FACULTY OF COMMERCE, HUMAN SCIENCES AND EDUCATION

DEPARTMENT OF HUMAN SCIENCES, EDUCATION AND LANGUAGES

A FUNCTIONAL STYLISTICS STUDY OF SELECTED NAMIBIAN SHORT STORIES

BY

AUNE NOOMVULA KAPEWASHA

STUDENT NUMBER: 213099993

THESIS PRESENTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ENGLISH AND APPLIED LINGUISTICS AT THE NAMIBIA UNIVERSITY OF SCIENCE AND TECHNOLOGY

SUPERVISOR:

PROF. HAILELEUL ZELEKE WOLDEMARIAM

24 April 2022

Declaration of original work

I, **Aune Noomvula Kapewasha**, hereby declare that the work contained in the thesis, entitled '**A Functional Stylistics Study of Selected Namibian Short Stories'**, is my own original work and that I have not previously in its entirety or in part submitted it at any university or other higher education institution for the award of a degree.

Signature: ___   _____   Date: _____24 April 2022

Authentication of the thesis

I certify that this candidate has successfully completed all the research work for this degree and that:

1. the thesis conforms to NUST postgraduate rules as stipulated in the Yearbook 2022 and submission of theses for higher degrees;
2. the thesis includes a certificate indicating the extent to which the research has been conducted by the candidate;
3. the thesis is properly presented and is prima facie worthy of submission;
4. instances of inadequate presentation were pointed out to the candidate for correction before the thesis was bound;
5. the candidate has completed an approved program of study and research as required;
6. an abstract of not more than 300 words has been included in the thesis;
7. both hard/bound and soft copies of the thesis have been submitted to NUST Library's open access digital archive.

Name of the supervisor : Prof. Haileleul Zeleke Woldemariam

Signature : *Haileleul Zeleke Woldemariam*

Date : 23 May 2022

Certification page

It is Certified that the thesis titled "**A Functional Stylistics Study of Selected Namibian Short Stories**" submitted by **Ms Aune Noomvula Kapewasha** towards partial fulfilment of the Master of English and Applied Linguistics degree, is based on the investigation carried out under my/our guidance. The thesis has therefore not been submitted for any academic award at any other university or academic institution.

Haileleul Zeleke Woldemariam (23 May 2022)

Prof. Haileleul Zeleke Woldemariam (Supervisor)

Dedication

I dedicate this thesis to my mother (Aune Nambahu Nehale) and my 'other actual mother', I call her my love (Margaret Lugondo Mbenzi). May their souls continue resting in peace. My dear son, George Ombiliyetu (whom I call Lil G) and my dear father, tate omuholike (Paulus Naftal Kapewasha), I dedicate this one to you, for you have always believed in me. To my love, Salatiel "Sallas" Shikongo, I Love You. Thank you for your understanding and total support throughout this academic journey. To my entire extended family, (uncles, aunties, and the many mothers I have, and who are also my sisters), I appreciate your great motivation. My close friends and cousins, me being your pride and inspiration accelerated my hunger for success with this thesis. I take my hat off for you and I love you all.

Acknowledgements

Retention and use of thesis

I, **Aune Noomvula Kapewasha,** being a candidate for the Master of English and Applied Linguistics Degree, accept the requirements of the Namibia University of Science and Technology relating to the retention and use of theses deposited in the library. In terms of these conditions, I agree that an original copy of my thesis be deposited in the library where it will be accessible for the purposes of study and research, in accordance with the normal conditions established by the librarian for the care, loan or reproduction of this theses.

Signature: _____ _____ Date: _24 April 2022

List of abbreviations

CLT   : Communicative Language Teaching

EFL   : English as a Foreign Language

ELT   : English Language Teaching

ESL   : English as a Second Language

FS   : Functional Stylistics

NUST : Namibia University of Science and Technology

PC   : Pragmatic Competence

PS   : Pragmatics Stylistics

SFL   : Systemic Functional Linguistics

WDCT : Written Discourse Completion Test

List of Tables

List of Figures

Abstract

The current study sought to investigate characteristics of functional stylistics in chosen Namibian-authored texts. The study was motivated by a lack of functional stylistic studies on native Namibian written materials, particularly short stories. The study looked at three major areas of functional stylistics: the ideational, interpersonal, and textual functions of language. Six Namibian-authored works were chosen based on their compliance with the text selection criteria. The short stories are titled [1]*Mother of the Beast and* [2]*The Matron* (Schlettwein, 2012), [3]*Double Exposure and* [4]*Domestic Relations* (Morris, 2012), [5]*A Little Profit and* [6]*The Magic Stone* (Morris, 2012). One of the criterion for selection was that the short story be written by a Namibian. Texts that lacked linguistic literary merits that addressed the study objectives were excluded using the text exclusion criteria. This criterion suggested that all of the selected texts would hypothetically reflect throughout the Systemic Function of language in which Namibian society is portrayed. According to the findings of the study, the language used in Namibian short stories is a vehicle for cultural transmission. In a community, this is the process by which a culture is passed down from one generation to the next (Tamariz & Kirby, 2016). It was also discovered that language may be used to not only transfer culture but also to impart spiritual ideas and to connect a society together. Furthermore, the study discovered that ideational aspects are primarily used in short stories to provide extra information and to develop connections. The authors of the short stories in this study employed interpersonal components to represent their own points of view. Finally, the study discovered that textual pieces are used to construct logic and coherence within writings. The study indicates that questioning is a linguistic technique that can be used to elicit clarification or additional information from either the speaker or the hearer. The study suggests that other forms of writings, such as magazines and poetry, be stylistically analysed in order to improve Namibia's literary environment. Such texts depict the use of language in everyday situations.

Key words: Functional Stylistics, Namibian Short Stories, textual function, text selection criteria, interpersonal function, ideational function and cultural transmission.

Table of Contents

CHAPTER ONE

INTRODUCTION

1.1 Introduction

The present study is a functional stylistics analysis of selected Namibian authored short stories. Functional Stylistics examines the proliferation of the metafunctions of languages and as such focuses on three key aspects - the ideational, interpersonal and textual functions of language (Halliday & Matthiessen, 2014). In simple terms, it examines how language is used by an individual or a group of language users to express events such as personal experiences, to enter a speech event or to organise the language itself when it is spoken (Fowler & Kress, 2018). It is against this background that the present study sought to examine how Namibian literary texts can be better understood through a functionalist stylistic analysis. The six short stories examined here are *Mother of the Beast* and *The Matron* (Schlettwein, 2012)*, Double Exposure* and *Domestic Relations* (Morris, 2012)*, A Little Profit* and *The Magic Stone* (Kahengua, 2013). As the Namibian literary scene is still the nascence of development, many female and male Namibian writers have emerged to express themselves through their literary works. The majority of the texts within the oeuvre are biographical, autobiographical writings and short stories that reflect of the events of the liberation struggle against colonialism. Most of these texts were written soon after the attainment of Namibia's independence in 1990. The present study examines short stories that were written between 2012 and 2013, which is about two decades after independence. The goal of this study is not to compare how language was used soon after independence and two decades later, but instead offers a good reflection of language use and its functional aspects when language is used to integrate social groups of the Namibian people and through an examination of linguistic aspects used in the construction of the texts (Halliday & Matthiessen, 2014).

1.2 Background of the study

Halliday (1975) explains that each instance of language necessarily makes use of all the three metafunctions of language. This is because all the three metafunctions– ideational, interpersonal and textual – are intertwined together. Considering that the six short stories that were analysed in this study were authored by three different Namibian writers with different Namibian ethnolinguistic backgrounds, they offer a variety of functional language styles that can be examined and understood in different ways (Halliday & Matthiessen, 2014).

It then becomes the role of a functional stylist to study and analyse the texts in order to unlock messages from texts used by individual language users when sharing their personal experiences. This means that the texts are rich and multi "faceted phenomena" that can be explored from many different points of view (Halliday, 2004, p. 3). A functional stylistics analysis can also be applied to retrieve authorship attribution information, plagiarism detection, text organisation and the detection of abusive language (Mukherjee, Kumar, Singh & Sharma, 2018). This study applied Halliday's Systemic Functional Linguistics (SFL) theory as a framework for analysis to examine the functions perfumed by the three functional aspects (ideational, interpersonal and the textual) of language as evinced in the six Namibian authored short stories.

1.3 Statement of the Problem

The relationship between the forms of language as a system and the context or situation of its production, as well as the ideological aspects of social, cultural and political factors that impact upon its construction and reception can be a challenge (Stockwell, 2020). As such, when the language in a short story is produced, it is likely that the language is framed as a system that differs from the socio-cultural situation. The short story texts are characterised morphological, phonological and syntactic structures that are difficult to comprehend, especially in understanding the relationship language and culture (Toolan, 2016). This is usually a problem that can be identified when the author/reader does not fully understand the functional aspects of how language is used in the context of a short story. In such situations, it becomes vital to apply the techniques of Functional Stylistics as tools to understand how language is used in short stories. The application of techniques such as cohesion, apposition, repetition and the flow of discourse can lead to the better understanding of a text (Halliday & Hasan (1976) as cited in Canning (2014). Interrogating ideational, interpersonal and textual linguistic functions may lead to a better understanding of the narrative difficulties encountered by readers of short stories (Halliday & Matthiessen, 2014). In the same light, the current study examines the usage of these aforementioned aspects of functional stylistics in selected Namibian authored texts.

1.4 Objectives of the study

The main objective of the study is to examine the use to which aspects of functional stylistics are put to in selected Namibian authored texts. The three specific objectives are to:

- examine how the ideational resources are used in the language of the selected short stories
- analyse the short stories at the ideational level of language use
- investigate the textual language use in the selected short stories

1.5 Significance of the Study

A functional stylistic study of this nature helps readers to better understand the communicative intent of texts. It is thus hoped that the current study will also enhance our understanding of the selected short stories. Studies are conducted to contribute to the world scholarship scene and when Namibian texts are studied stylistically, they also present the different views between the pre and post-independence studies of stylistics in Namibia. In addition, this study gives an opportunity to reflect on previous studies conducted before the Namibian independence and now after independence spanning thirty-one years after the Namibian independence (1990-2021). Future studies in Namibia and around the world can also benefit from this study.

1.6 Delimitation of the study

This study examined six Namibian authored short stories; *Mother of the Beast* and *The Matron* (Schlettwein, 2012)*, Double Exposure* and *Domestic Relations* (Morris, 2012)*, A Little Profit* and *The Magic Stone* (Kahengua, 2013). The stories were written by three Namibian authors two decades after the Namibian independence in 1990. These authors comprise of two females and one male author with different ethnolinguistic backgrounds. The study analysed the short stories through the application of the Systemic Functional Linguistics Theory (SFL).

1.7 Limitation of the study

This study could have been completed sooner, however, the COVID-19 virus which affected the whole world, and resulted in a 'shut down' of the world (including Namibia), also resulted in the Namibia University of Science and Technology (NUST) suspending normal modes learning during the years 2019 and 2020, hence the delay in the completion of this study.

1.8 Definition of technical terms

Cultural transmission: is the process whereby a language is passed on from one generation to the next in a community (Tamariz & Kirby, 2016).

Functionalist Stylistics: is a discipline of Applied Linguistics concerned with the relationship between the forms of language as a system and the context or situation of its production, as well as the ideological aspects of social, cultural and political factors that impact upon its construction and reception (Stockwell, 2020).

Ideational function: is language concerned with building and maintaining a theory of personal experience. It includes the experiential function and the logical function (Halliday & Matthiessen, 2013).

Interpersonal function: is when linguistic resources are used to express, and sometime negotiate, social and personal relations. (Halliday & Matthiessen, 2013).

Short story: is a form of a short fictional-narrative prose. Short stories tend to be more concise and to the point than longer works of fiction, such as novellas and novels (Wudayat, 2006).

Systemic Functional Linguistics: is a meaning-based theory of language that sees language as the realisation of meaning in context. A language is a resource for making meaning, and meaning resides in systemic patterns of choice (Halliday & Matthiessen, 2014).

Text selection criteria: are the literary merits of a text that give the reasons for a text to be worthy of close study (Reynolds, Wilson & Wilson, 2013).

Textual function: when linguistic resources are used to make any stretch of spoken or written discourse into a coherent and unified text and make a living passage different from a random list of sentences. (Halliday & Matthiessen, 2013).

1.9 Chapter summary

This chapter discussed the background, statement of the problem, significance and stated the objectives of the study. The introduction chapter is important because it introduces to the reader the key components of the study. The next chapter reviews literature related to the study and also discusses the theoretical framework within which the current study is framed.

CHAPTER TWO
REVIEW OF RELATED LITERATURE

2.1 Introduction

It is the goal of this chapter to evaluate relevant literature in the field of Functional Stylistics that relates to and complements the current study's focus and research aims. It helps the researcher to avoid replication of past studies in the field. A review of the literature shows the reader that the researcher is well-versed in this field of study. As a result, conducting a literature review can help researchers identify any remaining study gaps they may encounter. It is also undertaken to establish the relationship between the current study's setting and its contribution to the issue. Furthermore, in order to uncover theoretical, methodological, and study findings research gaps in previous Functional Stylistics studies conducted in and around Namibia, this chapter analyses previous investigations.

2.2 Notable studies conducted in the Namibian context

There is a handful of research on functional stylistics in Namibia (Simataa and Simataa, 2017; Namwandi, 2019; Ntinda, 2020). Pragmatism is the underlying philosophy of this field. Stylistics in Namibia may have been sparked by the abundance of autobiographical and biographical works that litter the country's literary scene in recent years. It's been suggested that Namibian-authored literary works are used to demonstrate the importance of language in the cultural transmission process (Harlech-Jones, 2014). Indigenous languages have an important role in the development of Namibia as can be seen, for example, in the work of Simataa and Simataa (2017). Insofar as language is necessary for social interaction, the study concludes that the two are inextricably linked. Multilingualism is a way to do this. In spite of the importance of exchanging languages, "multilingualism may create a challenging linguistic scenario for a country like Namibia, which has a fragmented population running across numerous ethnic groupings," the study concludes (Rampton, 2017, p. 11). Since culture may be fully grasped in a person's native tongue, this research suggests that language is the apex of culture. If Namibia is to achieve its goal of becoming a developed nation, the government must devote greater resources to promoting and using indigenous languages and mother tongue education, according to the study's findings.

For Namwandi, (2019), an examination of advertising language was conducted. What we wanted to find out was the most common stylistic devices employed in marketing by small businesses in Namibia's Oshana region. According to the findings, advertisers used stylistic language strategies to target their customers. advertisers used AIDA principles to promote sales by using stylistic devices, such as allusion, metaphor, graphic onomatopoeia, allusion, syllable rhyme and alliteration, and imagery, neologism, affixation and syntactic syntactic syntactic. Similar techniques can be used to keep readers engaged while also strengthening the text's textuality and rhetorical power, therefore enhancing its communicative and rhetorical potentials as well as ensuring its long-term viability.

According to Ntinda (2020), another Namibian study looked at how metafunctions of language in Amathila's Making a Difference and Ekandji's The Jungle Fighter help to express meaning. Autobiographies of two people were chosen for the study, and the three metafunctions of language were employed to characterise their varied functions. Language's ideational functions are examined in terms of modification, apposition, and coordination by analysing chosen autobiographies. It examined the use of language's interpersonal functions in relation to mood, modality, and individuality. Furthermore, the textual role of language has been explored in the two autobiographies. Two texts were analysed for their employment of specific metafunctions and how these aspects were interpreted by the readers based on their own judgement and interpretation. The researcher wanted to get to the bottom of what the writers were trying to say, hence this was a qualitative study. The two texts were analysed using a content analysis technique. Ekandjo and Ekandjo both use the three metafunctions of language to communicate their communicative intentions in stories, according to the study. That is made clear in the text. These texts primarily use ideational aspects to convey additional information and to establish links between different ideas. As a result, the authors' autobiographies are filled with personal and linguistic components that help them express their own views on the world. According to the study, understanding written stories requires an in-depth consideration of the three metafunctions utilised by authors to convey meaning. This research suggests that a thorough investigation of how the three metafunctions of language are used in Namibian writings. Following this recommendation, the current study was prompted to investigate short stories using the SFL theory.

2.2.1 Language as a tool that unites people

Can anyone picture what the world would be like if it didn't have the ability to communicate through language? "Sankoff, 2016" (Sankoff). A commonality among all human beings is their use of language as a means of exchanging ideas. Humans engage in a social situation where they use language, and this was explored by Korneeva, Kosakeva, and Parpura It was hoped that this research will help us better grasp how language functions as both a tool for communication and a means of engagement. Moreover, it tried to explain how the language works. As a social phenomenon, language is defined in this study as a system of distinct signs used to convey and represent the fullness of a person's thoughts about the world around them (Korneeva, Kosacheva & Parpura, 2019).

Basic language functions are interconnected and implemented to varying degrees when the language is used. A variety of purposes for language use have been identified, and several classifications are based on these functions. It is noted that social stipulation of the language manifests itself in the widening and diversification of its purposes, as well as in its variety of forms and styles. There is a strong connection between the language's cognitive function and its ability to represent or fix human awareness in its signs. New knowledge can be gained through the cognitive function's connection to human mental activity, as the structure and dynamics of thought manifest in language. A person's thoughts take on a physical shape that may be perceived by their senses when they are spoken through words. Think of language as a product of mind, according to the study. Thinking takes place in language, and language is not just a material manifestation of thought; it is thought itself.

Based on the theory proposed by Finocchiaro and Brumfit (1983), Simanjuntak & Manik (2013) discussed the five types of language functions that include the persona, interpersonal directives and referential functions. The information used in the study was gleaned from publications in the financial press. Five types of linguistic functions were found in economic news items, according to the study. Referential language functions dominated the news items, according to the research. Meaning that a great deal of the material in this business journal was written with the intention of disseminating knowledge. Because newspaper articles are a valuable resource for teaching functional language content, the study recommends that English teachers use these pieces to teach their pupils in a wide range of subjects, including economics and history. As a result, pupils' English vocabulary grows as a result of this activity.

2.3 The ideational function

Language's ideational function is divided into two parts: experiential and logical (Halliday, 2014). Speakers use grammatical options known as the "experiential function" to convey meanings about the world around them and from within their own bodies. To the contrary, systems that establish logical–semantic connections among clausal units are known as the logical functions (Halliday, 2014). Consequently, the human race relies on language as a means of expressing oneself as well as sharing one's unique experiences. Halliday is the most important theoretical figure in the development of Functionalist Stylistics. William Golding's work The Inheritors was the subject of a ground-breaking Functional Stylistics analysis based on a Transitivity System for the ideational function. The linguistic elements of literary works are examined by Toolan (2016) from the perspectives of coherent devices, mentality and attitudes, processes and participants, speech and thinking, the narrative structure, and dynamic conversation. For him, linguistics analysis tools can successfully promote the understanding of the intrinsic mechanism of literature's language operating mode provided they are used correctly.

Thanks Ma'am" was studied by Bilal (2012) using three meta-functions of language established by Halliday in Systemic Functional Linguistics, namely the ideational function of language, interpersonal communication, and linguistics. According to the findings, there are three distinct metafunctions at play here. The ideational metafunction is about the natural world in the broadest sense, including our own consciousness. This is relevant to the present study's comprehension of the short stories' ideational resources. It is the speaker-listener relationship that is central to the interpersonal metafunction. The verbal environment, in particular the flow of information within a text, lies at the heart of textual metafunction.

Alaei and Ahangari (2016) conducted another study to establish what lexico-grammatical tactics the author uses in the first part of Heart of Darkness to convey his ideological meaning and how ideology or opinion is expressed in Joseph Conrad's novella. It is via the study of the lexico-grammatical options in the transitivity system that researchers hope to gain an understanding of the story's ideational significance. Grammar is a representation (transitivity patterns) of experiential meanings: meanings about the environment, about our experiences, and how we see and experience what is happening on. Transitivity patterns in text reveal how the field of situation is being built, allowing us to characterise what is being discussed and

how shifts occur. Here, the researcher provides a textual demonstration of reading a literary work. As a result, the researcher has identified metafunctional patterns of ideation in the lexico-grammar of Joseph Conrad's Heart of Darkness and has noted the author's use of foregrounding against these patterns to contrast the racist and imperialist ideologies being opposed to through the frame narration of the whole first part by Marlow as the chief character said to be Conrad's own voice in the process of sailing and cruising on the Thames by the river.

Researchers from Hutabarat, Herman, Silalahi and Sihombing (2020) wanted to learn more about how news articles in Jakarta's Covid-19-related section use the transitive system. "What components of the transitive system are used on the Jakarta Post regarding some nice Covid-19-related news?" was posed as a problem by the researcher. As a result of this study's qualitative methodology, researchers were able to interpret the text by grouping words that have a similar meaning together into distinct categories, thereby allowing them to better comprehend the content. According to the findings, the transitivity system has a key component. Participants, process, and circumstances are all transitive systems. Actor was the highest-ranking participant with a total of 177 participants, followed closely by goal, sayer, senser and verbiage as well as value and token carrier (26.55 percent). The second process discovered 103 processes, the highest of which is the material one (44.67 percent). In the third case, the extent, locution, contingency, method, matter, and role were all calculated to be 80 times greater than in the first two cases mentioned. In terms of scope or time, this is the most important factor (30 percent).

Language, social consciousness, and the potential of spoken word to revive oral art traditions in Namibia were examined by Kamanda, (2019). According to Systemic Functional Linguistics (SFL) theory, language has three meta-functionalities. Studying spoken word poems, the social function of poetry, and its potential to revitalise Namibian oral traditions were the goals of this project. According to the findings, language serves a wide variety of purposes in spoken word and is an effective means of raising social consciousness. The findings reveal that poets employed language in a variety of ways to convey interpersonal, conceptual, and textual meanings. In Namibia, the spoken word is a potent instrument, according to a review of broad themes and consciousness messages. More research in this area is needed, says the researcher, in order to better understand how people, utilise language.

Making a Difference by Amathila and Ekandjo's The Jungle Fighter by Ekandjo were studied by Ntinda, (2020) for their metafunctions of language. The study uses the Systemic Functional Linguistic (SFL) theory to explain how the three metafunctions of language are used in the two autobiographies selected for the study. Autobiographies were studied to see how the authors used language's ideational functions in accordance with modification, apposition, and coordination to convey their own stories. It looked at how people employ language's interpersonal functions in relation to their mood, mode, and identity. In the two autobiographies, the textual function of language has been used to build coherence.

The study looked for specific aspects of various metafunctions in the two texts and examined how the readers' judgements and interpretations give these elements distinct meanings. Qualitative research was used in this study because the researcher wanted to know what the authors meant when they wrote it. A content analysis method was used to examine the two texts. To convey their feelings, both Amathila and Ekandjo use aspects from the three metafunctions of language, as outlined in the study. It turned out that these stories rely heavily on ideational aspects to fill in the blanks and weave plot threads together. There are two ways that authors utilise to express themselves in their autobiographies: interpersonally and through the written word. The study indicated that in order to understand written stories, meaning must be examined and grasped to the fullest extent of the author's three metafunctions. According to the findings, more research should be done on how the three metafunctions of language are used in Namibian texts.

Functional stylistic interpretations were undertaken for Making a Difference and The Jungle Fighter in the same study. A major focus of this study was how Libertina Amathila and Peter Ekandjo's intertextual functions of language are used in conjunction with their ideational functions in order to modify, appose, and coordinate, as well as how their intertextual coherence reveals their complexity as writers. As a rule, it's difficult to pack a lot of information into a single piece of writing without making it difficult for readers to follow along. Libertina Amathila and Peter Ekandjo are examples of talented and aesthetic authors who can accomplish this. These three metafunctions are consistently used by both Amathila and Ekandjo in their writing, and their stories are delivered in a unified manner, displaying their abilities as skilled and gifted authors. In addition, Amathila and Ekandjo's usage of many metafunctions of language and their multiple functions are explored in this work.

Findings from the study imply that in order to fully comprehend written stories, meaning must be examined and grasped to the full extent of the author's three metafunctions used. SFL suggests that all speakers or writers are influenced by the economic or social system in which they live and the roles they play in these systems, and this is what Fowler (1986) claims, that SFL suggests that all speakers or writers are influenced by the economic or social systems in which they live and the roles they play in these systems. As they progress through their work, they notice numerous functions of the various aspects of the three metafunctions of language they discuss. Consequently, the research concludes that these elements have no single meaning. Authors' stories are better comprehended by readers if they are conveyed through the use of metafunctions such as ideational, interpersonal and textual metafunctions.

In addition, the study found that the authors used modification to provide additional information and to clarify their thoughts and viewpoints. Authors can use pre and post modifiers to provide more information about noun and noun phrases, sentences, and clauses in their stories when implementing modification components. Using pre modifiers rather than post modifiers is a prevalent practise in the study. Researchers also discovered that restrictive and non-restrictive appositions are employed to give readers more details. In both Ekandjo and Amathila, apposition is used in both restrictive and non-restrictive ways. Conjoining conjunctions serve a significant role in connecting sentences or phrases in the two texts studied, according to this research. According to the findings of the research, the writers' use of coordinating conjunctions in the stories makes it possible to grasp the full scope and significance of the two tales. Using coordinating conjunctions, they are able to convey to their readers a variety of alternative and contrasting concepts in their stories, therefore ensuring that their stories are logical. According to the findings of the study, authors use a variety of mood functions to give their readers with a wide range of information.

Amathila and Ekandjo were able to convey their thoughts, feelings, opinions, and ideas in a clear and concise manner by utilising the declarative, interrogative, imperative, and exclamatory mood functions. A similar finding came to light in a study conducted by Jayanti (2015), who found the students' texts to be one-way communications that served as a means of conveying personal experiences to their readers in a previous time period through mood and modality. Modality is utilised to suggest the possibility of action once again, according to

this study's findings. When asked about the prospective acts taken against them by their adversaries and what they expected to happen to them in the future, Amathila and Ekandjo give straightforward answers. The modal verb 'will,' according to the findings, is employed to express a promise. Furthermore, this study shows that the two authors utilise the first-person pronoun 'I' and'my' extensively to talk about 147 themselves, their ideas, and what has happened to them in their works. In their works, they employ the second-person pronoun "you" to refer to their readers and incorporate them into the narrative. Study results show authors developed their novels' characters by using the third person pronoun. In their narrative, Amathila and Ekandjo use the third-person pronouns to include friends, family members, and fellow comrades.

In addition to reviewing the literature, this study also examines the results. The findings of Ntinda's study shed light on the implementation of the three metafunctions of language in a novel way. There is no doubt that language has many purposes, and that distinct aspects of the three metafunctions imply multiple meanings, as the results of this study's literature review demonstrate (McCroskey, 2006, p. 177). Using the three metafunctions of language, this study shows how a text with simply a single linear meaning can be inadequate and lacking in creativity. Readers may find such a piece tedious and uninspiring. Thus, the study indicates that Amathila's Making a Difference and Ekandjo's The Jungle Fighter are rich texts and the implementation of the varied parts of the three metafunctions make them thought-provoking. Libertina Amathila and Peter Ekandjo, Namibian writers, are in an excellent position to teach the reader about their country's liberation fight through this study's concentration on the three metafunctions of language. This study can also help readers and writers learn how to create their own autobiographies. Ekandjo and Amathila deliberately choose aspects of the three metafunctions to communicate their thoughts and feelings in their writing. This leads us to the conclusion that it is critical for readers and writers to recognise the influence of the writer's circumstances or the social context on language. As a result of examining the three metafunctions in the interpretation of the two autobiographies for meaning, this study offers fresh views for appreciating autobiographies and text production. While offering information on the three metafunctions of language as implied by their implementation, the research was of great value to English specialists, researchers, and

students. An important aspect of this study is how to use metafunctions in the six short stories being studied.

The usage of Functional Linguistics in selected Namibian newspaper articles regarding women and children from 2018-2019 was examined in yet another study by Joseph, (2021). The Namibian literate community relies heavily on newspaper reporting as their primary source of information. A total of 30 articles from connected newspapers were chosen for this research. The Namibian and New Era newspapers were used to collect data online and in hard copy. Systematic Functional Linguistics (SFL) was used as a theoretical framework in the study. Reporting verbs, interpersonal relationships, and textual functions are some of the topics that have been found and investigated. A linguistic investigation of abuse of women and children found men to be the most culpable, even though this study is not a psychological or behavioural investigation.

An African guy feels particularly strongly about beating up a woman in order to assert his or her patriarchal role of power in society, according to the research. Women and children were shown to be oppressed by the employment of social reporting verbs in media stories, according to the study as a result, the writers unintentionally glorify the male abusers while they are able to educate society. Abuse of alcohol and drugs was determined to be the leading cause of violence against women and children. When a male returns home after a night of drinking, they resort to bashing women. Men prefer to overlook the fact that he is broke the following morning as a result of overspending on his own wants and desires. The panga, a traditional knife kept in a wooden case, was determined to be the weapon of choice for killing women in Namibia, according to the research. Violence against women and children was also carried out with the aid of guns and knives. It is still taboo for a woman to leave her husband's abusive household in Africa. The lady is viewed by society as a vulnerable individual. Traditional, structural, and transformational grammatical theories can be used to similar investigations, according to the study. To find out what causes a man to become violent and abusive, it recommended studying the violent abusive guy.

Metafunctions can be used to analyse the six short tales in a similar way to Joseph Conrad's Heart of Darkness Making a Difference and The Jungle Fighter stories in the context of the current study.

2.3.1 Human experiential thoughts in short stories

 There was a similar study done on Joseph Conrad's "Heart of Darkness," which also found that language has a significant impact on how people think (Alaei & Ahangari, 2016). Joseph Conrad's Heart of Darkness was the focus of the study, which aimed to discover how the author's ideology was conveyed through the employment of lexico-grammatical methods in the novella's opening section (Alaei & Ahangari, 2016). Transitivity patterns were also analysed as part of this investigation. Consequently, the research revealed how the range of situations is being built. In order to do this, we had to describe what was being discussed and how changes were made in the field. Marlow, the character who narrates the novel, and Conrad's ideological representations are the centre of the study's quantitative statistical presentation. To support an anti-imperialist character, a large amount of positive actor description was used for the protagonist of the story, Marlow. This shows that characters in short stories can be analysed in the same way as characters in longer works.

A functional stylistics pioneer in China, Zhang (2017) discusses the relationship between language functions and stylistic features in the theoretical framework of a Systemic Functional Linguistics, which not only reveals the linguistic basis of functional stylistics but also brings a macro stylistics focus, including that of discourse at all levels, as well as stylistics including practical stylistics and literary stylistics int he macro stylistics perspective (Shen, 2012). Functional stylistics is a theoretical framework, analysis model, approach, and method that was developed via his work in this area. However, only fiction and poetry are included in his analysis of literary stylistics. The English translation of an ancient Chinese poem was examined by Huang and Zhao (2021), who used functional linguistics and discourse analysis methods. A functional linguistics approach can be used to analyse poetry and theatre, as demonstrated by this example. As a result, the researcher believes that the same analytical approaches might be applied to the analysis of short stories.

2.4 The interpersonal function
When we use language to act out our personal and social relationships, we are demonstrating the interpersonal function of language. Semantics and lexico-grammar are both involved in the interpersonal function (which is termed mood). Words are utilised to convey, exchange,

and organise experiences concurrently (Halliday, 1994). Our human nature demands that we interact with other people to meet our basic needs.

People use language all throughout the world to communicate with each other in various ways. To communicate with others, functions such as expressing thoughts and feelings, providing information, greetings, persuading and questioning are also used. As a result, the interpersonal function refers to the grammatical choice that allows speakers to express their views about relationships in a more sophisticated and diversified way (Vervoort & Trost, 2016). To put it another way, this means that a speaker is constantly engaged in conversation with and about other people. Social values, traditions, and practises can be integrated through the use of language in both a personal and interpersonal context.

Interpersonal dialogistic semantics in SFL has recently been elaborated upon by Hadidi and Mohammadbagheri-Parvin, (2015), who looked at how language functions in social circumstances. A subsystem of this system is Attitude, which explains and justifies how writers and speakers express their judgments of others, material items, and even their own emotions to the reader. Despite the fact that Appraisal has evolved in recent years, studies have tended to focus on teaching the framework, rather than tapping into the system's practical, and equally, enormous value in perceptive discourse analysis. Small as it may be, this research is a necessary first step. The selected corpus for this research was "The Great Gatsby" by F. Scott Fitzgerald, and the full work was analysed discursively, linguistically, and aesthetically through one of the subsystems of Appraisal, namely Attitude. Two study topics at the macro level were concerned with the examination of the full text (the whole novel) applying Attitude. Two further research questions at the micro level were concerned with the analysis of the discourse of each of the primary discourse producers (main characters of the novel) when applying Attitude. Attitudeal modes were employed to answer and discuss four study questions, according to the data published in International Journal of Linguistics (2020). Appreciation, Judgment, and Affect were found to be used in the expected order, and Attitude was found to be stylistically suggestive and worked in accordance with character and setting in the novel in issue. Finally, the significance of this study in laying the groundwork for future research was clearly outlined.

Azar and Yazdchi (2012), on the other hand, did a stylistic analysis of "Maria" in "Clay," a character from James Joyce's short story. In recent years, "Discourse Analysis" has become a

prominent method for analysing literary texts. The "Systemic Functional Grammar," established by Halliday, is one of the frameworks used in discourse analysis. This framework's transitivity model analyses texts by focusing on the processes and players they entail. A short story by James Joyce, "Clay," is examined in this study using the transitivity paradigm, which focuses on "Maria," the protagonist. Character-related sentences are gathered and analysed in accordance with the various processes. The findings of the study support literary critics' claims that the character "Maria" is a representation of the Virgin Mary because of her sweet demeanour.

In a separate study, Abdurrahman, (2016) analysed William Faulkner's "A Rose for Emily" for complexity. Stylistic analysis refers to the study of how words are used in a certain piece of writing. However, such an analysis does not only describe the formal qualities of texts, but it also strives to clarify their functional value for the interpretation of the text, as described above. William Faulkner's short story "A Rose for Emily" is the subject of this paper, which focuses on the work's aesthetic intricacy (1897-1962). Halliday (1985) and Lauer, et al. (2008) are used to analyse sentence structure in terms of complexity and story acts from a macro perspective, respectively. Faulkner's multilayered use of complexity is found to be very functional because of the idea that form conveys content. Stylistic complexity is also examined in this study to see if it can be used to express the story's primary themes and events, as well as identifying the story's distinctive structure.

According to Halliday's Systemic Functional Linguistics Framework, Mehrabi and Zaker (2016) conducted another stylistic study of various Golestan Stories. Some Golestan proses were examined stylistically in this study using the Systemic Functional framework developed by Halliday in order to answer the following questions: Do you know how each story's linguistic elements are used, and which experiential metafunction is used in each one? What is the justification for its use, and does the story's substance take precedence over the metafunctions? The content of the stories, according to the hypothesis, is closely linked to the linguistic forms used in the stories. In other words, the content has been placed at the forefront of the design. Data analysis showed that the writer's intended content is in agreement with the communicative experiential metafunction in terms of frequency of occurrence, but substantial deviations can only be discerned when the total number of verbs is larger, which means that the story is longer.

Nelson Mandela's inaugural speech in Pretoria, South Africa, on May 10, 1994, was examined by Nur, (2015). Systemic Functional Grammar (SFG) was used as a theoretical framework for the study of interpersonal metafunction (SFG). Michael Halliday developed this theory of grammatical description, which looks at language from the perspective of social semiotics. Differences in mood, mode, personal pronoun and other lexical variables were examined. Using lexicogrammar and contextual considerations, including as the country's economic and social conditions at the time, the research shows that the speech's structure achieved Mandela's political goals while also fulfilling its interpersonal meaning.

An analysis of Nelson Mandela's political speeches was carried out in 2021 by the researchers Ali, Mukhtar, Mansoor, and Butt, using Halliday's Systemic Functional Grammar. Systemic Functional Grammar, in particular its idealisation meta-functions, was also utilised to support the claim that Mandela's political rhetoric is effective because of this. Qualitative and quantitative data were gathered using a hybrid approach. Nelson Mandela's speeches were selected at random for this study's sample of four addresses.

The results were later discovered by a transitivity analysis. Using the transitivity system, these talks have been examined. Research shows that Nelson Mandela utilises a lot of idealisation metafunctions in his talks, according to the findings of the study Because of this evidence, it may be concluded that systemic functional grammar was used extensively in his speeches to make them even more powerful, revolutionary, and effective. It turns out that the ratio of idealisation meta-functional elements used varies not only between speeches, but even between situations, according to the research. It is posited here that the transitivity analysis in Systemic Functional Grammar (SFG) can be utilised successfully to identify the link between meaning and phrase in political speech.

When Yang (2017) examined Barack Obama's Inaugural Address from the perspective of Interpersonal Metafunction, he used both a qualitative and quantitative approach to his investigation. Interpersonal roles, mood, and modality systems are examined in detail in this research as part of a comprehensive investigation. To help readers comprehend and analyse Obama's speech, this study found that the plural forms of the first person, declarative clauses, and the medium and low modal auxiliaries appear most frequently in Obama's address, which seeks to provide some suggestions for readers to create better speeches.

2.5 The textual function

This section of the research focuses on comparing the functions of language in literature. Anaphoric words, conjunctions, and elliptical forms are all examples of linking techniques used in the textual function, which is a typical linguistic function (Halliday & Hasan, 2014). a clause's structure expresses all of these functions.

Situated Literacies and Systemic Functional Linguistics are two approaches to multimodality in Literacy and Writing Studies that Anderson, (2013) contrasted in a comparison analysis of functional texts. It's against this backdrop that this article examines the contributions of two prominent theoretical perspectives—Systemic Functional Linguistics (SFL) and Situated Lit—and the methodological conflicts they raise for studying multimodality. This is because there has been an explosion of research on multimodality in literacy and writing. Two empirical studies published in this journal, one for each perspective, illustrate the methodological difficulties that exist between these two viewpoints. I use an analysis of recent literature from both perspectives to highlight these tensions.

Accordingly, despite the shared theoretical assumptions of SFL and situated literacy, I demonstrate how they differ in their treatment of multimodal texts and practices—as well as in their methodologies—research design; data collection; analytic methods; and possible implications—as well as how they differ in their treatment of multimodal texts. It is our hope that by outlining the differences between Situated Literacies and Situational Fluency Language (SFL), we might spark a discussion that crosses theoretical and methodological boundaries.

Ma and Wang (2016) also used an Interpersonal Systemic Functional Linguistics perspective to examine the texts they were looking at. Discourse analysis has become increasingly popular in translation studies since the 1990s. Systems Functional Linguistics (SFL) is one tool for conversation analysis (henceforth SFL). Multilingual studies are investigated in SFL, where translation and interpreting studies are examined. Systemic Functional Translation Studies (SFTS), according to Matthiessen (2009), consider "language as behaviour." SFL has been moving in this direction for some time, but it is now gaining momentum. For example, in research such as Vasconcellos (2009), Espinola (2010), Wang Yan (2015) (and others), the term SFTS is employed. It can be used to examine the source text as well as the translated

text in its entirety. Both texts are compared top-to-bottom in terms of sociology, semiotics, generality, register, discourse, and lexicogrammatics using this strategy. Halliday's (1985) linguistic framework has been largely accepted.

To keep things simple, we'll focus on the interpersonal meta-function in this paper. In this section, we begin by reviewing the history of SFL and its inclusion into translation research. As a follow-up, a number of crucial concepts in the grammar of interaction are explained. Studies on the interpersonal meta-function of translation studies are examined in some of the available studies. When translating interpersonal choices, such as mood type, polarity, and modality (which translators may not know about throughout the translation process), new insights into the translation of interpersonal choices have emerged. Using the interpersonal metafunction while comparing and contrasting other meta-functions might be used as the purpose of this study.

Analysis of Meta-functions of Language in selected Nigerian newspaper headlines was conducted by Wada, Wappa, and Bitrus, (2019). The meta-functions of language were examined in this study to see what impact they had on how headlines in Nigerian national dailies are constructed and understood. The Vanguard, The Guardian, The Sun, This Day, and Leadership newspapers were selected. Two (2) headlines from each of the five National Dailies were selected for examination. The research is based on a corpus, and a descriptive analysis method was used. Researchers found that newspaper headlines in Nigeria's national dailies were influenced by a number of meta-language functions, such as ideational, interpersonal, and textual. Conjunctions and references are rarely used in headlines for most of these daily. If you read newspapers, this study will help you better grasp the techniques and modalities used by media professionals to produce headlines.

There has been a lot of recent research into how to best teach foreign languages by Simaibang (2011). Transcribed conversations were recorded and made available to the public as part of this study. The Halliday and Jacobson models of language functions were used to analyse the transcription of the conversation and the language used in advertisements. It is through an understanding of how language, context, and text are all intertwined in the functional model that we may construct a linguistic theory that can aid in the advancement of education and training. According to the findings, children's discussions and commercials' use of language are consistent with the concept of language functions. For example, recognising, encouraging,

offering, and requesting are all examples of functions. They indicate that the functional model has a significant impact on communicative teaching methods. Teachers of foreign languages who have students who have never been exposed to the target language can use this strategy.

Halliday's linguistic meatafunctions were investigated by Bakuuro, (2017). According to him, language changes as a result of the needs of the society it serves. When it comes to the essence of a language, it's intimately tied to the purposes it has to fulfil. The concept of "metafunction" is one of several foundational ideas in Halliday's theory of systematic functional grammar. Metafunctional debates revolve around the clause, which can be seen as a unit that combines three different kinds of meanings. We employ language in three metafunctions, according to Halliday. There is a theme and a rheme in the clause, according to the textual metafunction it serves. A clause like this has a mood and a residue, which is what the interpersonal metafunction of it portrays it as. Consequently, the clause's ideational metafunction shows it to be a transitive process, with participants and a specific context in mind (s). Halliday's Systemic Functional Grammar is based on the findings of this research, which aids students of the field (SFG). To put it another way, it's "SFG made simple."

Fitriati and Yonata conducted a second trial that was similar to the first (2017). The goal of this research was to evaluate the writing abilities of a group of Indonesian postgraduate English language students. The coherence of their argumentative texts has received considerable attention. Three Master's degree students of English language instruction at a small university in Central Java, Indonesia, were investigated using a discourse analytical case study. Academic writing relies on both coherence and cohesiveness to generate a work that makes sense. As a result, it is imperative that English language education students' writing abilities are examined at the graduate level. The pupils' writings were examined from both a micro- and macro-level perspective (Thornburry, 2005). Micro level coherence is connected to cohesion, according to this hypothesis. The results suggest that students struggle to produce coherent texts due to a lack of use of cohesive elements, such as conjunctions, to build interconnection in the sentences of their texts.

In accordance with Finocchiaro and Brumfit's theory, Simanjuntak and Manik (2019) examined five different kinds of language functions, including persona functions, interpersonal functions, directive functions, referential functions, and imaginative functions. This is a qualitative study based on data from the Jakarta Post. The data came from four

economics articles. The economic news item contained five different types of language functions. The economic news item contained five different types of language functions. Referential function is the most common type of language function in this study. It means that the vast majority of the news is used to disseminate information. English teachers should be able to use articles (economics, history, sports, medicine, etc.) when teaching their pupils so that the students' English vocabulary can be expanded.

As a sign system employed in the communication process specified in the language's functions, Korneeva, Kosacheva, and Parpura (2019) analysed the interaction process. We use language to communicate and convey our ideas about the world around us, and as such, it is a product of society as a whole. When speaking a language, all of the language's fundamental functions are interrelated and implemented to varying degrees. There are numerous categories of the language based on how it is used. The language's social requirement manifests itself in the widening of its functions, the variety of its forms, and the functional styles that it employs.

According to Yeibo and Akerele (2014), literary artists use the symbiotic link between the structure of language and its function to connect the language forms used in their texts to the thoughts and visions they want to convey. As a communicative tool, language has the intrinsic flexibility or malleability to be changed or conditioned by the social or discourse setting, which makes this a viable option. In this study, therefore, we examine how Chimamanda Adichie's Purple Hibiscus employs a variety of paralinguistic devices, including the length of the text, paragraph structure, punctuation marks, topography, and other elements of language, to enhance the meaning conveyed by her verbal signifiers. An examination of paralinguistic resources of language reveals that they can help writers capture contextual or stylistic meaning, boost textual attractiveness, and also benefit scholars/readers in their ability to perceive and interpret ideological material or propositions contained in their texts. So, it comes to the conclusion that any explanation of literary texts' meaning that does not make due and careful use of graphological patterning's various intricacies falls short.

To highlight the need of going beyond the linguistic surface, Haratyan, (2011) analysed Halliday's systematic functional language and transitivity where linguistic wording and the socioculturally created meaning meet in texts. For example, Fairclough (1989), Fairclough (1995), Fowler (1977), Hodge (1986) and Trew (1979). The author's language and functional

choices, according to Halliday (1973), are influenced by the author's perceptions of the social surroundings. Linguistic choices should be stressed in the discourse since they influence how meaning is communicated. SFL, transitivity, and metafunctions, as well as their implicit social, semantic, and functional loads, are the focus of this investigation. Message and content of text, as well as author's overall experience of the real world in time and place, demonstrate an individual's vision of reality. Interpersonal function reflects interlocutor's roles, status, position, and relationships in a network of speech acts; textual function embodies textual construction consistency.

Other studies have been done to describe how the government-endorsed Curriculum 2013 textbook When English Rings a Bell for SMP/MTs Kelas VIII depicts the portrayal of multi-ethnicity. The ethnic characters' choice of speech function and the prominence of their mood realisations serve as a representation of multi-ethnicity in this work. This study uses a content analysis research design, which is a type of qualitative research. A sampling method of 1050 data points is used to analyse the dialogs/monologs of six ethnic characters in the textbook. By the Ministry of Education and Culture, a list of these ethnic characters with their names and ethnic groupings has been established: Beni, Dayu, Edo, Papua, Lina, Siti, and Udin (Sundanese).

Collection and analysing techniques are used to collect and analyse data from the texts and assemble them into a record of expected data. It is then categorised into speech functions and mood realisations in a data analysis sheet for further study. Only Edo (Papuan) and Lina (Minahasan) have a clear advantage in the distribution of speech functions among ethnic characters, according to the study's findings, while Edo's occurrences in the Answers are clearly dominant (Papuan). There are certain clear realisations detected in the data source that reveal explicit specification of speech functions such as exclamation and request, highlighting ethnic characters who select these clearly realised speech functions in relation to mood realisations. Furthermore, the ethnic character Siti (Javanese) shows unfavourable outcomes in most of the distributions, in contrast to the results of earlier studies in which this particular ethnic group dominates the data.

Studying the topic of SFL and its theoretical and practical ramifications on language instruction, Linares and Xin (2020) conducted a research project. SFL has been well acknowledged due to its potentiality to inspire both reflection and action for the persons

involved, developing throughout the years in a very important appliable language theoretical approach. Recent empirical studies were thoroughly evaluated, which shed light on the three most explored topics, including text analysis and literacy intervention, classroom discourse, and language teaching and learning processes. Last but not least, based on the findings of the literature review, a short list of possible future investigations is provided.

Systemic Functional Linguistic (SFL) was described by Samsudin, (2019) as a paradigm for analysing speech in order to uncover how language is utilised to communicate meaning. Jokowi Dodo's Inauguration speech is examined in terms of ideational, interpersonal, and textual meaning in this research paper. Our goal in understanding how Inauguration speeches achieve ideational, interpersonal, and textual meaning was to do just that. a description of the quality.

This study employed a text-speech research design to examine the text speech of one Jokowi Dodo. By analysing the president's language choice, the study found that his words conveyed the intended message. Representational and material processes were used to portray the president's future aspirations, while other process types were used to show the president's future as a state of doing. However, the research paper's Interpersonal Meaning demonstrated that the research paper's speaking purpose was to convey information. Textual meaning was realised via the usage of the speech opening and expressing thanks to participants who attended in Inauguration address and also hopes to all participants. It is also possible that participants and researchers will benefit from having guidelines to refer to when making public speeches.

According to another study, Ye (2010) looked into Barack Obama's Victory Speech from the perspective of the Interpersonal Metafunction and studied the speech's tentative interpersonal metafunction analysis with the goal of providing readers with some recommendations on how to deliver better speeches. There are several important implications for speeches from this study: positive declarative clauses are recommended to convey information and convince the audience with positive facts, and verbal operators that have high commitment to the task can show the addresser's firm determination and build up the addresser's authority. The frequent applications of "we," and the "We/You/We" pattern, can create an intimate dialogic style, which can shorten the distance between the speaker and the audience.

According to Fitriati and Yonata (2017), the consistency of the students' argumentation papers was examined. These three texts, authored by English language education graduate students at an Indonesian university in Central Java, were examined using a discourse analytic case study. Coherence and cohesiveness are inseparable in academic writing, which is why they are so important. Students' writings were examined in terms of both micro and macro level coherence (Thornburry, 2005). Micro level coherence is connected to cohesion, according to this hypothesis. There is a lack of optimisation of cohesive techniques, such as conjunctions, to establish interconnection of the full sentences in the texts, according to the study results. Phenomenological language can be reflected in short stories as well as student-generated texts in this study, which is why short stories are a valuable source of pragmatic language.

According to their idea, Finocchiaro and Brumfit identify five different kinds of language functions. The persona, interpersonal, directive, referential, and imaginative functions are all included. This is a qualitative study based on information from the Jakarta Post (Simanjuntak & Manik, 2015). The study examines information gleaned from four newspaper stories, all of which dealt with economic issues. For the study, researchers found that economic news articles contained five different types of language function.

2.6 The characteristics of a short story

The three purposes of language can be found in short stories, which are an excellent source. The ideational, interpersonal, and linguistic functions all fall under this category. A short narrative is defined by its brevity, cohesion, and intensity (Khatib & Seyyedrezaei, 2017). Scene, character, and action are the three basic components of a short tale. As a result, speech actions are created when two or more people engage in conversation. Short stories, on the other hand, serve as a conduit for the transmission of cultural values. Their cultural views and conventions can be transferred to future generations in a written form, especially if the short stories have been published (Samovar, Porter, McDaniel & Roy, 2016). In a short narrative, the language must be acute and evocative components that are enjoyable to read. The short narrative, according to Khatib & Seyedrezaei (2017), must include qualities such as a concentration on only one incident, a single plot, a single place, a restricted number of characters, and a short time span. It must centre on a single major character while also addressing significant plot points. Last but not least, it must be less than 10,000 words long.

According to Aristotle, the six elements of theatre describe the features of a short story. These elements include plot, character, topic, language, rhythm, and spectacle. ' According to Aristotle, these six aspects are necessary for a story to be complete. Plot is first and foremost an arrangement of events or situations on a stage. Clear-cut difficulties for characters to solve are found throughout the plot (Iskandarova, 2021). A plot is a timeline of events that take place throughout the course of the narrative. Exposition, a brief narrative shortly before the start of a new section, serves to introduce the events that take place throughout the plot. Credible occurrences and an incredible storyline can be some of the characteristics of a plot. The plot revolves around the characters. Because of their struggles and successes in overcoming hardships, characters drive the tale ahead and give it momentum.

Theme is the second tenet of a short story. It's important to know what the story's theme is if you're going to write about it. This is the message the author is trying to get across through the story. Short stories under the current research, for example, all deal with Namibian topics. African folktales and life in the colonial era are among the topics covered here. The characters' opinions are expressed through the story's language. This can be accomplished by speaking clearly and forcefully enough to overcome any hurdle in one's path. Words and phrases are measured in their pace as they are spoken in a story (Papacharissi, 2016). Musical elements of the story allow for a strong, repetitive pattern of movement or sound to be reproduced throughout the narrative. When the story is performed physically, the audience is provided with a feeling of the events' mood by playing actual rhythmic music in the background (Papacharissi, 2016). Last but not least, there is the show. Everything that is on stage is included here. Actors, sets, costumes, lighting, and sound are included.

2.7 Research gap

Even though a few studies have been done on Namibian literary texts and specifically on functional stylistics, the researcher found that not many studies have been done on these particular six short stories written by Namibian authors. These anthologies of short stories by Isabella Morris, Sylvia Schlettwein, and Kavengua Kahena, particularly the six selected short stories - Mother of the Beast and The Matron (Schlettwein, 2012), Double Exposure and Domestic Relations (Morris, 2012), A Little Profit and The Magic Stone (Schlettwein, 2012) (Kahengua, 2013). The study applied the principles of Functional Stylistics to evaluate how language is used to contribute to the overall meaning of the texts studied.

2.8 Theoretical Framework

2.8.1 Systemic Functional Linguistics (SFL) theory

Michael Halliday, who learned the term "system" from John Rupert Firth, established the theory of systemic functional linguistics (SFL) (Halliday, 1961). Systems, according to Firth, refer to possibilities that are subordinated to the framework of a certain system. Choice was "liberated" from structure by Halliday, who elevated it to the position of primary organising principle in SFL. The basic theoretical principle provided by Halliday, then, is that every act of communication comprises a set of options. As a system in and of itself, language is (Halliday, 1975). SFL's representation tool of a "system network" maps the options available in every language variety. In this context, functional means that language arose as a result of the demands placed on it by its functions (Halliday & Hasan, 1995).

Metafunctions are thought to have had a significant impact on the structure and organisation of language at all levels (Halliday, 1975). For the ideational, interpersonal, and textual metafunctions, Halliday (1961) recommended the use of three logic metafunctions. Halliday's Systemic Functional Linguistics (SFL) theory was used in this investigation (1994). Because language may be used to make meaning and descriptions of both written and spoken texts, the theory is useful. The system interprets models of language as a set of alternatives, in accordance with Matthiessen (1995). It is because of this theoretical framework that these views are relevant to this investigation. In the study of short stories, the SFL theory was applied to explore the roles of language. SFL provides an analytical framework that is fascinating, informative, and powerful for the examination and comparison of texts, as highlighted by Banks (2002). However, it is understood as excluding other viable theoretical techniques, which may come to the same conclusion. To others who may not be familiar with SFL, he added a reminder: SFL is more than textual analysis; it's a theory of language in general.

2.8.2 Application of the SFL Theory

There are three metafunctions of language that were used in this study: the ideational and interpersonal as well as the textual. The SFL theory was utilised to explore and analyse the language employed in six Namibian-authored short stories, namely Mother of the Beast and The Matron (Schlettwein, 2012), Double Exposure and Domestic Relations (Morris, 2012), A

Little Profit and The Magic Stone (Afrikaner, 2012). (Kahengua, 2013). The ideational, interpersonal, and textual functions of language are all included in SFL's three metafunctions hypothesis. As a result, this research has three goals: understanding, defining, and implementing three distinct metafunctions. Thematically coding the data (short stories) allowed for the identification of common themes. In response to the specified study objectives, a content analysis checklist was constructed in applied linguistics. For each sub-objective, examples from the selected texts were used to analyse content linked to each of the three metafunctions.

2.9 Chapter summary

The literature review in chapter two was done in accordance with the study's objectives. There was also a discussion on the theoretical framework, research gaps, and stylistic approaches to Namibian literature. In addition, Systemic Functional Linguistics and its fundamental tenets were explored in the chapter (SFL). The objective of completing a literature review is to ensure that the researcher is well-versed in prior scholarship and has a better grasp of the subject they are researching. The SFL also discussed notable Namibian studies. The features of a short tale as explained by many scholars were also explored in this chapter. Researchers discussed the research gap and found that just a few studies in SFL precisely examined the six short stories listed above. This leaves a significant hole in our knowledge. Last but not least, this chapter explored the theory of Systematic Functional Linguistics and how it was used in the current study. The research methodologies and processes of the study will be discussed in the following chapter.

CHAPTER THREE

RESEARCH METHODS AND PROCEDURES

3.1 Introduction

This chapter explains the research methods that were adopted in this study. The research design and the structure of the study are also discussed in line with the study objectives. Since this study examines texts in the form of short stories, a text selection criterion was used to replace population and sampling as what ordinarily would normally be used in a study that collects data using participants responding to interviews or questionnaires.

3.2 Research approach

This research was qualitative in nature. Quasi-experimental methods are used to describe and explain the everyday experiences of people (Kumar, 2019). The overarching framework and approach of this study acted as a vehicle for organising and connecting the many components of the investigation (Maxwell, 2012). The goal of qualitative research is to get an insight and explore the depth, richness, and complexity of the subject at hand; this type of research is called qualitative research (Kumar, 2019; Kothari, 2014). Research methodologies and tactics that can be used to analyse the rhetorical and communicative potential of selected short stories based on functional stylistics are presented in this study. After doing a qualitative analysis of the narratives, thematic motifs from each short tale were discovered and organised thematically. The study objectives were satisfied, and the analysis was guided by the SFL explications to achieve this. In addition to summarising each short story, each one was investigated in detail from an applied linguistic perspective.

3.3 The interpretivism research paradigm

The current study's philosophical research paradigm is interpretedivism. According to interpretivist research theory, a researcher has a unique obligation to observe the social world (Kumar, 2019). This can be accomplished through the study of epistemologies, or theories about how humans acquire knowledge about the world through the interpretation or comprehension of the meaning's humans attach to their actions (Maxwell, 2012). Short story analysis provides a valuable window into the culture of Namibia and its people, as this investigation has found. This project's final goal is to address the author's original research topic.

3.4 Explanatory research design

The six selected Namibian short stories were studied using an explanatory research design. The explanatory research approach are the plans and procedures for research assumptions to detailed methods of data collection, analysis, and interpretation that allows the researcher to have a broad understanding of the functional stylistics topic and can refine subsequent research questions to augment the conclusions of the study (Zohrabi, 2013). Explanatory research allows the researcher to replicate studies to give them greater depth and gain new insights into the phenomenon (Kothari, 2014; Maxwell, 2012). When this approach is applied to short written texts, it becomes the fastest and least expensive means of collecting data (Maxwell, 2012). This is further enhanced through searching for related literature on the internet and in libraries. Just like short story texts, data can be collected from magazines, newspapers, commercial and academic articles.

3.5 Text selection criteria for the short stories

Text selection criteria are the literary merits of a text that give the reasons for a text to be worthy of close study (Reynolds, Wilson & Wilson, 2013). The main criteria for selecting the six stories in this study is that they are Namibian authored texts. The texts that were excluded lacked the linguistic literary merit that mirrors language used in the Namibian society. The language used in these texts is reflective of the Namibian society through the examination of the functions to which language is put. The review of related literature undertaken here indicates that Namibian authored texts that were studied in the past were mainly written by female authors. The present study drew texts from two female authors and one male author. Isabella Morris and Sylvia Schlettwein are both female Namibian playwrights whilst Kavevangua Kahengua is a male Namibian playwright. This underlying assumption is that there is variation in linguistic choice amongst the authors. This hypothetically implies that the two female authors use language that is more feminine while the male author uses more masculine language. An example is the feminine centred language used in the short story *The Matro*' (Schlettwein, 2012), the narrator voices her emotions and life struggles when she said, "*I don't have a husband, I had to make up names for my children from my own name*" (Schlettwein, 2012, p. 72). This is the dilemma which the narrator named Ivaria Beukes faces because in her culture, names of her children must be derive their father's name. It is therefore, only a female storyteller who can tell challenges that affect women from a

woman's perspective. In comparison, to support the argument of a balanced gender represented playwright, Kahengua, (2013), explicates the struggles of a male person in his short story; "I have sold an ox for your school fees, haven't I?" These narratives are utterances made by the only two characters in the story. Grandma said these words when she shared their real struggle of selling cattle for Rihongee to attend formal education. This is the reason, among many other short stories, that makes these six short stories worth to be studied. Moreover, these stories share experiences from diverse Namibian cultures, with a lot of caution, Kavevangua Kahengua is an Otjiherero speaking Namibian. Sylvia Schlettwein is a Namibian woman who was born in Omaruru while Isabella Morris is a writer who have written and understands the Namibia literary scene very well. Although the two latter authors are white, they are educated enough to understand and write stories that represent the struggles of women in Namibia and the world at large.

3.6 Research instruments

A content analysis checklist in Applied Linguistics was developed and employed as a tool that guides the study to ensure that all aspects necessary for analysing the six selected short stories are considered. The following table represents a summary of the content analysis checklist in Applied Linguistics that guides the current study:

Table 3.1

Content analysis checklist

Ideational function analysis
- Coordination   - Apposition   - Modification of thoughts   - Individual personal experiences
Interpersonal function analysis
- Language of conversation (establishing, maintaining, sustaining)   - Expression of comments, attitudes, informing, greeting, persuading, questioning   - Language used to integrate individual and collective social groups, social values, customs, traditions

• Personal and interpersonal
Textual function analysis
• Internal language
• Creation of situational text
• Organisation of text
• Critical discourse analysis
• Coherence and text consistence
• Repetition and reiteration
• Prominence
• Foregrounding
• Transitive devices

3.7 Research procedures

In the present study, data was collected in the form of written texts – the six selected Namibian authored short stories. These titles of the short stories are *Mother of the Beast* and *The Matron* (Schlettwein, 2012)*, Double Exposure* and *Domestic Relations* (Morris, 2012)*, A Little Profit* and *The Magic Stone* (Kahengua, 2013). The stories were analysed in line with the demands of the research objectives. The data was then grouped thematically in response to the dictates of each study objective. A content analysis checklist in Applied Linguistics (Table 3.1) was developed to show how the themes were organised and analysed. The data was analysed in chapter 4 under the different themes with examples from the texts. In chapter 5, conclusions and recommendations were drawn from the results of the data analysis and presentation undertaken in chapter 4.

3.8 Ethical considerations

Ethical considerations are the ethical and moral principles that govern the researcher in conducting a study. As such, the current study endeavoured not to falsify any of the research processes including data collection, presentation and the analysis of the findings of the study. All sources cited were acknowledged using the American Psychological Association (APA) referencing style. The Namibia University of Science and Technology ethical principles and guidelines were also strictly observed.

3.9 Chapter summary

This chapter presented the research methods and procedures that were used in this study. The research design, research approach and the text selection criteria were explained. The chapter justified the qualitative research design as suitable because the type of data from the short is in the form of texts that cannot be quantified. The interpretive research paradigm was used as a suitable paradigm that examines the social aspects of the Namibia short stories. The text selection criteria were explained with regards to why the short stories were selected based on the literary merit which they possess. The content analysis checklist in Applied Linguistics was presented in the form of a table. Lastly, the research procedures and ethical considerations were explained.

CHAPTER FOUR

DATA ANALYSIS AND PRESENTATION

4.1 Introduction

This chapter presents and analyses the data from the six selected short stories. The names
of the short stories are *Mother of the Beast* and *The Matron* (Schlettwein, 2012)*, Double
Exposure* and *Domestic Relations* (Morris, 2012)*, A Little Profit and The Magic Stone*
(Kahengua, 2013). The short stories will be analysed in line with the goals and dictates of the
study objectives as established previously in Chapter 1 and which are restated below:

The main objective of the study is to examine the use to which aspects of functional stylistics
are put to in selected Namibian authored texts. The three specific objectives are to:

- examine how the ideational resources are used in the language of the selected short
  stories
- analyse the short stories at the ideational level of language use
- investigate the textual language use in the selected short stories

4.2 Synopsis of the six short stories

The following section presents synopses of the selected six short stories for the benefit of the
reader. The belief is that an understanding of the thematic concerns of the texts can lead to
a better understanding of the functions to which language is put to in the texts.

4.2.1 Synopsis of the short story *Mother of the Beast* by Sylvia Schlettwein

Schlettwein's Mother of the Beast (2012) is a fable about Ingemar Jansson's sad love for her
son, the talking jackal Waldemar, who leaves home to become a Namibian singing sensation.
"Don't wish me luck and don't cry," he tells his mother as he walks away. After all, I am a wild
animal. You should avoid becoming overly connected." (Schlettwein, 2012) Waldemar the
changeling, the werewolf-in-reverse who quickly masters language and singing, questions the
humanity of his parents, who scarcely talk and have become "dry, harsh, and unforgiving" like
the land. To paraphrase Wittgenstein, would we understand the jackal if he could speak?
Would husbands and wives, parents and children, understand each other if they could speak?

4.2.2 Synopsis of the short story *The Matron* by Sylvia Schlettwein

This is the story of Ivaria Beukes and her alleged father, Mr Hanjo Meier. The story takes set at Namibia's Arcadia Convention Centre, where Ivaria works as the Matron. Ivaria is also known as the Matrone, which is an Afrikaans word for matron. She recounts her life with her boss, Mr. Meier, whom she considers to be beneath her control despite his position as Director. When Meier's female dog has puppies that are not the expected male dog named Kaiser, the story takes an amusing turn. Later, Ivaria admits that Meier robbed her of her youth and denied her children, Iva and Arian, the right to a father. She continued to accept volunteers at the Arcadia Convention Centre despite being unaware of her job description, which is lower in authority than Meier's. Ivaria, on the other hand, is possessive and overprotective in order to keep Meier from 'being nice' in order to attract young white girls to volunteer at the Centre.

4.2.3 Synopsis of the short story *Double Exposure* by Isabella Morris

This short story reflects, in a biographical manner, the life of Isabella Morris. Using an unidentified first-person narrative voice, the 'I', Morris narrates the various changes in time periods throughout her life as a child. She begins her narrative by praising the beauty of photography at the Stella Nova studios during those days. 'Double exposure' the title of the story, is a technique that was used to process photographs during that time period because it took place in a dark room. She also talks about the different beauty products such as 'Fleur Parfum', a type of perfume that was available on the market during those days. She also spoke about the way she loved wearing wigs, one of which was made by a mentally sick person. She eventually lost the wig. Her adventures during her school days are told, as she recalls her English teacher who suggested that hair loss is caused by stress. The names of other characters that she recalled were the men and women with clicking dentures attending a church funeral, Mr Hazani, Mr Hilton the pharmacist and Mr Bubble who was a character on the bubble advertisement. At one point, she talks about her struggles when she went through a divorce. She had to sleep with a knife every single night under her pillow for one year. The story ends with the pictures blown by the wind from the drying line into the sea.

4.2.4 Synopsis of the short story *Domestic Relations* by Isabella Morris

In this story, Morris digs deep into the relations of family dynamics. The narrative reveals biographical events of herself and her family members. The names of the characters in the

story are Beyonce, who is Rebecca's daughter, Rebecca, Anita, Karl, Sarah, Shadrack, Buddha, Nkateko and Daniel. Each person in the story plays an important role that contributes to the function of a normal family. Anita loves garden painting while she was annoyed to play with the child, Beyonce. Duties such as cleaning windows, going to the shops to buy necessities, ironing and even driving are duties that bind the family together. One day, despite having failed the driving test three times, Sarah had to assume the duty of driving a car to hospital when Beyonce falls ill. The story takes a frightening turn when Beyonce, the little girl, drank a poisonous liquid named turps. The story captivates in brief the strong religious belief of this family when Sarah drove the car while singing the rosary. Rosary, is a set of prayers used in the Catholic Church and to the string of knots or beads used to count the component prayers. The family proves to be united despite their busy life.

4.2.5 Synopsis of the short story *'The Magic Stone'* by Kavevangua Kahengua

This story presents the traditional beliefs of Rihongee. On his way, he picked a stone and placed it on a tree, then walked away without looking back with the belief that the stone would turn and protect him. Hence the title of the story, *The Magic Stone*. The stone was believed to be a way of communicating his wishes for protection on his journey to his grandmother's house. After travelling for some distance, Rihongee finally arrive at his grandmother's house to the delight of being received with a pot full of meat. He is served a delicious meal of meat and Rihongee and his grandmother have a discussion about selling one ox to get money for Rihongee's education. They had to do so because his mother had used the money for Rihongee's fees to go to a funeral in the neighbouring village. The story is a representation of the importance of the African traditional beliefs and on the other hand the social act of attending a funeral in the African context.

4.2.6 Synopsis of the short story *A Little Profit* by Kavevangua Kahengua

The story narrates the life of a village boy named Rihongee who lived with his widowed mother. The only way she could afford to send her son, Rihongee to secondary school was through brewing and selling a traditional brew called *mukuru* for a little profit. Such short stories highlight the pattern of the daily struggles of a typical African villager who struggles to get formal education. Despite having so many challenges caused by the demands of the little profit earned from selling the traditional brew, a mother succeeded in sending her son to secondary school. The language used in this story summarises one important thing that, no

matter how hard the life of a single widowed villager is, she can achieve more through sacrifice and determination. Rihongee's mother lived a life that needed her to balance her social village role of attending a funeral which spent money intended for her son's school fees and yet still manage to send her son to secondary school. The method of getting income by Rihongee's mother and the journey which Rihongee embarks to school depict the dedication and resolve of the two characters.

4.3 A diagrammatic presentation of Halliday's SFL theory metafunctions (Halliday, 1994)

The Three Functions of Language

Ideational	Interpersonal	Textual
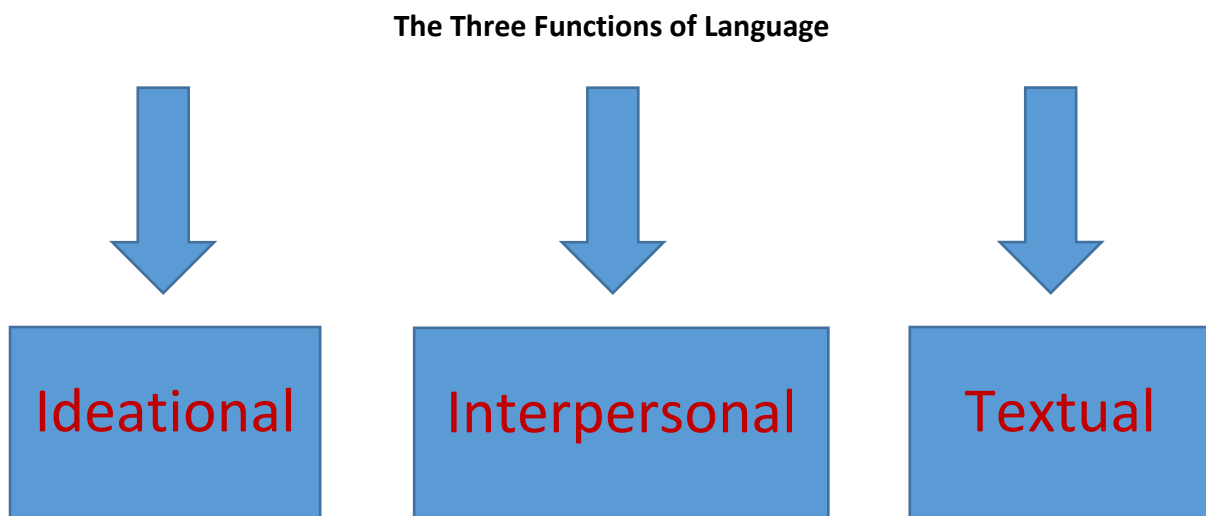
The diagram above presents the three metafunctions of language that were examined in this study. These functions provide a framework that guides the interpretation of data according to the research objectives.

4.4 Ideational function of the language as reflected in the selected short stories

The ideational function of language is categorised into the experiential and logical functions (Halliday, 1994). The ideational function implies that language serves as an instrument for the encoder (speaker or writer) to express and articulate his idea and experience internally (Halliday, 1970). In other words, the Ideational function can best be described as the conceptualising process involved in our mental activities. Through language, humans are able to understand what happens around them. This is also known as the experiential function which deals with words and their relationship to the world (Halliday & Hasan. 1995). This section analyses instances in which the ideational function evinces itself in the short stories.

4.4.1 Language and cultural transmission in *The Magic Stone*

In linguistics, cultural transmission is the process by which a language is passed on from one generation to the next in a community (Tamariz & Kirby, 2016). In the process cultural practices of significance are transmitted. These include methods of spiritual beliefs, food and daily life activities. Short stories provide cultural transmission when a story that was written by the previous generation is read by other generations that follow. It is the key feature that distinguish humans from animals. In the short story *The Magic Stone* (Kahengua, 2013), a story is told about how a stone can be a point of traditional spiritual contact. The following excerpt from the story highlights how this was achieved.

> "The stone was rather ordinary, but in Rihongee's mind, as it was the case with his people, once it had been silently ritualised, the stone acquired magic powers to communicate with their wishes."

> "I understand you, townspeople, hardly eat meat. I am told it gives you pains in your feet. Such diseases didn't occur during our time."

> "It's amusing the way you say it, Grandma. It's as if you no longer live."

> "Part of my life is gone, Grandson. Things have changed," she said with nostalgia.

> "How have they changed Grandma?"

> "I used to till the land and grow beans, maize, sorghum, sweet reeds and watermelons to feed my children and their children. I looked after cattle and goats that provided relish for my family. I walked ling distances, gathering fruit that energised the bodies and minds of my offspring. Now, I have lost all my strength; I have become a weakling; I am like a baby that is fed by others" (Kahengua, 2013, p. 21).

The above excerpt demonstrates how the language of short stories can be used as a conduit for cultural transmission. There are two main linguistic cultural events exhibited in the conversation between Rihongee (grandson) and his grandmother. This type of cultural transmission is known as vertical transmission. The first explains how 'the magic stone' is believed to be a source of traditional spiritual powers. The words "ritualised, magic powers to communicate with their wishes" express the language used in this short story to transmit religious cultural beliefs. This religious belief is similar to that of the Otjiherero speaking

people who live in central Namibia. The Ovaherero people have historically engaged in healing rituals played out around the 'Holy Fire' and involving a resolution of tension through appeal to male patrilineal ancestors (Wallace, 2003). These ceremonies are part of traditions that have increasingly come to define Herero ethnic identity. The author of the short story *The Magic Stone* (Kahengua, 2013), is an Otjiherero speaking person and through the symbolism of 'the magic stone' has invoked aspects of Otjiherero culture.

The other event is about the language used to express the type of food and the different time periods between the lives of Rihongee and Grandma. Grandma explained to Rihongee the types of food that was grown and eaten traditionally/historically and is still eaten among their people. These are 'meat, beans, maize, sorghum, sweet reeds and watermelons.' The two discussed that meat causes pains in the feet but because of the differences in the times they lived, Grandma insisted that such diseases didn't occur during her time. As such, these significant events show that the language used in short stories plays an important role in the transmission of culture.

4.4.2 Coordinating conjunctions in the short story '*The Matron*'

Coordinating conjunctions, also known as coordinators, are conjunctions that unite or coordinate two or more elements of similar syntactic importance (such as words, main clauses, or sentences) (Unubi, 2016). They are, in other words, words that connect two parts of equal grammatical rank and syntactic importance (Traffis, 2021). Cohesive devices are another name for them. Cohesion is the unique quality that allows information to flow in a spoken or written composition (Emah, 2018). Cohesive devices connect two verbs, nouns, adjectives, phrases, or independent sentences. The seven English coordinating conjunctions are as follows: for, and, nor, but, or, yet, and so. The table below contains some examples of coordinating conjunctions that were found in the short story The Matron (Schlettwein, 2012). At the bottom of the table presentation, they are analysed.

Table 4.1: Presentation of coordinating conjunctions in the short story *'The Matron'*

Coordinators	Frequency	Examples of usage
And	99	• They feign to be trustworthy **and** that you're the one **and** only.

		• We've been married for thirty-five years now ***and*** never look back. • Men **and** woman, boys **and** girls alike adored me **and** looked for ways to touch me. • I went **and** got a job as a cleaner **and** kitchen help.
For	32	• To make-up fancy ones **for** our children. • I had to make names **for** my children**.** • *Please leave it in the same way* **for** *the next visitor.* • *Our watchdogs are let out* **for** *protection after 10 pm.* • He will invariably add some information on how sex works **for** the Ovambo, the Herero, the Damara, the Nama, the Bushman, the Caprivian, the Baster and such.
But	24	• In actual fact, I run this place, of course. It's not in my job description, **but** I do. • It may seem a bit creepy, **but** nobody gets past me. • We all want to reproduce, **but** some of us are more shameless about it than others. • You have to stand in the shade to get rid of your shadow, **but** you can never walk past your shadow.
So	10	• I do not have a husband, **so** I had to make names for my children from my own name. • I actually believe that the dogs are **so** relieved to be let out that they just run around like crazy the whole night. • you're a good cook and cleaner, **so** go and ask at the Arcadia Convention Centre if they don't need someone,' she suggested.

		• Or **so** he thinks.
Or	8	• When they are let out at night they are ready to attack anything that slightly annoys them, **or** that's least what Meier believes.
		• Believe me, I know how their minds, **or** rather their drives, work.
		• For better **or** for worse.
		• I'll be there moving chairs **or** sweeping the floor.
Nor	0	•
Yet	0	•

The meaning of coordinating conjunctions in the short story *'The Matron'*

Coordinating conjunctions are cohesive devices that join two or more items (such as words, main clauses, or sentences) of equal syntactic importance. This depends on the choice of words and clauses that need to be joined. As presented in the analysis table above, the most frequently conjunctives appearing in the texts were identified and ordered from the most to the least frequent. The findings demonstrate that the most frequently used coordinating conjunction in this short story is 'and'. It appears in the text 99 times. The conjunctions 'for' and 'but' appeared 32 and 24 times respectively. This suggests that they are both also quite important in the construction of the text. If all these coordinating conjunctions are deliberately removed, the text becomes impotent, incoherent and meaningless. The least frequently used were the conjunctions 'so' and 'or'. They also share equal importance because their frequency scores were very close. The conjunctions 'nor' and 'yet' both scored a frequency of zero. They were not used in the short story.

4.4.3 Apposition in the story '*A Little Profit*'

An apposition occurs when two words or phrases are placed beside each other in a sentence so that one describes or defines the other (Halliday & Hasan, 2014). In other words, an apposition is when two noun phrases (NP) are used next to each other in a clause, and they refer to the same person or thing. Below are some examples of apposition from the story *'A Little Profit'* (Kahengua, 2013).

[NP 1] **She meant to brew** [NP 2] **some** *mukuru* (Sorghum brew in the Boteti District, in central Botswana).

[NP 1] **She rested her cheeks on both hands like a bereaved widow** [NP 2] **which of course she was**.

[NP 1] **Perhaps he would forgive her** [NP 2], **for to err is human**.

Analysis of appositions in the story *'A Little Profit'*

In the first example above, two appositive elements appear in a sentence consequently as explanatory expressions. The first element appears as a simple structure represented by single a noun phrase (NP) (**She meant to brew**). The second element stated as (**some** *mukuru*) is only meant to describe the brew. This means that an opposition has occurred in which two phrases are placed beside each other in a sentence so that the second apposition describes the one that appeared first (Halliday & Hasan, 2014). Similarly, in the next sentence, the second NP in the sentence; [NP 1] **She rested her cheeks on both hands like a bereaved widow** [NP 2] **which of course she was**, defines the widow stated in the first part of the sentence. In the last example, the second NP gives extra information to the first NP as it reads in the sentence; [NP 1] **Perhaps he would forgive her** [NP 2], **for to err is human**.

4.5 The interpersonal conversant function in the short story '*Domestic Relations***'**

The interpersonal function of language is a linguistic function in which language expresses the relations between speaker and listener (Halliday, 1994). In the short story '*Domestic Relations'* (Morris, 2012)*,* there are a multiplicity of conversations between one or more characters. These conversations serve to demonstrate the manner in which language is used for interpersonal purposes. The interpersonal function can be defined as a function that establishes and sustains social relations (Vervoort & Trost, 2016). The interpersonal function emphasises that language is mainly a social phenomenon, and apart from enabling communication with other people it also projects the speaker in the desired way and/or to represent the speaker. It is also an instrument for achieving social cohesion. This section analyses the interpersonal function of language from the short stories.

4.5.1 The interrogative nature of questioning

Interrogative questions are command utterances that allow the addresser to gather and extract information from another person (Siemund, 2017). This can be accomplished in a nice

or strong manner (as exemplified by the law enforcement to extract crime related information from a suspect). In some cases, this concept can be used to win an argument in a court of law. In a regular conversation, interrogative questions are used to gain clarity during a conversation. An interrogative sentence asks a direct question and is frequently punctuated at the end with a question mark. This concept is also employed in writing as an organisational technique. In expository writing, for example, a writer can use questions as headers and then answer them to describe an idea in greater depth. Some of the most common words used to ask interrogative questions are who, whom, whose, what, when, where, why, which, and how. The following are excerpts from Morris's 2012 short tale 'Domestic Relations':

4.5.1.1 Interrogative of questioning in '*Domestic Relations'*

Example of an interrogative question formed from the word 'why'

Why should she have to entertain the child on the weekends?

Table 4.2

Question Word	Auxiliary Verb	Subject	Main Verb	Remainder
Why	Should have	she	to entertain	the child on the weekends?

4.5.1.1.2 Example of an interrogative yes/no question formed from the word 'has'

Has she been convulsing?

Table 4.3

Question Word	Subject	Main Verb	Remainder
Has	She	Been	convulsing?

4.5.1.1.3 Example of an interrogative choice question formed from the word 'did'

Did she vomit?

Table 4.4

Auxiliary Verb	Subject	Main Verb
Did	she	vomit?

4.5.1.1.4 Example of an interrogative choice question formed from the word 'did'

How did Nkateko's visit to Constitution Hill go?

Table 4.5

Question Word	Auxiliary Verb	Subject	Main Verb	Remainder
How	Did	Nkatelo's	Visit	to Constitution Hill go?

Data Interpretation

The above tables present some practical examples of how the four identified interrogative words found in the short story '*Domestic Relations*' (Morris, 2012) have been used. These question words are; why, has, did and how. In table 3, which ask the question; 'Why should she have to entertain the child on the weekends?' is formed from the word 'why'. This question represents an instance of asking for information about the cause or reason for which the subject 'she' should entertain the child. In table 4, the question 'Has she been convulsing?' simply interrogates the addressee to provide more information about the condition of the subject 'she'. The suitable response to this type of interrogative question is 'yes' or 'no'. Table 5 gives an example 'Did she vomit?' as a form that interrogates choice. Choice questions are questions that offer a choice of several options as an answer such as multiple-choice questions or either yes/no responses (Mehta & Mokhasi, 2014). This type of questioning can also be used as an assessment tool. In table 6, is the question 'How did Nkateko's visit to Constitution Hill go?' This question is seeking knowledge or more information about the events of a trip. Possible responses could be; 'it was very productive' or 'it was a success.

4.6 The textual functions of language in the short story '*Mother of the Beast*'

The textual function is best described as the availability of an internal structure that allows the writer to generate texts that are not only coherent but also situationally relevant (Yeibo & Akerele, 2014). Textual competence refers to our ability to produce long utterances or pieces of writing that are both cohesive and coherent. This section examines the textual role of language in the short story 'Mother of the Beast.' The textual function is a usually linguistic function in which language works to establish information flow within texts through the employment of various linking devices such as anaphoric words, repetition, reiteration, conjunctions, and elliptical forms of answers (Halliday & Hasan, 2014). The following section looks at theme and rheme as textual functions of language. Examples were selected from the short novella 'Mother of the Beast' (Schlettwein, 2012).

4.6.1 Theme and rheme in the short story '*Mother of the Beast*'

Theme and rheme can be used in a variety of ways. It is used in this work from Halliday's functional linguistics standpoint (1994). According to Halliday (1994), language is a social semiotic process in which humans gain knowledge, convey experience, attitudes, and values, and construct their vision of reality. Semiotics is the discipline of linguistics and philosophy concerned with signs and symbols, because language is, above all, a system of signs (Zlatev, 2012). The following is a presentation of theme and rheme samples extracted from the short story "Mother of the Beast."

4.6.1.1 Theme in the short story '*Mother of the Beast*'

Theme is the "place of departure - it is that with which the clause is concerned" (Halliday, 1994, p. 37). Theme is seen as a universal element in all languages. Theme is thus a way of determining what the clause is about. It is vital to highlight that the topic of a sentence, as it may appear, should not be confused with the subject, which is a grammatical rather than a communicative category present in passive expressions. The following are some topics from the short story "Mother of the Beast" (Schlettwein, 2012).

- **The woman** he assumed to be his mother.
- **My friend** here says you must repeat everything in Afrikaans because...
- **The Bakkie** and they disappeared into the morning light.
- **The baby** survived incubators and Ingeborg survived patronizing nurses and doctors.

The words highlighted in bold are the themes of the sentences presented in the above examples above. Although they may appear as the subjects, as discussed earlier, the theme is presented in communicative terms, not as the grammatical subject of the sentences. For example, in the sentence; '**The baby** survived incubators and Ingeborg survived patronizing nurses and doctors', the theme is '**The baby'** because it is what is implied and what the rest of the clause concerned with. It is not, however, the subject of the verb, it is, in grammatical terms, the patient, for example, the entity on which the verb acts, and the agent (perhaps *the woman* or *my friend*) in the first two examples above, is absent in this case because it is of no significance or already known to the reader and do not need an elaborate explanation.

Table 4.6: Summary and the use of theme in a sentence

• **The woman** he assumed to be his mother.
• **My friend** here says you must repeat everything in Afrikaans because…
• **The Bakkie** and they disappeared into the morning light.
• **The baby** survived incubators and Ingeborg survived patronizing nurses and doctors.

4.6.1.2 Rheme in the short story '*Mother of the Beast*'

The rheme in actual context is defined as 'everything that follows in the sentence which consists of what the speaker states about, or in regard to, the starting point of the utterance' (Brown & Yule, 1983, p. 126) as cited in (Mansor & Abd Rahim, 2017). Considering the examples already given in the discussion about theme, the rheme are all the words that come after the theme as demonstrated in bold below.

- The woman **he assumed to be his mother.**
- My friend **here says you must repeat everything in Afrikaans because…**
- The Bakkie **and they disappeared into the morning light.**
- The baby **survived incubators and Ingeborg survived patronizing nurses and doctors.**

All the parts of the sentence that are marked in bold in the above examples are the rhemes. In this context, the rheme acts as the communicative function which is not the grammatical function.

Table 4.7: Summary and the use of rheme in a sentence

• The woman **he assumed to be his mother.**
• My friend **here says you must repeat everything in Afrikaans because...**
• The Bakkie **and they disappeared into the morning light.**
• The baby **survived incubators and Ingeborg survived patronizing nurses and doctors.**

4.6.2 Organisation of text in short stories

Text organisation refers to how a text is organised to help readers follow and understand the information presented (Hyland, 2019). The main importance of text organisation is to logically guide the readers through the text (Leech & Short, 1981). In the context of short stories, text organisation is evinced through proper organisation of the sequence of ideas through the usage of many linguistic devices responsible for ensuring logical information flow. The devices identified in the short stories that can be applied in the organisation of a text are; pronouns, determiners, sequencers and contrasts. These devices are discussed below with examples from the short stories.

4.6.2.1 Pronouns referring to ideas already presented

Pronouns are used to refer to ideas, points or opinions that you have previously introduced or are about to introduce. Pronouns are divided into different categories, such as personal pronouns, demonstrative pronouns, relative pronouns, indefinite pronouns, interrogative pronouns, possessive pronouns and pronominal adjectives, also called possessive adjectives. Pronouns can also be used to refer either to the participants in the discourse or to someone or something mentioned elsewhere in the discourse (Cheshire, 2013). Examples of each type of pronoun identified in the short stories are given in Table 4.8 below;

Table 4.8: Examples of pronouns and used in the short stories

Frequency	Personal	Relative	Interrogative	Reflexive	Possessive	Pronominal adjectives	Demonstratives	indefinite
	I	who	What	Myself	Mine	My	this	each
	we	which	Who	Herself	Yours	Your	these	all
	You	that	Which	Himself	His	His	that	everyone
	He	As			Hers	Her	those	either
	She				Theirs	Our		one
	It					Their		both
	They							any

The table above presents the types of pronouns used in the short stories.

4.6.2.1.1 Examples of sentences where pronouns were used:

I do not have a husband, so **I** had to make names for my children from my own name. (Personal)

The dirty old German **who** thinks he runs this place. (Relative)

'Hildegard! **What** are you doing here?' (Interrogative)

Those horny bastards! Couldn't you keep them from her? (Demonstrative)

4.6.2.2 Determiners referring to Ideas already presented

A determiner is a word which is used at the beginning of a noun group to indicate, for example, which thing you are referring to or whether you are referring to one thing or several (Collins, 2015). There are four different types of determiners that were identified in the short stories - articles, demonstratives, quantifiers, and possessives and are presented in Table 4.9 below.

Table 4.9: Examples of determiners used in the short stories

Articles	Demonstratives	Quantifiers	Possessives
The	This	a few	My
A	That	a little	Your
An	These	Much	his
	Those	Many	her
		a lot of	its
		Most	Our
		Some	Their
		Any	
		Enough	

4.6.2.2.1 Examples of sentences where determiners were used:

The school sent home a packet full of the same photograph printed in different formats. (Article)

You were one of **those** men; Mr Bubble was one of them too. (Demonstrative)

Beyonce was a squat three-year-old with a chubby body the colour of chocolate mouse and hair that had turned orange from too **much** relaxing and experimenting by her bored, unemployed mother. (Quantifier)

'Shit,' she says again and walks the umbrella in **its** heavy stand until **its** shadow covers the paint and the old towel she sits on while she paints. (Possessive)

Analysis

The examples given above demonstrate the use of determiners in a sentence. It is also important to note that not all determiners are articles but all articles are determiners. The determiners above have been used to point to the thing that is being referred to. For example, the determiner, "those" in the second example above, is a demonstrative that refers to the men.

4.6.3 Sequencers in text organisation

Sequencers are used in text organisation to signal that the writer will be using many points. This form of textual function helps the reader to follow how the text is organised in order to help the reader understand. Sequencing ideas is one of the most significant strategies to connect them. The order in which events occurred is referred to as sequencing (Huddleston, Pullum & Reynolds, 2021). The examples in Table 4.10 below were taken from the short stories to demonstrate writing sequencing:

Table 4.10: Examples of words used to sequence in a text

Sequencing word	Meaning
Begin	to do or be the first part of something that continues
Initial	occurring at the beginning where the process is expected to continue
First	An event that comes before all others in time or order

4.6.3.1 Examples from the short stories where sequencing was used in a sentence

Anita pulls another chair forward and **begins** cutting into the corners of the struts and legs with her brush.

When the jackal seemed to whisper something to him in German, Swarts at **first** thought he was hallucinating as a consequence of years of substance abuse during his

49

youth, but after **initial** disbelief he realised that the animal was in fact trying to speak to him.

I had the baby, a girl, and named her Iva after the **first** part of my name, like I told you. When she was three months old my mother told me it was time to stop lying low at home and look for a job, 'Because you gave us another mouth to feed, but no money to do so!'

4.6.4 Contrasts in text organisation

Coherence is the quality of being logical and consistent in a written document. Cohesion, on the other hand, relates to how writers guide readers through a piece of writing. Cohesive techniques entail the use of specific words and the creation of phrases that stick together (Fitriati & Yonata, 2017). In the development of a text, cohesive devices can be utilised to achieve this process. Words or phrases that highlight the relationship between paragraphs or sections of a text or speech are referred to as cohesive devices. There are five types of cohesive devices, according to Halliday and Hasan (1976, p. 5), as cited by Jambak and Gurning (2014): references, substitution, ellipsis, conjunction, and lexical cohesiveness. All five of these cohering devices were identified and discovered in the short stories investigated in this study.

Table 4.11: Examples of contrasts used in the short stories

Although	Yet	While	notwithstanding
Though	Despite	Meanwhile	On the contrary
even though	In spite of	On the other hand	In contrast
But	Whereas	However	

4.6.4.1 Examples of sentences where contrast was used in the short stories:

Despite the wig's absence, my head is permanently angled.

Anita hears the study windows close and she sighs with relief **but** she is unable to articulate why she is pleased that Rebecka has finished washing the windows.

However, every aspect of life needs patience. Steering cattle for long distances, for instance, requires a lot of patience.

They would reason with the villagers that the ruling party had proved beyond doubt that it could bring a slow **but** steady flow of projects that will improve their lives.

You should have known, **yet** you could not resist gloating when you took me home that birthday.

4.6.5 Textual coherence and cohesion in the short stories

A written text's coherence is the attribute of being logical and consistent. Cohesion, on the other hand, refers to the exact methods in which writers guide readers through a piece of writing. Cohesive approaches involve selecting specific words and crafting phrases that cling together (Fitriati & Yonata, 2017). Cohesive devices can be used to achieve this process in the creation of a text. Cohesive devices are words or phrases that illustrate the relationship between paragraphs or sections of a text or speech. According to Halliday and Hasan (1976, p. 5), as mentioned in Jambak and Gurning (2014), there are five forms of cohesive devices: references, substitution, ellipsis, conjunction, and lexical cohesiveness. All five of these coherent devices were recognised and can be found in the short stories examined in this study.

4.6.5.1 Reference in the short story '*The Magic Stone*'

Some characters in a story are related to one another. For instance, in Kahengua Kavevangua's short story "The Magic Stone." In this scenario, reference was utilised to identify the participants via text and to monitor or retrieve the individuals. There is a connected relationship that provides meaning. According to Halliday and Hasan (1976), reference is the distinctive nature of the material that is signalled for retrieval. Grandma and Rihongee are two related characters. The following excerpt demonstrates the connection between these two characters;

"Please, eat," **Rihongee**'s grandmother said as she offered him a dish full of meat. "I understand you, townspeople, hardly eat meat. I am told it gives you pains in your feet. Such diseases didn't occur in our time."

"It's amusing the way you say it, **Grandma**. It's as if you no longer live."

"Part of my life is gone, Grandson. Things have changed," she said with nostalgia.

"How have they changed, Grandma?"

"I used to till the land and grow beans, maize, sorghum, sweet reeds and watermelons to feed my children and their children. I looked after cattle and goats that provided relish for my family. I walked long distances, gathering fruit that energized the bodies and minds of offspring. Now, I have lost all my strength; I have become a weakling, I am like a baby that is fed by others."

"I, too, have taken to eating less meat, Grandma, but my appetite for *omaere* remains strong," **Rihongee** said as if he were indifferent to his grandmother's past life.

The excerpt above shows how the two characters named Grandma and Rihongee are related to each other. It is therefore clear in this regard that the aspect of reference used as coherence is intended as a textual function that binds the text together, and not as a function of componential analysis that analyses family relationships.

4.6.5.2 Substitution from the story '*Mother of the Beast*'

A writer may use the same word several times in his work. This is normally done for emphasis, but it can also help the text to be more precise. Substitution is defined by Halliday and Hasan (1976) as the replacement of one object with another. It signifies that the writer avoids repetition of a lexical item by replacing it with another word. In other terms, it is the substitution of a "dummy" word for a word, set of words, or phrase segment. "Dummy word" refers to another term that still has the same meaning. This signifies that there is no omission in the text, but the writer replaces a term with another word that is linked to the previously stated word. The following are examples of substitution from the short story 'Mother of the Beast';

Table 4.12: Examples of substitution

His first word was not Mama. **It** was not Papa either.
He was woken by **the howling** of his own kind, **a sound** he recognised from nights on the farm, and he found himself howling back instinctively.
When Hubert Janssen told **his wife** what had happened in Windhoek, **she** did not cry or shout.

In the examples of substitution given above, the words or phrases in blue, have been substituted by the words in red. This means that instead of using the words in blue for the

second time in the same sentence, the writer chose to replace them with the words in red, thereby avoiding repetition of lexical items.

4.6.5.3 Ellipsis in the short story '*Matron*'

The removal of a word or part of a sentence is referred to as ellipism. Ellipsis, as defined by Halliday and Hasan (1976), is something left unsaid. The term "unsaid" in this context refers to the deliberate removal of a word or phrase in the text since it is assumed that the reader is aware of it. Because it has already been spoken or conveyed, it is still understandable or recognised by the reader. Ellipsis illustrates the existence of relationships between words in a text. Ellipsis is a punctuation mark that is used to replace words that are missing in the middle of a quoted sentence. It signifies that the missed term is replaced by words that are still related to the issue or concern that was highlighted previously. Ellipsis is another technique for avoiding repetition. The ellipsis was used in the following example from the short story titled 'Matron.'

> I built bodily mass and determination, and over the years became what I am today – Ivaria Beukes, matron (Schlettwein, 2012).

In the above sentence, the speaker named Ivaria Beukes, responds to the question, 'What I am today?'. Instead of responding in full by perhaps saying, 'I am Ivaria Beukes and am the matron', responded in ellipsis by saying 'Ivaria Beukes, matron'. Despite this, the reader is quite capable of following the ideas logically.

4.6.6 Cohesive devices in the story '*Domestic Relations*'

The primary purpose of coordinating conjunctions is to create writings that reflect a consistent point of view and are easily understood and readable. A sentence is linked to other sentences in the text. According to Halliday and Hasan (1976), there are a variety of ways in which the systems allow the elements of a text to be meaningfully connected to one another. Conjunctions are used to define the relationship between clauses and to demonstrate a meaningful relationship between them. The table below contains a list of coordinating conjunctions used in the short story.

Table 4.13: Coordinating conjunctions in the story '*Domestic Relations*'

Coordinating conjunction	Frequency
And	131
But	31
For	21
Nor	0
Or	8
So	9
Yet	0

In the above table, the results from the analysis of coordinating conjunctions from the short story '*Domestic Relations*' indicates that the most frequently used conjunction is 'and' that was used 131 times. The results also note that the word 'is the most suitable and can be used to join phrases, clauses and words that bind texts together. However, it is also not advised to use this type of coordinating conjunction to produce a series of sentences with several subjects. These types of sentences are called 'run in sentences'. The conjunctions 'yet' and 'nor' were not used in this short story. The likely reason is that the story is not an argumentative from of writing in which differing opinions are contrasted.

Table 4.14: Usage and examples of the coordinating conjunction 'and'

Beyonce is bouncing the ball on the bricks **and** Anita is painting the garden furniture.
Beyonce drops the ball again **and** flies up the stairs.
Go **and** tell Mama Becka that Christmas is coming too,' she says, drawing her tongue across her dry lips.
The child takes the stairs one at a time now without any of her previous excitement, walks inside with purpose **and** through the open study window facing the garden, Anita hears Beyonce replaying her message.
I'm just playing with her,' Rebecka says **and** drags the wiper blade across the window, its squeak more pronounced than usual.

The sun has moved **and** the skin on top of the paint is hardening with more determination.
Anita bursts out laughing **and** Rebecka says, 'Eish, don't say that word.
Daniel comes outside **and** says, 'I'm going to buy smokes, ma.
Anita pulls another chair forward **and** begins cutting into the corners of the struts **and** legs with her brush.
A drip of paint runs down the leg **and** Anita flattens it with her brush.
You are a good cook,' Anita says **and** pretends to relish the acorn.
Sarah holds the handbag firmly shut **and** glares at the receptionist.
The doctor smiles **and** sticks his head through the curtain.
Rebecka shrugs **and** picks up the discarded newspaper inserts.
Rebecka shrugs **and** says nothing.
Karl takes Daniel fishing for the weekend **and** Anita feels confident that Rebecka will be back on Monday.
The children look at her **and** Karl grunts.
The seventh of January dawns **and** the family is so relieved that Rebecka is coming back that they put their clothes in the laundry basket instead of next to it, they rinse their breakfast dishes **and** then kick back in the TV room.
She crosses her fingers **and** hopes they do not have sizes.

Table 4.15: Usage and examples of the coordinating conjunction 'but'

She tries to push herself up, **but** Beyonce is standing in her way staring at the glossy garden chair, her finger poised above the armrest.
Anita can tell that Beyonce is confused, **but** Anita does not care. She is annoyed, resentful.
Anita knows she should apologise, **but** there is something in Rebecka's look that suddenly makes her chest stiffen with defiance.
'No, **but** take her with you. She's really under my feet.' Annoyance flares in Anita's face and she's about to snatch away the lid, **but** she checks herself and reminds herself that Beyonce is doing what all children do.
Panic seizes Anita and she wants to approach Beyonce calmly **but** the words grasp the opportunity as soon as her mouth opens and they cascade out of her.

'It was an accident, Rebecka,' Anita says, **but** Rebecka looks away and dabs her eyes, the snuffbox still in her hand.
I was singing and singing **but** you didn't come,' Beyonce says, fearless in the articulation of her disappointment.
They don't, **but** Buddha tries on the 10 and it fits and he smiles and Anita smiles and hands over the money.

Table 4.16: Usage and examples of the coordinating conjunction 'for'

In the garage there is linseed oil, flea and tick shampoo **for** the beagles and distilled water **for** Karl's car battery.
She suddenly remembers the tea she asked **for** and is about to call **for** Rebecka when she looks up at the table and sees her tea, an orange glutinous ring around the rim as it quivers in the slight breeze.
She cannot ask **for** another cup of tea because Rebecka will overfill the kettle, slam the mug onto the counter and clatter the tea caddy lid, so instead Anita gets up **for** what feels like the millionth time that morning, takes off her sunglasses and walks into the cool house.
She steers Anita back towards the door, screams **for** Rebecka with a lung-force Anita did not think her daughter's petite body was capable of.
'I'll go with, I must tell the teacher to watch her,' Rebecka says and Anita opens the passenger door **for** her.
'Will the school allow her to go to Grade 7 next year?' Anita asks, knowing that the child has struggled **for** most of the Grade 6 year – Standard 4 it was called when Anita was still at school, and it was a difficult year **for** her and she hopes Nkateko will get a break, that Rebecka will get a break and that the child can just pass through to the next school year without any drama.
Belmont High calls Anita in to do some relief teaching **for** the last two months of the final term because their English teacher has had a miscarriage.
Anita is exhausted, she has not taught **for** such a long time and she has forgotten how impossibly demanding teenagers can be.
She scrambles **for** her cell phone and looks at the time 12h11.

As Anita glides to a halt besides Rebecka's youngest son Buddha, she remembers that she was saving the Edgars card to buy him soccer boots he needed **for** the trials over December.
Karl takes Daniel fishing **for** the weekend and Anita feels confident that Rebecka will be back on Monday.
It takes Anita an hour to find the spare key **for** Rebecka's security gate.
She is slightly annoyed that she cannot get hold of her because Daniel gave her a cheap cell phone **for** Christmas, so there is no excuse.

Table 4.17: Usage and examples of the coordinating conjunction 'or'

'She, *she*,' Anita says. 'Is Mama Becka a lady **or** a man?'
Anita moves the bottles to the side with her fingertips because they are dusty and she is afraid of button spiders **or** black widows, **or** whatever creepy crawly it is that has the dangerous bite; the red hourglass **or** the orange hourglass under its body, she can't remember the colour now.
'Sister, bring me a glass of water **or** a glass of milk,' he says.
Anita is aware that she was keeping the Edgars spending down because somebody needed something, but she cannot remember what it was **or** who needed it and she does not give a damn.
It is a toss-up between showing a bit of hair re-growth at Karl's Christmas party **or** Rebecka's thirteenth cheque.
Anita washes the dishes, wondering if Rebecka's arthritis is playing up again **or** if she had to attend to Nkateko's school enrolment before she could return.

Table 4.18: Usage and examples of the coordinating conjunction 'so'

She needs some turps to clean the brush **so** that she can paint in smooth, even strokes.
Beyonce says, 'Shit, shit, shit,' under her breath **so** that her grandmother cannot hear her. Anita reaches over, tugs on Beyonce's chin, and shakes her head.
It has been **so** long since Anita has been a mother to pre-schoolers and she gives a sight of regret that she has forgotten patience, indulgence and that greatest requirement of motherhood – a sense of humour. She puts down the brush, reaches over, and picks up one of the acorns.

She cannot ask for another cup of tea because Rebecka will overfill the kettle, slam the mug onto the counter and clatter the tea caddy lid, **so** instead Anita gets up for what feels like the millionth time that morning, takes off her sunglasses and walks into the cool house.
Her guilt is **so** intense that she allows Beyonce to buy almost everything her short arms can hold.
She is **so** overwhelmed with frustration that her neck muscles tighten and when she greets Buddha with a dry voice, she thinks he must think she is unfriendly. He sits upright, his knees closed, his eyes straight ahead.
They are taking us to Blue Lounge for Christmas dinner though, **so** at least that is something. But I think you should tell Rebecka that she'll have to wait until March, 'cos we just don't have the loot for a bonus.'
The seventh of January dawns and the family is **so** relieved that Rebecka is coming back that they put their clothes in the laundry basket instead of next to it, they rinse their breakfast dishes and then kick back in the TV room. It is lunchtime before Sarah says, 'I thought Rebecka was coming home today?'
She is slightly annoyed that she cannot get hold of her because Daniel gave her a cheap cell phone for Christmas, **so** there is no excuse. But every time she dials the number, she gets the message *the subscriber you have dialed is not available*.

4.6.7 Lexical cohesion in text organisation

Lexical cohesiveness is concerned with the links between words in a text. It does not deal with grammatical or semantic connections. Lexical cohesiveness is concerned with the choosing of words or vocabulary connected to the previous word/s in a grammatical framework. The choice of vocabulary achieves lexical cohesiveness. This indicates that lexical cohesiveness refers to how words are chosen to connect aspects of a text. There are two types of lexical cohesion: repetition and collocation. Repetition employs the same term, synonyms, and occasionally antonyms to mean the same thing. Here are some examples of repetition and collocation:

4.6.7.1 Repetition

An example of repetition from the short story '*The Magic Stone*' is, "I am told it gives you pains in your feet. Such diseases didn't occur in our time." (Kavevangua, 2013). The writer replaces the word 'pains' with the word 'diseases' for lexical cohesion. This is a form of

repetition that applies the use of a synonymy to repeat the same word. On the other hand, epizeuxis is the repetition of a word or phrase in immediate succession, typically within the same sentence, for purposes of emphasis (Allen Harris, 2020). An example of this type of repetition was used in the short story '*Domestic Relationships*' (Morris, 2012) through the following repetition; '*O waar is my Diena, my Diena, my Diena.* These words given in the Afrikaans language, can be translated to 'Oh where is my Diena, my Diena, my Diena'.

Table 4.19: Summary and usage of repetition

O waar is my Diena, my Diena, my Diena.
These words are in Afrikaans and can be translated to 'Oh where is my Diena, my Diena, my Diena'.

4.6.7.2 Collocation

Collocation uses related words that typically go together or tend to repeat the same meaning. An example is the phrase "to shuffle my toothless grin" (Morris, 2012). This is lexical cohesion that is used in text organisation. This means that these are words made up of two or more words that are commonly used together in English. The following are examples of collocations that were used in the short story '*The Matron*'.

Table 4.20: Examples and usage of collocations

to put to bed	I decided **to put to bed** in Swakopmund.
to let the dogs	I always wanted **to let the dogs out** to bite Mr Meier.
to get rid	He had **to get rid** of him.
have a look	They should just **have a look** at their rotting teeth.
take a close look	If you **take a close look** at the photos in the dining hall that show Mr Meier at various occasions with various more- or – less important people, you'll see that I'm in every single one of them.
all day long	He's pompous, he's useless, he talks non-stop nonsense **all day long**.
all my life	I've lived and worked with them **all my life**, in fact I've devoted my life to these people

The examples of collocations in the table above are words that are commonly used together. For example, the meaning of the collocation 'to put to bed' means to sleep. Another example is the collocation 'to take a close look' means "to observe carefully with a lot of consideration".

4.7 Discussions

This section of the study discusses the data presented in the previous section. Comparisons and contrasts will be made between the findings of the present study and those from other related studies. The discussions in the section were conducted in line with the three study objectives as explicated in Chapter 1. Each objective becomes a subheading for the discussion of data responding to it as discussed in the previous sections.

The goal of the present study was to examine aspects of functional stylistics in selected Namibian authored texts. The study examined three main aspects which are the ideational, interpersonal and textual functions of language in selected Namibian authored short stories. The ideational function of the language in the study was examined to demonstrate that language used in Namibian short stories is a tool for cultural transmission. This is realised when language is passed down from one generation to the next in a community (Tamariz & Kirby, 2016). This study concurs with the findings of Simataa and Simataa (2017) which suggests that the importance of the relationship between language and society is unquestionable as language in general allows communication to take place in society. Language facilitates the cultural transmission of spiritual and sociocultural beliefs. Short stories facilitate cultural transmission of knowledge when a story that was written by a previous generation is read by other generations that follow. It is the key feature that distinguishes humans from animals. In the short story '*The Magic Stone*' (Kahengua, 2013), a story is told about how a stone can be a point of traditional spiritual contact. The conversation between Rihongee and his Grandma paints a clear picture on how language plays an important role in the cultural transmission of knowledge.

4.7.1 The ideational function

With regards to the ideational function of language in a text, one of the ways in which coherence can be achieved is the use of coordinating conjunctions as linguistic devices are used to join together two words, clauses or phrases. In spoken utterances, coordinators are

however used to establish and sustain social relations (Vervoort & Trost, 2016). The present study observes that coordinating conjunctions are needed to produce a coherent and consistent piece of text. A short story can become impotent and meaningless without coordinators. The most frequently used coordinators in the texts studied are 'and', 'for' and 'but'. The study notes that the most frequently used coordinators were 'and' and 'for'. Their frequency suggests their importance in the coherence of the texts. It is therefore, the role of a functional stylistics analysis to examine the manners in which communication can be successful between people and in ways that bind social interaction. In addition to this, it is quite apparent that communication is one of the manifestations of the social roles of a person regarded as speech behaviour. Similarly, the present study strongly agrees with the findings of Ntinda, (2020) that ideational elements are mainly used to provide extra information and to create connections in written texts.

4.7.2 The interpersonal functional

Asking questions and interrogation is a method that is used by language speakers to understand a written or spoken text. The Interpersonal function emphasises that language is mainly a social phenomenon which, apart from enabling communication with other people, enables the speaker to project themselves in the desired way. It is also an instrument for achieving social cohesion. As such, a conversation between two people can be better understood when the two interrogate each other. Interrogative questions are command utterances that allow the addressor to gather information and extract information from another person (Siemund, 2017). When two or more people engages in a conversation, that is, the speaker and listener, the linguistic function therefrom is termed the Interpersonal function of language (Halliday, 1994). This function expresses the relationship in the conversation between the two people who have entered into a speech event. The texts examined in this study reveal that there were four most commonly used questioning words. These questions are formed from the words 'why', 'has', 'did' and 'how'. From the questions studied, it was observed that speakers use interrogatives to gain more information from the addressee. The question word 'did' was used to solicit was a 'yes' or 'no' response.

4.7.3 The textual function

 The textual function is best described as the availability of an internal structure that allows the writer to generate texts that are both coherent and situationally suitable (Yeibo & Akerele, 2014). The data presented in the findings show that the textual function of language is in charge of glueing the text together. When functional language structures such as pronouns, determiners (articles), and sequence evince the textual functions that produce a cohesive text, the text as a whole becomes consistent, smooth, coherent, and meaningful. As a result, the current study agrees with the work of Yeibo and Akerele (2014). As a result, the purpose of this study is to investigate how pronouns can be used to refer to either the participants in the discourse or to someone or something mentioned elsewhere in the discourse (Cheshire, 2013) in order to construct a coherent and relevant text. These are significant characteristics that are utilised to avoid noun repetition. A paragraph that has a lot of repeated nouns becomes tedious and monotonous to the reader. Sometimes the reader loses interest and sees no reason to continue reading a text. Similarly, determiners are words that are used at the beginning of a noun group to indicate, for example, what thing the writer is referring to or whether the writer is referring to one or numerous things (Collins, 2015). Contrast can be used to provide contrasting information in the organisation of a text in a variety of settings. In most circumstances, two sentences are used: one with the most relevant information and another with a contrast word or phrase. Contrast terms such as 'though,' 'even though,' and 'although' were observed in the context of the current study, and an explanation of how they are employed to represent contrasting information was provided.

The study went on to look at how coherence is used in texts. A written text's coherence is its ability to be logical and consistent. The exact ways in which writers guide readers through a piece of literature are referred to as cohesion. Cohesive tactics include the use of specific words and the construction of sentences that cling together (Fitriati & Yonata, 2017). Cohesive devices can be used to accomplish this procedure in the creation of a text. Words or phrases that illustrate the relationship between paragraphs or sections of a text or speech are referred to as cohesive devices. In this study, reference as a cohesive approach was examined as a textual method to demonstrate how some participants in a text are related to one another. For example, in Kahengua Kavevangua's short story "The Magic Stone," In this

scenario, reference was utilised to identify participants via text, track or recover individuals. According to Halliday and Hasan (1976), reference is the specific nature of the information signalled for retrieval. In the meantime, substitution is a textual function that was also investigated in the short stories. Substitution occurs when a writer does not use the same word twice in his writing. As a result, replacement can be used to eliminate repetition. It can, however, cause the outcome of a text to be inaccurate. Substitution is defined by Halliday and Hasan (1976) as the replacement of one object by another. It signifies that the writer avoids repeating a lexical item by substituting another word. In other terms, it is the substitution of a "dummy" word for a word or group of words or a sentence segment. Furthermore, ellipsis is a linguistic function that attracts the reader and makes the text more appealing to the reader. The omission of a word or portion of a sentence is referred to as ellipsis. Ellipsis, according to Halliday and Hasan (1976), is anything left unsaid. The term "unsaid" refers to an omission of a word or phrase in the text. However, the reader can understand it because it has previously been said or conveyed. This shows that the words in a text are related. Ellipsis is used to replace words that have been omitted in the middle of a quoted statement. It signifies that the deleted term is substituted by words that are still related to the preceding topic. Ellipsis is also employed to avoid repetition and keep the reader's attention focused on the text.

A paragraph that is well-bound with coherent devices such as coordinating conjunctions conveys a strong opinion on the topic matter. The primary purpose of coordinating conjunctions is to create writings that reflect a consistent point of view and are easily understood and readable. A sentence is connected to another sentence. According to Halliday and Hasan (1976), there are a variety of ways in which the systems allow the elements of a text to be meaningfully connected to one another.

Conjunctions are used to express the relationships between clauses and to demonstrate a meaningful relationship between them. Lexical cohesiveness was another literary tactic noted and addressed in the short stories. Lexical cohesion is concerned with the relationships formed by the words employed in a grammatical structure such as a phrase or sentence. It is not concerned with grammatical or semantic relationships. The selection of vocabulary achieves lexical cohesiveness. This indicates that lexical cohesiveness refers to how words are semantically chosen to connect textual parts. All of these functions were explored, with

emphasis on the critical roles they play in achieving text coherence. All of these findings are consistent with Ntinda's (2020) observation that authors of short stories use linguistic aspects to generate logic and coherence. As a result, it may be stated that in order to comprehend written stories, meaning should be researched and fundamentally comprehended through a thorough investigation of the many parts of the three metafunctions employed by authors (Ntinda, 2020).

4.8 Chapter summary

Chapter four presented the data and the findings of the present study. The findings were discussed citing relevant examples extracted from the text. The analysis was conducted in line with the objectives of the study. The three main aspects of the Systemic Functional Linguistics discussed were the metafunctions namely the ideational, interpersonal and the textual functions. The chapter first presented the synopsis of the six short stories that were examined. The titles of the stories are; *'Mother of the Beast'* and *The Matron'* Schlettwein, (2012), *'Double Exposure'* and *'Domestic Relations'* Morris, (2012), *'The Magic Stone'* and *'A Little Profit'* Kahengua, (2013). The SFL theory was presented in the form of a diagram (See figure 4.1). Finally the chapter discussed the three metafunctions functions of language as explicated by Halliday, (1970) while analysing and giving examples from each story. The three metafunctions discussed are the ideational, interpersonal and textual functions of language. These functions were carefully analysed while demostrating functions such as the cultural social function, apposition, coordination, use of conjunctions, and textual coherence as functions that bind texts together to be meaningful and consistent.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusions

This chapter concludes the study. It also gives recommendations for future studies. At this point, it is important to restate the purpose of the study. The main purpose of the study was to examine aspects of functional stylistics in selected Namibian authored short stories. The study was guided by the following three specific:

- examine how the ideational resources are used in the language of the selected short stories
- analyse the short stories at the ideational level of language use.
- investigate the textual language use in the selected short stories

Short stories are a rich source of language that can be used to expand Namibian society's knowledge. As a result, the current study concludes that the language utilised in Namibian short stories is a cultural transmission instrument. This occurs when a language in a community is passed down from one generation to the next (Tamariz & Kirby, 2016). It was also discovered that language not only transmits culture but can also be used to communicate spiritual ideas, food, and the ties that bring a group together. In addition, the study looked at the employment of coordinating conjunctions in short stories. It has been demonstrated that a text is rendered ineffective in the absence of coordinators. The coordination function in a text helps the reader generate meaning and make sense of it.

In order to understand a written or spoken text, language speakers utilise questioning and interrogation. The interpersonal function emphasises that language is primarily a social phenomenon, but it also allows the speaker to project oneself in the preferred way and to portray the speaker's feelings as indicated in their utterances. It also serves as a tool for fostering social cohesion. As a result, when two people probe each other, a dialogue can be better understood. Interrogative questions are command utterances that enable the addresser to elicit and extract information from another person (Siemund, 2017). The Interpersonal function of language is the linguistic function realised when two or more individuals engage in a conversation, that is as speaker and listener (Halliday, 1994). This function expresses the conversational relationship between two people who have entered

into a speech event. The text studied in this study revealed four most often used questioning terms. These interrogative queries are constructed using the terms 'why,' 'has,' 'did,' and 'how.' It was discovered from the questions studied those speakers use interrogatives to elicit more information from the addressee.

The textual function is best described as the availability of an internal structure that allows the writer to generate texts that are both coherent and situationally suitable (Yeibo & Akerele, 2014). This function can be examined by looking at theme and rheme, which are related to the speaker's choice of utterances and ideas. Themes and rheme can be used in a variety of circumstances. It was used in this study from the standpoint of functional linguistics (Halliday) (1994). According to the current study, theme and rheme emerge in the investigated sentences as communicative terms rather than as the grammatical subject of the sentences. Thus, the current study suggests that the textual meta function is realised by the choices made by a speaker or writer in integrating the ideas and realities that he or she desires to express (ideational), as well as the relationship that he or she wishes to project and develop (interpersonal).

5.5 Recommendations

When the Systemic Functional Linguistics theory is applied to the study of short tales written by Namibian writers, it mirrors how Namibian society uses everyday language. This suggests that short stories are methods for cultural transmission in the process, and as such, the study proposes teaching Namibian-authored fiction in primary, secondary, and higher education institutions. The study, on the other hand, advocates the promotion of Namibian authored texts as a way of encouraging more Namibians to produce short literary stories since it can become a source of employment for unemployed Namibian graduates.

Technically, the current study used the Systemic Functional Linguistics theory as a framework for analysis; nonetheless, the study advises that a different theory, such as structuralism, be used to investigate short stories. This is also true when analysing the same texts with distinct theoretical, methodological, and research gaps. The Systemic Functional Linguistics theory can be utilised as an intervention technique for students who have difficulty understanding short narrative texts.

The study suggests that because literature studies are a part of language, a character analysis of the author and other characters be conducted. The same stories in this study can be subjected to a critical discourse analysis. The Systemic Functional Linguistics theory, on the other hand, can be utilised to investigate classroom language. For example, allow students to score sentences in a novel based on how the author elaborates on the characters and how they interact with one another. This means that the emphasis can be placed on the meaning of the forms, with learners' attention focused on specific examples to recognise linguistic patterns. Among these patterns are mood choices and the form associated with giving commands as functions. As a result, the current study advises using the theory's three metafunctions to meet pedagogical goals of developing students' language competency skills.

References:

Abdurrahman, I. B. (2016). A Stylistic Analysis of Complexity in William Faulkner's" A Rose for Emily". *Advances in Language and Literary Studies*, *7*(4), 220-230.

Alaei, M., & Ahangari, S. (2016). A Study of Ideational Metafunction in Joseph Conrad's" Heart of Darkness": A Critical Discourse Analysis. *English Language Teaching*, *9*(4), 203-213.

Alaei, M., & Ahangari, S. (2016). A Study of Ideational Metafunction in Joseph Conrad's" Heart of Darkness": A Critical Discourse Analysis. *English Language Teaching*, *9*(4), 203-213.

Ali, I., Mukhtar, A., Mansoor, A., & Butt, M. (2021). A study of the ideational function in systematic functional grammar: transitivity analysis of nelson Mandela's speeches. *PalArch's Journal of Archaeology of Egypt/Egyptology*, *18*(7), 2510-2521.

Allen Harris, R. (2020). Ploke. *Metaphor and Symbol*, *35*(1), 23-42.

Anderson, K. T. (2013). Contrasting systemic functional linguistic and situated literacies approaches to multimodality in literacy and writing studies. *Written Communication*, *30*(3), 276-299.

Azar, A. S., & Yazdchi, N. S. (2012). A Stylistic Analysis of "Maria" in "Clay": The Character in James Joyce's Short Story'. *Journal of Basic and Applied Scientific Research*, *2*(2), 1050-1055.

Bakuuro, J. (2017). Demystifying Halliday's metafunctions of language. *International Journal of Language and Literature*, *5*(2), 211-217.

Barrett, F. S., & Griffiths, R. R. (2017). Classic hallucinogens and mystical experiences: phenomenology and neural correlates. *Behavioural neurobiology of psychedelic drugs*, 393-430.

Bilal, H. A. (2012). Analysis of thank you m'am: Halliday's metafunctions. *Academic research international*, *2*(1), 726.

Buschfeld, S., & Schröder, A. (2019). English and German in Namibia. *English in the German speaking World*, 334-360.

Canning, P. (2014). Functionalist stylistics. In from: *The Routledge Handbook of Stylistics*. New York: Routledge.

Cheshire, J. (2013). Grammaticalisation in social context: The emergence of a new English pronoun. *Journal of Sociolinguistics*, *17*(5), 608-633.

Collins, W. (2015). *Collins English dictionary*. Glasgow: Harper Collins Publishers.

David, N. D. (2020). *A Feminist Stylistics Study of the Representation of Women in The Lion and the Jewel and The Trials of Brother Jero* [Master's Thesis, Namibia University of Science and Technology].

Emah, S. S. (2018). Functions of Cohesive Devices in Text Comprehension and writing. https://www.researchgate.net/profile/Clement-Omachonu/publication/333688643_Functions_of_Cohesive_Devices_in_Text_Comprehension_and_Writing/links/5ec3aaa292851c11a874501e/Functions-of-Cohesive-Devices-in-Text-Comprehension-and-Writing.pdf

Finocchiaro, M., & Brumfit, C. (1983). *The functional-notional approach: From theory to practice*. Oxford University Press, 200 Madison Ave., New York, NY 10016.

Fitriati, S. W., & Yonata, F. (2017). Examining text coherence in graduate students of English argumentative writing: case study. *Arab World English Journal (AWEJ)*, *8*(3).

Fowler, R., & Kress, G. (2018). *Critical linguistics*. UK, Milton Park: Routledge Publishing.

Gawazah, L. (2021). A*n investigation into the contemporary English language needs of second year students of the Department of Computer Science at the Namibia University of Science and Technology* [Master's thesis: Namibia University of Science and Technology].

Hadidi, Y., & Mohammadbagheri-Parvin, L. (2015). Systemic functional linguistics as interpersonal semantics: appraisal and attitude in the stylistic analysis of an English novel. *International journal of linguistics*, *7*(1), 129.

Halliday, M. A. K., & Hasan, R. (2014). *Cohesion in English*. London: Routledge.

Halliday, M. A. K., & Matthiessen, C. M. (2013). *Halliday's introduction to functional grammar*. New York: Routledge.

Halliday, M.A.K., & Matthiessen, C. M. I. M. (2014). *An introduction to functional grammar*. Oxon & New York: Routledge.

Halupka-Rešetar, S. (2014). Request modification in the pragmatic production of intermediate ESP learners. *ESP Today, 2*(1), 29-47.

Haratyan, F. (2011). Halliday's SFL and social meaning. In *2nd International Conference on Humanities, Historical and Social Sciences* (Vol. 17, No. 1, pp. 260-264).

Harlech-Jones, B. (2014). Language policy and language planning in Namibia. In *Discrimination through Language in Africa?* (pp. 181-206). De Gruyter Mouton.

Harrison, H., Birks, M., Franklin, R., & Mills, J. (2017, January). Case study research: Foundations and methodological orientations. In *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research* (Vol. 18, No. 1).

Huang, G., & Zhao, R. (2021). Harmonious discourse analysis: approaching peoples' problems in a Chinese context. *Language Sciences*, *85*, 101365.

Huddleston, R., Pullum, G. K., & Reynolds, B. (2021). *A student's introduction to English grammar*. Cambridge: Cambridge University Press.

Hutabarat, E., Herman, H., Silalahi, D. E., & Sihombing, P. S. R. (2020). An Analysis of Ideational Metafunction on News Jakarta Post about Some Good Covid-19 Related News. *VELES Voices of English Language Education Society*, *4*(2), 142-151.

Hyland, K. (2019). *Second language writing*. Cambridge: Cambridge university press.

Iskandarova, N. (2021). Key Elements of Drama. *Academicia Globe: Inderscience Research*, *2*(07), 23-26.

Jambak, V. T., & Gurning, B. (2014). Cohesive devices used in the headline news of the Jakarta post. *Linguistica*, *3*(1), 146298.

Joseph, S. M. (2021). A linguistic investigation into selected newspaper reports on women and child abuse in Namibia from 2018 - 2019 [Master's thesis: Namibia University of Science and Technology].

Kamanda, C. (2019). *A functional linguistics analysis of representative Namibian poems from the spoken word* (Masters dissertation, Namibia University of Science and Technology (NUST)).

Kamati, N. and Woldemariam, H. Z. (2016). Causes of the underachievement of grade 12 learners in

English as a second language: a case study. *NAWA journal of language and communication*. Vol 10 (2), 32-48. http://ir.nust.na/xmlui/handle/10628/672

Khatib, M., & Seyyedrezaei, S. H. (2017). Short story based language teaching (SSBLT): A literature-based language teaching method. *Journal of Humanities Insights*, *1*(04), 177-182.

Korneeva, A., Kosacheva, T., & Parpura, O. (2019). Functions of language in the social context. In *SHS Web of Conferences* (Vol. 69, p. 00064). EDP Sciences.

Korneeva, A., Kosacheva, T., & Parpura, O. (2019). Functions of language in the social context. In *SHS Web of Conferences* (Vol. 69, p. 00064). EDP Sciences.

Leppänen, S., & Peuronen, S. (2012). Multilingualism and the Internet. *The encyclopedia of applied linguistics*, 1-11.

Linares, S. M., & Xin, Z. Y. (2020). Language Education and Systemic Functional Linguistics: A State-of-the-art-review. *Nobel: Journal of Literature and Language Teaching*, *11*(2), 234-249.

Ma, Y., & Wang, B. (2016). A review of systemic functional translation studies from an interpersonal perspective. In *International Forum of Teaching and Studies* (Vol. 12, No. 1, p. 36). American Scholars Press, Inc.

Mansor, N., & Abd Rahim, N. (2017). Digital written discourse. *Man in India*, *97*(20), 115-124.

Maxwell, J. A. (2012). *Qualitative research design: An interactive approach*. London: Sage publications.

Mehrabi, M., & Zaker, A. (2016). A stylistic analysis of some of Golestan stories using Halliday's systemic functional linguistics framework. *Language Related Research*, *7*(1), 173-196.

Mehta, G., & Mokhasi, V. (2014). Item analysis of multiple choice questions-an assessment of the assessment tool. *Int J Health Sci Res*, *4*(7), 197-202.

Moncada Linares, S., & Xin, Z. Y. (2020). Language Education and Systemic Functional Linguistics: A State-of-the-Art Review. *Online Submission*, *11*(2), 234-249.

Morris, I. & Schlettwein, S. (2012). Bullies, Beasts and Beauties: *The Matron*. Namibia: Wordweaver Publishing House.

Mukherjee, I., Kumar, B., Singh, S., & Sharma, K. (2018). Plagiarism detection based on semantic analysis. *International Journal of Knowledge and Learning*, *12*(3), 242-254.

Namwandi, A. I. (2019). *A stylistic analysis of language use in advertising: a study of advertisement of selected small to medium entrepreneurs in Oshana region* (Doctoral dissertation, University of Namibia).

Nordquist, R. (2019). The Cultural Transmission of Language. https://www.thoughtco.com/what-is-cultural-transmission-1689814.

Ntinda, L. P. (2020). *A functional stylistics interpretation of Amathila's Making a Difference and Ekandjo's the Jungle Fighter* [Master's thesis, Namibia University of Science and Technology].

Nur, S. (2015). Analysis of interpersonal metafunction in public speeches: A case study of Nelson Mandela's presidential inauguration speech. *The International Journal of Social Sciences*, *30*(1), 52-63.

Papacharissi, Z. (2016). Affective publics and structures of storytelling: Sentiment, events and mediality. *Information, Communication & Society*, *19*(3), 307-324.

Rampton, B. (2017). *Crossing: Language and ethnicity among adolescents*. Routledge.

Reynolds, L. D., Wilson, N. G., & Wilson, N. G. (2013). *Scribes and scholars: A guide to the transmission of Greek and Latin literature*. Oxford: Oxford University Press.

Rudolph, E. (2012). *Contrast*. London: de Gruyter Publishing.

Samovar, L. A., Porter, R. E., McDaniel, E. R., & Roy, C. S. (2016). *Communication between cultures*. Cengage Learning.

Samsudin, S. (2019). The Ideational. *Interpersonal and Textual Meaning in Jokowi Dodo's Inauguration Speech. e-Journal of Linguistics*, *13*, 357-367.

Sankoff, G. (2016). *The social life of language*. University of Pennsylvania Press.

Schlettwein, S. (2012). Mother of the Beast. In S. Schlettwein and I. Morris. *Bullies, Beasts and Beauties* (pp. 53-65). Word weaver Publishing House.

Siemund, P. (2017). Interrogative clauses in English and the social economics of questions. *Journal of Pragmatics*, *119*, 15-32.

Simaibang, B. (2011). A Functional Model of Language, Interrelations of Language, Text and Context, And The Implications for Language Teaching. *LINGUISTIKA*, *2*(2).

Simanjuntak, H. I., & Manik, S. (2013). *Function of Language as Found in Economical News*. http://akademik.uhn.ac.id/portal/public_html/FBS/SastraInggris/Hotnida_Simanjuntak/Language%20Functions%20Used%20in%20Economical%20News%20Article.pdf

Simanjuntak, H. I., & Manik, S. (2015). *Function of Language as Found in Economic News*. https://uhn.ac.id/files/akademik_files/1712070220_2015_The%20Episteme%20Journal%20of%20Linguistics%20and%20Literature%20Vol%201%20No%202_3-Function%20Of%20Language%20As%20Found%20In%20Economical%20News.pdf.

Simataa, A. A., & Simataa, E. (2017). Namibian multilingualism and sustainable development. *JULACE: Journal of the University of Namibia Language Centre*, *2*(2), 26-37.

Stockwell, P. (2020). Language and literature: Stylistics. *The Handbook of English Linguistics*: Wiley Press.

Tamariz, M., & Kirby, S. (2016). The cultural evolution of language. *Current Opinion in Psychology*, *8*, 37-43.

Toolan, M. (2016). *Making sense of narrative text: Situation, repetition, and picturing in the reading of short stories*. Routledge.

Traffis. C. (2021). What Is a Coordinating Conjunction? https://www.grammarly.com/blog/coordinating-conjunctions/

Unubi, A. S. (2016). Conjunctions in English: Meaning, Types and Uses. *International Journal of Social Science and Humanities Research*, *4*(3), 202-213.

Vervoort, T., & Trost, Z. (2016). The interpersonal function of pain: conserving multiple resources. *Pain*, *157*(4), 773-774.

Wada, R. S, Wappa, J. P, Bitrus, I (2019). An Analysis of the Meta-functions of Language of Selected Nigerian Newspaper Headlines. *Inter. J. Eng. Lit. Cult.* 7(4): 79-84

Wallace, M. (2003). "Making Tradition": Healing, History and Ethnic Identity among Otjiherero-Speakers in Namibia, c. 1850-1950. *Journal of Southern African Studies*, *29*(2), 355–372. http://www.jstor.org/stable/3557367

Widayat, Y.E.W. (2006). *A tenor analysis of short story entitled Cat in the rain by Ernest Hemingway: A study based on systemic functional linguistics*. Surakarta: Sebelas Maret University.

Woldemariam, H.Z. (2015). The development of pragmatic competence (pc) through pragmatic stylistics (PS). *NAWA journal of language and communication* 9 (1), 46-88. **DOI: 435095410.** https://www.questia.com/library/journal/1G1-435095410/3-the-development-of-pragmatic-competence-pc-through

Woldemariam, H.Z. (2018). The enhancement of sociolinguistic competence through feminist stylistics. *Asian journal of African studies,* Vol 43, 31-80. DOI: NODE07404927.

Yang, H. (2017). The interpersonal metafunction analysis of Barack Obama's inaugural address. *International Journal of Languages, Literature and Linguistics*, *3*(1), 27-31.

Ye, R. (2010). The Interpersonal Metafunction Analysis of Barack Obama's Victory Speech. *English Language Teaching*, *3*(2), 146-151.

Yeibo, E., & Akerele, C. (2014). Graphological foregrounding in Chimamanda Adichie's Purple Hibiscus. *International Journal of language and linguistics*, *1*(2), 9-17.

Yeibo, E., & Akerele, C. (2014). Phonological foregrounding in Chimamanda Adichie's Purple hibiscus. *International Journal of language and linguistics*, *1*(2), 61-71.

Zhang, X. (2017). A critical review of literature on English language teaching textbook evaluation: What systemic functional linguistics can offer. *Journal of Language and Cultural Education*, *5*(1), 78-102.

Zlatev, J. (2012). Cognitive semiotics: An emerging field for the transdisciplinary study of meaning. *Public Journal of Semiotics*, *4*(1), 2-24.

Zohrabi, M. (2013). Mixed Method Research: Instruments, Validity, Reliability and Reporting Findings. *Theory & practice in language studies*, *3*(2).

Zudiando, H. (2015). *Interpersonal metafunction analysis of the representation of multi-ethnicity in the government-endorsed curriculum 2013 textbook when english rings a bell for smp/mts kelas VIII* (Doctoral dissertation, Thesis at English Eduacation Department, Yogyakarta State University).

APPENDICES

Research instruments

Annex 1

Ideational function analysis
- Coordination   - Apposition   - Modification of thoughts   - Individual personal experiences
Interpersonal function analysis
- Language of conversation (establishing, maintaining, sustaining)   - Expression of comments, attitudes, informing, greeting, persuading, questioning   - Language used to integrate individual and collective social groups, social values, customs, traditions   - Personal and interpersonal
Textual function analysis
- Internal language   - Creation of situational text   - Organisation of text   - Critical discourse analysis   - Coherence and text consistence

Annex 2

Coordinators	Frequency	Examples of usage
And	99	- They feign to be trustworthy **and** that you're the one **and** only. - We've been married for thirty-five years now ***and*** never look back. - Men **and** woman, boys **and** girls alike adored me **and** looked for ways to touch me. - I went **and** got a job as a cleaner **and** kitchen help.
For	32	- To make-up fancy ones **for** our children. - I had to make names **for** my children**.** *Please leave it in the same way* **for** *the next visitor.* *Our watchdogs are let out* **for** *protection after 10 pm.* - He will invariably add some information on how sex works **for** the Ovambo, the Herero, the Damara, the Nama, the Bushman, the Caprivian, the Baster and such.
but	24	- In actual fact, I run this place, of course. It's not in my job description, **but** I do. - It may seem a bit creepy, **but** nobody gets past me. - We all want to reproduce, **but** some of us are more shameless about it than others. - You have to stand in the shade to get rid of your shadow, **but** you can never walk past your shadow.
So	10	- I do not have a husband, **so** I had to make names for my children from my own name. - I actually believe that the dogs are **so** relieved to be let out that they just run around like crazy the whole night.

		- you're a good cook and cleaner, **so** go and ask at the Arcadia Convention Centre if they don't need someone,' she suggested. - Or **so** he thinks.
Or	8	- When they are let out at night they are ready to attack anything that slightly annoys them, **or** that's least what Meier believes. - Believe me, I know how their minds, **or** rather their drives, work. - For better **or** for worse. - I'll be there moving chairs **or** sweeping the floor.
Nor	0	
Yet	0	

Annex 3

A

Question Word	Auxiliary Verb	Subject	Main Verb	Remainder
Why	Should	she have	to entertain	the child on the weekends?

B

Question Word	Subject	Main Verb	Remainder
Has	She	Been	convulsing?

C

Auxiliary Verb	Subject	Main Verb
Did	she	vomit?

D

Question Word	Auxiliary Verb	Subject	Main Verb	Remainder
How	Did	Nkatelo's	Visit	to Constitution Hill go?

Annex 4

- **The woman** he assumed to be his mother.

- **My friend** here says you must repeat everything in Afrikaans because...

- **The Bakkie** and they disappeared into the morning light.

- **The baby** survived incubators and Ingeborg survived patronizing nurses and doctors.

Annex 5

- The woman **he assumed to be his mother.**

- My friend **here says you must repeat everything in Afrikaans because...**

- The Bakkie **and they disappeared into the morning light.**

- The baby **survived incubators and Ingeborg survived patronizing nurses and doctors.**

Annex 6

Freque ncy	Perso nal	Relati ve	Interroga tive	Refle xive	Possess ive	Pronom inal adjectiv es	Demonstra tives	indefin ite
	I	who	What	Myself	Mine	my	this	Each
	we	which	Who	Hersel f	Yours	your	these	All
	you	that	Which	Himse lf	His	his	that	Everyo ne
	he	as			Hers	her	those	Either

	she				Theirs	our		One
	It					their		Both
	They							Any
								Such
								Someb ody

Annex 7

Articles	Demonstratives	Quantifiers	Possessives
The	This	a few	My
A	That	a little	your
An	These	Much	his
	Those	Many	her
		a lot of	its
		Most	our
		Some	their
		Any	
		Enough	

Annex 8

Sequencing word	Meaning
Begin	to do or be the first part of something that continues
Initial	occurring at the beginning where the process is expected to continue
First	An event that comes before all others in time or order

Annex 9

Although	Yet	while	notwithstanding
Though	Despite	meanwhile	On the contrary
even though	In spite of	On the other hand	In contrast

But	Whereas	however	

Annex 10

His first word was not Mama. **It** was not Papa either.
He was woken by **the howling** of his own kind, **a sound** he recognised from nights on the farm, and he found himself howling back instinctively.
When Hubert Janssen told **his wife** what had happened in Windhoek, **she** did not cry or shout.

Annex 11

Coordinating conjunction	Frequency
And	131
But	31
For	21
Nor	0
Or	8
So	9
Yet	0

Annex 12

Beyonce is bouncing the ball on the bricks **and** Anita is painting the garden furniture.
Beyonce drops the ball again **and** flies up the stairs.
Go **and** tell Mama Becka that Christmas is coming too,' she says, drawing her tongue across her dry lips.
The child takes the stairs one at a time now without any of her previous excitement, walks inside with purpose **and** through the open study window facing the garden, Anita hears Beyonce replaying her message.

I'm just playing with her,' Rebecka says **and** drags the wiper blade across the window, its squeak more pronounced than usual.
The sun has moved **and** the skin on top of the paint is hardening with more determination.
Anita bursts out laughing **and** Rebecka says, 'Eish, don't say that word.
Daniel comes outside **and** says, 'I'm going to buy smokes, ma.
Anita pulls another chair forward **and** begins cutting into the corners of the struts **and** legs with her brush.
A drip of paint runs down the leg **and** Anita flattens it with her brush.
You are a good cook,' Anita says **and** pretends to relish the acorn.
Sarah holds the handbag firmly shut **and** glares at the receptionist.
The doctor smiles **and** sticks his head through the curtain.
Rebecka shrugs **and** picks up the discarded newspaper inserts.
Rebecka shrugs **and** says nothing.
Karl takes Daniel fishing for the weekend **and** Anita feels confident that Rebecka will be back on Monday.
The children look at her **and** Karl grunts.
The seventh of January dawns **and** the family is so relieved that Rebecka is coming back that they put their clothes in the laundry basket instead of next to it, they rinse their breakfast dishes **and** then kick back in the TV room.
She crosses her fingers **and** hopes they do not have sizes.

Annex 13

She tries to push herself up, **but** Beyonce is standing in her way staring at the glossy garden chair, her finger poised above the armrest.
Anita can tell that Beyonce is confused, **but** Anita does not care. She is annoyed, resentful.
Anita knows she should apologise, **but** there is something in Rebecka's look that suddenly makes her chest stiffen with defiance.
'No, **but** take her with you. She's really under my feet.' Annoyance flares in Anita's face and she's about to snatch away the lid, **but** she checks herself and reminds herself that Beyonce is doing what all children do.

Panic seizes Anita and she wants to approach Beyonce calmly **but** the words grasp the opportunity as soon as her mouth opens and they cascade out of her.
'It was an accident, Rebecka,' Anita says, **but** Rebecka looks away and dabs her eyes, the snuffbox still in her hand.
I was singing and singing **but** you didn't come,' Beyonce says, fearless in the articulation of her disappointment.
They don't, **but** Buddha tries on the 10 and it fits and he smiles and Anita smiles and hands over the money.

Annex 14

In the garage there is linseed oil, flea and tick shampoo **for** the beagles and distilled water **for** Karl's car battery.
She suddenly remembers the tea she asked **for** and is about to call **for** Rebecka when she looks up at the table and sees her tea, an orange glutinous ring around the rim as it quivers in the slight breeze.
She cannot ask **for** another cup of tea because Rebecka will overfill the kettle, slam the mug onto the counter and clatter the tea caddy lid, so instead Anita gets up **for** what feels like the millionth time that morning, takes off her sunglasses and walks into the cool house.
She steers Anita back towards the door, screams **for** Rebecka with a lung-force Anita did not think her daughter's petite body was capable of.
'I'll go with, I must tell the teacher to watch her,' Rebecka says and Anita opens the passenger door **for** her.
'Will the school allow her to go to Grade 7 next year?' Anita asks, knowing that the child has struggled **for** most of the Grade 6 year – Standard 4 it was called when Anita was still at school, and it was a difficult year **for** her and she hopes Nkateko will get a break, that Rebecka will get a break and that the child can just pass through to the next school year without any drama.

Belmont High calls Anita in to do some relief teaching **for** the last two months of the final term because their English teacher has had a miscarriage.
Anita is exhausted, she has not taught **for** such a long time and she has forgotten how impossibly demanding teenagers can be.
She scrambles **for** her cell phone and looks at the time 12h11.
As Anita glides to a halt besides Rebecka's youngest son Buddha, she remembers that she was saving the Edgars card to buy him soccer boots he needed **for** the trials over December.
Karl takes Daniel fishing **for** the weekend and Anita feels confident that Rebecka will be back on Monday.
It takes Anita an hour to find the spare key **for** Rebecka's security gate.
She is slightly annoyed that she cannot get hold of her because Daniel gave her a cheap cell phone **for** Christmas, so there is no excuse.

Annex 15

'She, *she*,' Anita says. 'Is Mama Becka a lady **or** a man?'
Anita moves the bottles to the side with her fingertips because they are dusty and she is afraid of button spiders **or** black widows, **or** whatever creepy crawly it is that has the dangerous bite; the red hourglass **or** the orange hourglass under its body, she can't remember the colour now.
'Sister, bring me a glass of water **or** a glass of milk,' he says.
Anita is aware that she was keeping the Edgars spending down because somebody needed something, but she cannot remember what it was **or** who needed it and she does not give a damn.
It is a toss-up between showing a bit of hair re-growth at Karl's Christmas party **or** Rebecka's thirteenth cheque.
Anita washes the dishes, wondering if Rebecka's arthritis is playing up again **or** if she had to attend to Nkateko's school enrolment before she could return.

Annex 16

She needs some turps to clean the brush **so** that she can paint in smooth, even strokes.
Beyonce says, 'Shit, shit, shit,' under her breath **so** that her grandmother cannot hear her. Anita reaches over, tugs on Beyonce's chin, and shakes her head.
It has been **so** long since Anita has been a mother to pre-schoolers and she gives a sight of regret that she has forgotten patience, indulgence and that greatest requirement of motherhood – a sense of humour. She puts down the brush, reaches over, and picks up one of the acorns.
She cannot ask for another cup of tea because Rebecka will overfill the kettle, slam the mug onto the counter and clatter the tea caddy lid, **so** instead Anita gets up for what feels like the millionth time that morning, takes off her sunglasses and walks into the cool house.
Her guilt is **so** intense that she allows Beyonce to buy almost everything her short arms can hold.
She is **so** overwhelmed with frustration that her neck muscles tighten and when she greets Buddha with a dry voice, she thinks he must think she is unfriendly. He sits upright, his knees closed, his eyes straight ahead.
They are taking us to Blue Lounge for Christmas dinner though, **so** at least that is something. But I think you should tell Rebecka that she'll have to wait until March, 'cos we just don't have the loot for a bonus.'
The seventh of January dawns and the family is **so** relieved that Rebecka is coming back that they put their clothes in the laundry basket instead of next to it, they rinse their breakfast dishes and then kick back in the TV room. It is lunchtime before Sarah says, 'I thought Rebecka was coming home today?'
She is slightly annoyed that she cannot get hold of her because Daniel gave her a cheap cell phone for Christmas, **so** there is no excuse. But every time she dials the number, she gets the message *the subscriber you have dialed is not available*.

Annex 17

O waar is my Diena, my Diena, my Diena.
These words are in Afrikaans and can be translated to 'Oh where is my Diena, my Diena, my Diena'.

Annex 18

to put to bed	I decided **to put to bed** in Swakopmund.

to let the dogs	I always wanted **to let the dogs out** to bite Mr Meier.
to get rid	He had **to get rid** of him.
have a look	They should just **have a look** at their rotting teeth.
take a close look	If you **take a close look** at the photos in the dining hall that show Mr Meier at various occasions with various more- or – less important people, you'll see that I'm in every single one of them.
all day long	He's pompous, he's useless, he talks non-stop nonsense **all day long**.
all my life	I've lived and worked with them **all my life**, in fact I've devoted my life to these people