the enemy (C) the way!(C) 120.**Hapu m!**(mn)121. **It**(S) **is** (F) you [[people(S) that (Aj) showed (P) them(C) the way(C) to my hometown!(Ac)]](C)



122. **Dr Inyang's hand (S) rested (F/P)** on her chin (Ac), too stunned (Ca) 123. to wipe (P) the saliva (C) off (Ac). 124. **The silence (S) was (F)** thickened (Ca) by uncertainty (Ac). 125. **Kainene (S) walked over (F/P)** briskly (Ac) 126. and (Aj) slapped (P) the pregnant woman (C), too hard smacks (C) in quick succession (Ac) on her cheek (Ac).

127. 'We (S) are (F) all Biafrans! (C). *Anyincha bu Biafra!* (mn)' 128. **Kainene (S) said (F/P)**. 129. 'Do (F) you (S) understand (P) me (C)?' 1130. **We (S) are (F)** all Biafrans! (C)'

131. **The pregnant woman (S) fell back (F/P)** on her bed (Ac).

132. **Richard (S) was (F)** startled (P) by Kainene's violence (Ac). 133. **There (S) was (F)** something (C) brittle about her (Ac), 134. and (Aj) **he (S) feared (F/P)** 135. **she (S) would (Fms)** snap apart (P) at the slightest touch (Ac); 136. **she (S) had (F)** thrown (P) herself (C) so fiercely (Ac) into this, the erasing of memory (Ac), 137. that (Aj) **it (S) would (Fms)** destroy (P) her. (c)

**Excerpt N°2: From *Half Of A Yellow Sun*, by Chimamanda Ngozi Adichie, Chapter 32,  
(Pp 393- 396)**

1. **Ugwu (S) wanted (F/P)** 2. to die (P), at first (Ac). 3. **It (S) was not (Fn)** because (Aj) of the hot tingle (C) in his head (Ac) or the stickiness of blood (C) on his back (Ac) or the pain (C) in his buttocks (Ac) or the way (C) 4. **he (S) gasped (F/P)** for air (Ac), but (Aj) because of (Aj) his thirst (C). 5. **His throat (Cr) was (Pi1)** scorched (At). 6. **The infantrymen (S) carrying (F/P)** him (C) 7. **were (F)** talking (P) about (Ac) // 8. **How (Wh/S) rescuing (F/P)** him (C) **had (F)** given (P) them (C) a reason (C) // 9. to run away (P), // 10. how (Wh/Ac) **their bullets (S) had (F)** finished (P) // 11. And (Aj) **they (S) had (F)** sent (P) for reinforcements (Ac) // 12. And (Aj) **nothing (S) was (F)** forthcoming (Ca) // 13. and (Aj) **the vandals (S) were (F)** advancing (P). 14. But (Aj) **Ugwu's thirst (S) clogged (F/P)** his ears (C) // 15. and (Aj) muffled (P) their words (C). 16. **He (S) was (F)** on their shoulders (Ac), bandaged (Ca) with their shirts (Ac), // 17. the **pain (S) shooting (F/P)** all over his body (Ac) // 18. As (Aj) **they (S) walked (F/P)**. 19. **He (S) gulped (F/P)** for air (Ac), // 20. gasped (P) // 21. and (Aj) sucked (P) // 22. but (Aj) somehow (Ac) **he (S) could not (Fnml)** get (P) enough (Ac). 23. **His thirst (S) nauseated (F/P)** him (C).

24. 'Water, please, (C)

**he (S) croaked (F/P)**. 25. **They (S) would not (Fnml)** give (P) him (C) any (C); 26. if (Aj) **he (S) had (F/P)** the energy (C), 27. **he (S) would (Fms)** invoke (P) all the curses (C) // 28. **he (S) knew (F/P)** on them (Ac). 29. If (Aj) **he (S) had (F/P)** a gun (C) **he (S) would (Fms)** have shot (P) them all (C) // 30. and (Aj) then (Aj) shot (P) himself (C).

31. Now (Ac), in the hospital (Ac) where (Wh/Ac) **they (S) had (F)** left (P) him (C), 32. **he (S) no longer (Am) wanted (F/P)** // 33. to die (P), // 34. but (Aj) **he (S) feared (F/P)** 35. **he (S) would (Fms)**; 36. **there (S) were (F)** so many bodies lettered around him (C), on mats, on mattresses, on the bare floor (Ac). 37. **There (S) was (F)** so much blood (C) everywhere (Ac). 38. **He (S) heard (F/P)** the sharp screams of men (C) // 39. when (Wh/Ac) **the doctor (S) examined (F/P)** them (C) // 40. and (Aj) knew (P) // 41. that (Aj) **his (S) was not (Fn)** the worst case (C), // 42. even as (Aj) **he (S) felt (F/P)** his own blood (C) // 43. seeping out (P), first (Aj) warm (Ca) and (Aj) then (Aj) clammy cold (Ca) against his side (Ac). 44. **The blood (S)**



took(F/P) his will(C); 45.**he(S) was(F)** too exhausted(Ca)// 46.to do(P) anything(C) about it (Ac)//47.and(Aj) when(/Wh/Ac) **the nurses(S) hurried past(F/P)** him(C)// 48.and(Aj) left(P) his bandaging(C) unchanged(Ca), 49.**he(S) did not(Fn)** call out(P) to them(C). 50.**He (S)said(F/P)** nothing(C), either, 51.when (Wh/Ac)**they(S) came(F/P)**//52. And(Aj) pushed(P) him(C) to his side(Ac)// 53.and(Aj) gave(P) him(C) quick, unceremonious injections(Ca). 54.In his delirious moments (Ac), **he(S) saw (F/P)** //55.**Eberechi (S) wearing (F/P)** her tight skirt (Ca)// 56.and(Aj) making (P) gestures (C) to him (Ac)// 57.that(Aj) **he(S) could not(Fnms)** understand (P). 58.And(Aj) in his lucid moments (Ac), **death (S) occupied (F/P)** him (C). 59.**He(S) tried (F)**to visualize (P) a heaven(C); a God seated (C) on a throne (C), //60.but(Aj) **could not (Fnms)**. 61.Yet(Aj) the alternative vision, **that death (S) was (F)** nothing(C) but(Aj) an endless silence (Ca), //62.seemed (P) unlikely (Ca). 63.**There(S) was (F)** a part of him(C)// 64.**that(S) dreamed (F/P)**, //65.and(Aj) **he(S) was not(Fn)** sure(Ca)// 66.if(Aj) **that part(S) could(Fms) ever(Am)** retreat into(P) an interminable silence(Ca). 67. **Death (S) would (Fms)** be (P) a complete knowingness (Ca), 68.but (Aj) **what (Wh/S) frightened (F/P)** him(C) 69.**was (F)** this: 70.not knowing beforehand(C) what (Wh/C) **it (S) was (F)** 71.**he(S) would (Fms)** know (P). 72.In the evenings(Ac), in the dim half-light(Ac), **the people from Caritas(S) came(F/P)**,73. **a priest and two helpers(S) carrying(F/P)** kerosene lanterns(C),//74. giving out(P) milk and sugar(C) to the soldiers(C), //75.asking(P) their names(C) //76.and(Aj) where(Wh/Ac) **they(S) had(F)** come(P) from(Ac). 77.‘Nuskka,’ (C) **Ugwu (S) said (F/P)**, 78.when(Aj) **he (S) was(F)** asked (P). 79.**He(S) thought (F/P)**// 80.**the priest’s voice(S) was(F)** vaguely(Ac) familiar(Ca),//81. But(Aj) then(Aj) **everything(S) was(F)** vaguely(Ac) familiar(Ca) here(Ac): 82.**The blood of the man next to him(S)** smelt(F/P) like his(Ac), //83.the **nurse who(S) placed(F/P)** a bowl of thin (C) next to him(Ac) 84.smiled(P) like Eberechi(Ac). 85.‘Nsukka?’ (mn) 86.What (Wh/C) is (F) your name?(S)’87. **the priest(S) asked (F/P)**. 88.**Ugwu(S) struggled(F)** to focus(P) on the rounded face(Ca), the glasses(C), the browned collar(Ca). 89.**It(S) was(F)** Father Damian(C). 90.‘**I(S) am(F)** Ugwu(C).91. **I(S) used(Fms)** to come(P) with my madam Olanna(Ac) to St Vincent de Paul(Ac)’ 92.‘Ah!’(mn) 93.**Father Damian(S) squeezed(F/P)** his hand(C) 94.and(Aj) **Ugwu(S) winced(F/P)**.95.‘**You(S) fought(F/P)** for the cause?(Ac) 96.Where(Wh/Ac) **were(F)** you(C) wounded?(P) 97.What(Wh/Ac) **have(F) they(S)** done(P) for you?’(Ac) 98.**Ugwu(S) shook(F/P)** his head(C). 99.**One part of his buttocks(S) was(F)** wrapped(P) in fiery red pain(Ac); //100.**it(S) consumed(F/P)** him(C). 101.**Father Damian(S) spooned(F/P)** some powdered milk(C) into his mouth(Ac) //102.and(Aj) then(Aj) placed(F/P) a bag of sugar and milk(C) next to him(Ac). 103.‘**I(S) know(F/P)**// 104.**Odenigbo(S) is(F)** with Manpower(Ac). 105.**I(S) will(Fms)** send(P) word(C) to them(C)’, 106.**Father Damian(S) said(F/P)**. 107.Before(Aj) **he(S) left(F/P)**,// 108.**he(S) slipped(F/P)** a wooden rosary(C) onto Ugwu’s wrist(Ac). 109.**The rosary(S) was(F)** there(Ac), a cold pressure(Ca) against his skin(Ac),// 110.when(Wh/Ac) **Mr Richard(S) came(F/P)** some days later(Ac). 111.‘Ugwu, Ugwu.’(Av) **The fair hair and the strange-coloured eyes(S) swam (F/P)** above him (Ac), //112and (Aj) **Ugwu(S) was not(Fn)** sure(Ca)// 113who(Wh/C) **it(S) was(F)**.

114. **Can(Fms) you(S) hear(P) me(C)**, Ugwu?(Av) 115. **I(S)'ve(F) come(P)**//116. to take(P) you(C). 117. **It(S) was(F) the same voice(C)**118. **that(S) had(F) asked(P) Ugwu(C) questions(C) about his village festival(Ac) years ago(Ac)**. 119. **Ugwu(S) knew(F/P) then(Ac)** 120. **who(Wh/C) it(S) was(F)**. 121. **Mr Richard(S) tried(F) to help(P) him(C) get up(P)**// 122. **and(Aj) the pain(S) shot up(F/P) from his side and buttock to his head and eyes(Ac)**. 123. **Ugwu(S) cried out(F/P)**, //124. **then(Aj) clenched(P) his teeth(C)**// 125. **and(Aj) bit(P) his lip(C)**// 126. **and(Aj) sucked(P) his own blood(C)**. 127. 'Easy now, easy now,' (mn) 128. **Mr Richard (S) said (F/P)**. 129. **The bumpy ride(S) lying(F/P) in the backseat of the Peugeot 404(Ac)** 130. **and(Aj) the fierce sun that(S) sparkled(F/P) the windscreen(C)**// 131. **made(P) Ugwu(S) wonder(F/P)** //132. **if(Aj) he(S) had(F) died(P)** //133. **and(Aj) this(S) was(F) what(Wh/C) happened(P) at death an unending journey(Ac) in a car(Ac)**. 134. **Finally,(Aj) they(S) stopped(F/P) at a hospital(Ac)**// 135. **that(S) smelt (F/P)not of blood but of disinfectant(Ca)**. 136. **Only when(Aj) Ugwu (S) lay (F/P) in a real bed (Ac)** 137. **did(F) he(S) think (P)**// 138. **that(Aj) perhaps(Am) he(S) was not(Fn) going to die(P) after all(Ac)**. 139. **'This place(S) has(F) been bombed(P) quite a bit in the past week(Ac),**// 140. **and(Aj) we(S) will(Fms) have to leave(P)** 141. **right after(Ac) the doctor(S) sees(F/P) you(C)**. 142. **He(S)'s(F) really(Am) not a doctor(C)**143. **-he(S) was(F) in his fourth year in university(Ac)** 144. **when(Aj) the war(S) started(F/P)** 145. **-but(Aj) he(S)'s(F) done(P) very well(Ac),**' 146. **Mr Richard(S) said(F/P)**. 147. **'Olanna and Odenigbo and Baby (S) have(F) been (P) with us (Ac) in Orlu(Ac)**148. **Since(Aj) Umuahia(S) fell(F/P)**, //149. **and(Aj) of course Harrison(S) is(F) there(Ac) too(Aj)**. 150. **Kainene(S) needs(F/P) help(C) at the refugee camp(Ac)**, 151. **so(Aj) you (S)better hurry up(F/P)**// 152. **and(Aj) be(P) well.(Ca)'** 153. **Ugwu(S) sensed(F/P)** 154. **that(Aj) Mr Richard(S) was(F) talking(P) too much(Ac)**, for his benefit(Ac), 155. **perhaps(Am) to keep(P) him(C) awake(Ca)** 156. **until(Aj) the doctor(S) came(F/P)**. 157. **But(Aj) he(S) was(F) grateful(Ca) for Mr Richard's laughter, the normality of it(Ac)**, 158. **the way(Ac) it(S) came back(F/P) with a force of memory(Ac)**// 159. **and(Aj) made(P) him(C)**//160. **inhabit(P) the time(C)** 161. **when(Wh/Ac) Mr Richard(S) wrote(F/P) his answers(C) in al leather-covered book(Ac)**. 162. **'We all(S) had (F/P) a bit of a shock (C)**// 163. **when (Aj) we(S) heard (F/P)** //164. **you(S) were(F) alive(Ca)** 165. **and(Aj) at Emekuku Hospital(Ac) –a good kind of shock, of course(C)**. 166. **Thank(F/P) heavens(C) there(S) actually(Am) hadn't(Fn) been(P) a symbolic burial(C)**, 167. **although(Aj) there(S) was(F) some sort of memorial service(C)** 168. **before(Aj) Umuahia(S) fell(F/P)**.' 169. **Ugwu's eyelids (S) throbbed (F/P)**. 170. **'They (S) said (F/P)**//171. **I (S) was(F) dead (Ca), sah?'**(Av) 172. **'Oh(At), yes(Ap), they(S) did(F)**. 173. **It(S) seems(F/P)**//174. **your battalion(S) thought(F/P)** //175. **you(S) had(F) died(P) during the operation'**(Ac). 176. **Ugwu's eyes(S) were(F) closing(Ca)**//177. **And(Aj) would not(Fnms) stay(P) open(Ca)**//178. **when(Aj) he(S) forced(F/P) them(C)**. 179. **Finally(Aj) he(S) got(F/P) them(C) open(Ca)** //180. **and(Aj) Mr Richard(S) was(F) looking down(P) at him(C)**. 181. **'Who(Wh/C) is(F) Eberechi?(S)'** 182. **'Sah?'**(Av)

183. 'You(S) kept(F) saying(P) Eberechi.(Av)'  
184. 'She(S) is(F) somebody(C) //182.I(S) know(F/P), sah.'(Av)  
185. 'In Umuahia?'(mn)  
186. 'Yes, sah.'(mn)  
187. Mr Richard's eyes(S) softened(F/P). 188. 'And(Aj) you(S) don't(Fn) know(P) //189. where(Wh/Ac) she(S) is(F) now?'(Ac)  
190. 'No, sah.'(mn)  
191. 'Have(F) you (S) been(F) wearing (P) those clothes(C) 192. since(Aj) you(S) were(F) wounded?'(P)  
193. 'Yes, sah(mn). 194. The infantrymen(S) gave(F/P) me(C) the trousers and shirt(C).'  
195. 'You(S) need(F/P) a wash.(C)'  
196. Ugwu(S) smiled(F/P). 197. 'Yes, sah.'(mn)  
198. 'Were(F) you(S) afraid(Ca)?' 199. Mr Richard(S) asked(F/P), after a while(Ac).  
200. He(S) shifted(F/P); 201. the pain(S) was(F) everywhere(Ac)// 202. and(Aj) there(S) was(F) no comfortable position(Ca). 203. 'Afraid, sah?'(mn)  
204. 'Yes.'(Ap)  
205. 'Sometimes(Am), sah.'(Av) 206. He(S) paused(F/P). 207. 'I(S) found(F/P) a book(C) at our camp(Ac). 208. I(S) was(F) so sad and angry(Ca) for the writer(Ac).'  
209. 'What(Wh) book(C) was(F) it(S)?'  
210. 'The autobiography of a black American(S) called(F/P) Frederick Douglass.'(C)  
211. Mr Richard(S) wrote(F/P) something(C) down(P). 212. 'I(S) shall(Fms) use(P) this anecdote(C) in my book(Ac).'  
213. 'You(S) are(F) writing(P) a book?(C)'  
214. 'Yes.'(Ap)  
215. 'What(Wh/C) is(F) it(S) about(Ac), sah?'(Av)  
216. 'The war, [[and(Aj) what(Wh/S) happened(F/P) before(Ac), 217. and(Aj) how much(S) should not(Fml) have happened(P)]](C). 218. It(S) will(Fml) be called(P) 219. [[ 'The World(S) Was(F) Silent(Ca) When(Wh/Ac) We(S) Died(F/P) ']](C).  
220. Later(Ac), Ugwu(S) murmured(F/P) the title(C) to himself(Ac): *The World (S) Was(F) Silent(Ca) When(Wh/Ac) We(S) Died(F/P)*. 221. It(S) haunted(F/P) him(C), //222. filled(P) him (C) with shame(Ac). 223. It (S) made(F/P) him(C) //224. think(P) about that girl(Ac) in the bar(Ac), her pinched face and the hate in her eyes(C) //225. As(Aj) she(S) lay(F/P) on her back on the dirty floor(Ac).

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