



# NAMIBIA UNIVERSITY OF SCIENCE AND TECHNOLOGY

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DEPARTMENT OF HUMAN SCIENCES, EDUCATION AND LANGUAGES

A FUNCTIONAL STYLISTICS ANALYSIS OF CHILDREN'S LITERATURE AT THE NAMIBIA  
UNIVERSITY OF SCIENCE AND TECHNOLOGY

BY

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JUNE 2023

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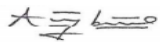
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## **DEDICATION**

I dedicate this thesis to my late mom and dad, may their souls rest in peace. You have always supported me on my academic journey and manifested a great future for me. 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 degree programme. I take my hat off for you and I love you all.

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## **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

## ABSTRACT

The study to establish, examine and analyse the perceptions of second year Literature and Text students on the application of functional stylistic approaches to the analysis of children literature texts, exemplified by Achebe's *Chike and the River* (1982) and Nakapunda's *Chad and the Magical Rains: An adventure in Etosha* (2012) (hereinafter referred to as *Chad and the Magical Rains*). In particular, the study focused on the proliferation of the three metafunctions of language – the ideational, interpersonal, and textual uses of language – within the texts and how their identification aided to the better analysis and interpretation of the fictional texts. This research sought the opinions of second-year students at the Namibia University of Science and Technology (NUST), who were studying the selected literary works as part of their curricula, seeking to establish their level of understanding of, relating and application of the functional linguistics approach to the analysis of these selected texts. Interviews conducted with the students tested how well they understood the texts through the application of functional linguistics theoretical explications and metafunctions. The fictional texts were selected primarily because they represent good examples of the African children's literature genre, the fact that they were authored by African authors and that they were already a part of the existing second year Bachelor of English and Applied Linguistics curricula at NUST. The text exclusion criteria were used to eliminate texts that did not meet the criterion of having linguistic or literary merits that addressed the study objectives. The study's findings suggest that the language of the selected works serves as a medium for moral ideals. Through this examination of the linguistic structure of children's literature exemplified by the two selected texts, it was also observed that language may be utilised to spread not only cultural concepts but also moral teachings and social bonds amongst members of a community. Furthermore, the research notes that short stories typically employ ideational components/structures of language in order to enlighten the reader and establish links. In order to convey their own perspectives, the authors of the short stories analysed by this research made use of interpersonal function of language. The textual components, on the other hand, are observed to have been used to build internal coherence and logic in written work. The research establishes that questioning is a tool that can be used to get more insight or clarification from the speaker or the listener and recommends further stylistic analysis studies that focus on genres outside of children's literature, such as magazines and poetry, in order to enhance the appreciation of children's literature in Namibia and across Africa.

**Key words:** *Functional Stylistics, Textual Function, Interpersonal Function, Ideational Function, Children's Literature, Cultural Transmission.*

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# CHAPTER ONE

## GENERAL INTRODUCTION AND BACKGROUND

### 1.1 Introduction

This study sought to analyse the levels of understanding of second year students with regards to the application of functional stylistics' theoretical explications, specifically the three metafunctions of language, to the analysis and interpretation of children's literature. In doing so, the study specifically focused on the two texts, *Chike and the River* (Achebe, 1982) and *Chad and the Magical Rains* (Nakapunda, 2012), which are part of set texts studied by second year English and Applied Linguistics students at the Namibia University of Science and Technology (NUST) in the Children's Literature module. The study sought to establish the level of understanding of the theoretical explications of functional stylistics by the second-year students. It also sought to establish their ability (or lack of it thereof) to apply functional stylistics' three metafunctions of language – the ideational, interpersonal, and textual functions (Halliday & Matthiessen, 2014) to the analysis and interpretation of the selected texts. Put in simpler terms, the study investigated the extent to which these students were able to apply functional linguistics in the selected texts as mentioned above.

### 1.2 Background of the study

Establishing the level of understanding of the application of the insights of functional stylistics to the analysis and interpretation of children literature texts by Bachelor of English and Applied Linguistics second year students at the Namibia University of Science and Technology informs the direction and concerns of the current study. Consequently, academics are encouraged to devote more attention to functionalist linguistic evaluation, which continues to be a popular issue (Halliday & Matthiessen, 2014). As a result of the emergence of functionalist stylistics, it is evident that language is becoming increasingly significant in the diverse cultural contexts of society, where it facilitates communication between individuals. Therefore, children's literature is expected to preserve society's core values based on the observed manners through which language can be argued to facilitate the communication of culture at large (Halliday, 1975). However, there is an observed dearth of studied of children's literature as imagined within Namibian sociocultural contexts, and this paucity served as the impetus for this study. Functional linguistic analyses are critical for comprehending the sociolinguistic aspects of literature within cultural contexts. Despite the paucity of such literature, this study relied heavily on a combination of a local and international past scholarship on Functional Linguistic evaluation of the texts *Chike and the River* (Achebe, 1982) and *Chad and the Magical Rains* (Nakapunda, 2012).

Given that English is a second language in the majority of African countries, the process by which communicators compose their writings is hindered by the need to consider the cultural connotations of the words they employ (Halliday & Matthiessen, 2014). Within the functional linguistics theory, the two selected texts are imagined serving as good examples of instances of language usage within society = and by extension, within establishable social contexts. An extensive search in Namibian libraries and the worldwide search engines, evince a paucity of scholarship that undertake functional linguistic analyses of children's literature, specifically of literature from Namibia. Conducting this study assists with a reflection of attempts at the preservation of society values, determines the philosophy by which the society lives, and communicates the socio-ethics that are embedded in the meaning of the language that the society utilises (Stockwell, 2020).

According to Halliday (1975), every instance of the use of language must necessarily employ all three metafunctions of language. This is because the ideational, interpersonal, and textual meta-function are all interwoven. Because the stories analysed in this study were written by two different authors with varied ethnolinguistic backgrounds, they provide a diverse range of functional language styles that may be examined and comprehended in many ways. An insight into how students reflect and relate to the selected texts, functionally, remains crucial to this study. This implies that the texts are complex and multi-faceted phenomena that can be examined from a variety of perspectives (Halliday, 2004). The selected works *Chike and the River* (Achebe, 1982) and *Chad and the Magical Rains* (Nakapunda, 2012), both of which are studied as part of the Children's Literature module, were considered to be very relevant and adequate for analysis in order to convincingly establish the level of understanding of functional linguistics processes by the second year literature students.

### **1.3 Statement of the Problem**

Students find it difficult to engage in the critical appreciation or literary analysis of fictional imaginaries because they are not aware of the linguistic tools that can aid them in the endeavour and are sometimes also not equipped to understand how language works to produce themes in texts, plays and novels. By its very nature, literature is diverse and captures the material realities surrounding human lives – hence the Literature in English student is required to engage in and interpret various literary text. These students engage with text at the interpersonal, intrapersonal and text formation levels. However, most students seem to be unaware of how to analyse literary texts. Students have difficulty engaging in literary appreciation or analysis due to a lack of familiarity with linguistic tools and an inability to comprehend language's role as a means of generating ideas in texts, plays, and novels (Halliday & Matthiessen, 2014). It is against this background that the researcher undertook the current study.

## **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 the analysis and interpretation of the selected texts. The three specific objectives which further guide the study are to:

1. examine the meanings and significances of three metafunctions of language in the selected children's literature texts as evinced by the authors' use of them in the construction of the texts;
2. evaluate the interpersonal competencies of second year Bachelor of English and Applied Linguistics students at Namibia University of Science and Technology students in the analysis of children's literature texts through the application of Systemic Functional Linguistics (SFL),
3. assess the intrapersonal skills of second year BA English and Applied Linguistics students at the Namibia University of Science and Technology in the analysis of children's literature texts through the application of Systemic Functional Linguistics (SFL); and
4. study the text formation abilities of second year English and Applied Linguistics students at Namibia University of Science and Technology students' in the analysis of children's literature texts through the application of Systemic Functional Linguistics (SFL).

## **1.5 Significance of the Study**

This type of functional stylistic analysis aids readers in better understanding the communicative goal of texts. As a result, it is hoped that the current research will help us better comprehend the selected short stories and provide guidance on how the same principles can be applied to the analysis of the genre of children's literature in general. Studies are carried out in order to contribute to the corpus of global scholarship, and when texts are researched stylistically, they also show the differences in perspectives between genres of children's literature within different contexts. Furthermore, this research provides an opportunity to consider prior studies on children's books. This research will also be potentially useful for future studies in Namibia and around the world. The study might als lecturers and students interested in studying the two specific literary texts and the genre of children's literature in general. The National Institute for Educational Development (NIED), the Ministry of Education's regulatory organisation that prescribes texts in Namibian schools, may benefit from the findings.

## **1.6 Delimitation of the study**

The study delimits itself solely evaluating the two texts, *Chike and the River* (Achebe, 1982) and *Chad and the Magical Rains* (Nakapunda, 2012) through the explications of functional linguistic theories as well as primary data from second year students of literature. The findings of the current study,

therefore, cannot be generalised to other analyses of texts by the same or different authors and undertaken through functional stylistics lenses or any other theoretical frameworks.

## **1.7 Definition of technical terms**

**Ideational function:** is language concerned with building and maintaining a theory of personal experience (Halliday & Matthiessen, 2013). It refers to linguistic resources concerned with the construal of our experiential resources (Halliday, 1975).

**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).

**Children literature** - Children's literature is any literature that is enjoyed by children. More specifically, children's literature comprises those books written and published for young people who are not yet interested in adult literature or who may not possess the reading skills or developmental understandings necessary for its perusal (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 and the reasons for the selection of a text among other texts within the same genre and context within which it belongs (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).

## **1.8 Chapter summary**

This chapter discussed the background, statement of the problem, significance and 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 current study and also discusses the theoretical framework within which the current study is framed/couched.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK**

#### **2.1 Introduction**

The goal of this chapter is to engage with literature relevant to the concerns of the current enquiry. This helps the researcher to avoid the duplication of effort by reviewing past studies in the field and establishing what has been done as well as what still needs to be done. A review of the literature demonstrates to the reader that the researcher is well-versed with trends and developments in the chosen field of study. As a result, conducting a literature review can help researchers identify any remaining study gaps that their research could also fill. This is made possible by establishing the relationship between the current study's setting concerns and its contribution to the field and ensuring that such contribution does not duplicate studies already undertaken earlier. Furthermore, in order to uncover gaps in theoretical, methodological and study findings within previous Functional Stylistics studies of literary genres conducted in, around and about Namibia, the chapter engages thus with pre-existing scholarship.

#### **2.2 The context of children literature**

Classified as a branch of the mainstream literary genres, children's literature has its own distinct, semidetached history. According to Shavit (1981) it's partly a matter of traceable social movements, the most important of which is the "discovery" of the child. It is self-contained in the sense that, while it must adhere to many of the adult literature standards, it has also developed its own aesthetic criteria by which it can be judged (Gubar, 2011). It is also independent, according to some of its best practitioners, because it is the only literary medium that allows certain things to be said that would otherwise go unspoken. It is widely distributed among literate peoples and contains a diverse range of genres, types, and themes, some of which are similar to their adult forerunners and others which are unique to it (Shavit, 1981). Its style, sensibility, and vision span a wide range of topics, from straightforward realism to hazy mysticism. Finally, its ability to create its own institutions should be noted: publishing houses, theatres, libraries, itinerant storytellers, critics, periodicals, instruction in higher education institutions, lectureships, associations and conferences, "book weeks," collections, exhibitions, and prizes.

#### **2.3 Children's literature: Its role and function**

The preceding discussion inevitably raises the question of the importance of children's literature in their lives. Children's literature serves a unique set of functions for its audience (Shavit, 2009). Apart from the obvious ones, such as entertainment, recreation and literary experience, which are shared

by both children's and adult literature, children's books are also used for educational and social purposes (Lathey, 2015). Throughout history, children's literature has been assigned a variety of roles, depending on what function society considers appropriate for children's reading. As a result, children's books serve a purpose and have a specific agenda that aims to mould the target audience. Shavit (2009) emphasises that children's literature serves a didactic as well as a creative function.

Similarly, it is important to note that the intentions of children's literature authors are characterized by a "fluctuating tension between instruction and entertainment" (Čermáková, 2018). Apparently, Darmon, Rano and Dilshod (2019) are against manipulating children's books in order to extract pedagogical meaning from them. They can teach the child language, time and place orientation, and social orientation, but they must also "activate and allure the child's creative powers and strengthen her/his emotional life" (Čermáková, 2018). Correspondingly, Lathey (2015) suggests that authors of children's literature should not try to avoid using language for artistic purposes. Literature makes a significant contribution to the development of a child's imagination and emotional world, providing images from the familiar realms of dream and myth that reveal life in all of its complexities. As a result, it instils in students "the value of the redundant, as well as the joy offered by noble quests' selflessness" (Lathey, 2015).

Short stories are a great place to look for examples of each of the three functions of language. This category encompasses all three aspects of human functioning: conceptual, interpersonal, and linguistic. Brevity, cohesiveness and intensity are the hallmarks of a short story (Khatib & Seyyedrezaei, 2017). A short story's core elements are its setting, characters and plot. When two or more people are conversing, speech acts are produced as a result. On the other hand, short stories can be used to convey cultural values. If a people's short stories have been published, their cultural values and norms can be passed down to future generations (Samovar, Porter, McDaniel & Roy, 2016). There must be an abundance of vivid and incisive elements in the language used in a short story. There must be only one incident, one plot line, one setting, only one cast of people and only a short amount of time in a short tale, according to Khatib & Seyyedrezaei (2017). An important figure must be at the heart of the story, but it must also address important plot aspects. Finally, it must not exceed 10,000 words in length.

Aristotle says that a short story's characteristics are described by the six elements of theatre. These components include plot, character, topic, language, rhythm and spectacle. According to Aristotle, these six elements are all required. For the most part, plot refers to the order in which events or circumstances occur on a stage. Throughout the story, the characters face clear-cut obstacles (Iskandarova, 2021). A story's plot is a chronological listing of all the things that happen during the

course of the story. Before each new chapter begins, the author provides a brief narrator to introduce the events that will take place in the story. A plot can have a number of traits, such as believable events and a fantastic plotline. The characters are at the centre of the story. The story progresses as a result of the characters' difficulties and accomplishments in overcoming adversity.

A story's second tenet is its theme. If you want to write about the story's topic, you need to know what it is about. The theme refers to the point the author is making throughout the story. The story's language expresses the viewpoints of the characters. It's possible to overcome any obstacle by speaking loudly and clearly enough. In a tale, words and phrases are spoken at a regulated tempo (Papacharissi, 2016). Through the use of music, a recurrent movement or sound pattern can be woven throughout the plot. When the story is staged, the audience is given a sense of the events' mood by listening to actual rhythmic music (Papacharissi, 2016).

## **2.4 The dynamics of language**

It has to be noted that no single definition of 'language' could possibly encompass all of its intricate components because it is such a complex system. Since the classical era of the prehistoric era of philosophy, issues regarding the nature of language have been discussed. As a result, it is not surprising that early linguistics was included in philosophical theory and intellectual history in general (Campbell, 2003). As a result of religious concerns that gave prominence to prescriptive views favouring the preservation of the languages of religious texts over language change, a number of traditions, including the Sumerian, Hindu, Greek, Roman, and Arabic grammatical traditions, emerged in ancient linguistics and have historically been characterised as Traditional Grammar.

The field of comparative-historical linguistics was born as linguists and historians travelled to far-off places and other regions of the globe and became aware of the similarities among languages. The work of Ferdinand de Saussure in the 20th century changed the direction of linguistics, focusing it on the structures and systems of living languages in a non-historical (synchronic) manner. Later in 1957, Noam Chomsky changed the direction of the time by proposing transformational generative grammar, which emphasises the value of native speaker knowledge (competence) in efforts to establish the purported universal grammar. According to Chomsky (1980), language or grammar is a natural system that is unrelated to the function or goal of an instrument. However, this viewpoint is not uncontested. Using the umbrella terms of 'functional linguistics' or 'systemic functional linguistics', functionalists, in contrast to Chomsky's perspective, emphasise the importance of the communicative functions of language.

## 2.5 Components of Functional Linguistics

### 2.5.1 The metafunctions of text

Language is said to perform three universal tasks, referred to as the "metafunctions" of language (Halliday, in Fowler 1991; Martin & Rose, 2003). These are the ideational, interpersonal, and textual functions, and they each describe three angles from which one can examine a specific text to shed light on how it functions in the social world (Martin & Rose, 2003). With the help of these ideas, one can discuss how authors create critical texts by utilising both the verbal and visual modes. They make the important claim that these functions are "not specific to the linguistic," and because of this, I believe it is justified to use them in the current study of children's literature.

As established by Halliday and Matthiessen (2014), Systemic Functional Linguistics (SFL) models language in social context and identifies three general social functions for which language is used: (a) enacting our social relationships; (b) representing our experience to each other; and (c) organising our enactments and representations into meaningful text(s). The interpersonal metafunction enacts relationships; the ideational metafunction represents experience; and the textual metafunction organises text(s). Halliday (1978) notes, in discussing the three metafunctions, that "the textual function has an enabling function with respect to the other two; ideational and interpersonal meanings are only actualized in conjunction with textual meanings."

The metafunctions of a text are realised by the choices a speaker or writer makes in combining the ideas and reality that he or she wishes to express (ideational) with the relationship he or she hopes to project and develop - relational (interpersonal). The organisation of the ideational and interpersonal plays a crucial role in determining what we mean and how we relate to those with whom we wish to communicate through language. According to Halliday (1977), the function of the textual metafunction is to create a text, distinguishing between language in the abstract and language in use. In other words, language becomes relevant to its environment through the semantic options of the textual component.

Halliday (2000) explains that the intervention of a third, distinct mode of meaning that Halliday refers to as the textual function makes it possible for the meanings of these two modes to freely combine. This term encompasses all grammatical systems responsible for controlling the flow of discourse. These systems "generate coherent text — that is, text that coheres both internally and contextually" (Egins, 2004). According to Fawcett (2000) this manifests as both structural (involving decisions regarding the order of clause elements) and non-structural (involving choices that create cohesive ties between units that have no structural bond). Halliday (2000) argues that the textual function differs from both the experiential and interpersonal functions because its object is language itself. Through

its textual function, language "creates its own semiotic world: a parallel universe or, in modern parlance, 'virtual reality'."

Text is the manifestation of a sociocultural situated communicative event, a linguistic sign. As with all analytical categories, the question of what constitutes a text is stipulative. As a unit of meaning, it can be coextensive with a lexeme (Brinker, 2010), but it is typically understood as a longer stretch of language. Halliday and Matthiessen (2004) emphasise the "process of instantiation," which is the actualisation of the decisions made by social system participants. Textual production is undoubtedly a cognitive issue, but the text linguistics practiced here focuses more on the systemic context of this process. Prozesse (2010) notes that Halliday goes further in his rejection of the psycholinguistic viewpoint because the conditions under which we learn language are culturally determined. There is thus, no need for a psychological level of interpretation, as language is part of the social system (Fawcett, 2000). This radically "anti-mentalist" position has been harshly criticised (McCabe, 2017), and it is certainly true that linguistics requires both sociocultural and cognitive perspectives.

The texts analysed here were all produced under broadly comparable contextual conditions, and the production context imposes limitations on language use. It is assumed that ideological meanings in discourse and narrative and rhetorical structures found in textual instantiations are also dependent on mental processes (Alyousef & Alyahya, 2018) – and these will be referenced as appropriate. Text linguistics is a relatively new field of study, but the study of text is as ancient as the human propensity for storytelling. It ranges from ancient oral cultures to the rhetoric and poetics of the classical world, and from pre-modern exegetical traditions to contemporary linguistic scholarship. Today, the study of text is characterised by the post-Baconian epistemological schism (Losonsky, 2006), which pits hermeneutic and analytic approaches to language against one another, thereby creating two distinct intellectual traditions (Gould, 2003).

Consequently, it is challenging for any study to reconcile good scientific practice with the unavoidable need for fuzziness and a degree of interpretive flexibility. Therefore, any analysis must consider the systemic structuring properties of text, which create emergent meanings by organising and defining the relationships between smaller linguistic constructions. Texts are regarded as ontologically distinct from spoken language due to their capacity to exist on "their own" terms. A vertical or hierarchical model can mislead us into an endless search for ever-deeper layers, each more "real" than the last and promising the ultimate revelation. "Thematic core" is an analytic category, not an empirical one (Brinker, 2010). If meaning is elusive, it is because text and context are mutually constitutive. According to Genette (1997) every text interacts visibly with other texts and broader discourses, and interpretation is dependent on the reader's worldview at all times. Undoubtedly, a text employs

multiple types of semiosis simultaneously, and these can often appear to contradict one another. The various abstract models of regularities in the textual system must therefore be accompanied by observations of the intertextual and extratextual environment. Ultimately, contexts of production and reception provide complementary perspectives that aid in making interpretations intersubjectively viable.

### 2.5.2 The ideational function

The conceptual function of language is divided into experiential and logical subcomponents (Halliday, 2014). They use grammatical possibilities known as the "experiential function" to convey meanings about the external environment and their own bodies to the listener. Logical functions, on the other hand, are systems that connect clauses logically and semantically (Halliday, 2014).

As explained by Kress and Van Leeuwen (1996), any representational system is capable of "representing objects and their relations in a world outside the representational system". It conveys the speaker's perceptions and experiences of both the external and internal worlds of experience, cognition, emotion, perceptions, and actions – including linguistic actions like speaking and understanding.

To express oneself and share one's personal experiences, the human species relies on language. Functionalist Stylistics owes its emergence, in large part, to Halliday. The Functional Stylistics examination of William Golding's *The Inheritors* used a Transitivity System for the ideational function. The linguistic aspects of literary works are examined by Toolan (2016) via the lenses of coherent devices, mentality and attitudes, processes and participants, speech and thought, the narrative structure, and dynamic conversation. Linguistics can help us better grasp the underlying mechanisms of literary language, as long as we use them correctly.

As a general rule, our ideational metafunction is concerned with nature and our own awareness. This, in the current case, has to do with how the short stories' conceptual resources are being interpreted. The interaction between a speaker and a listener is important to the interpersonal metafunction. At the heart of textual metafunction is the verbal environment – namely, how information flows within a text.

Alaei and Ahangari (2016) examine the first section of Joseph Conrad's *Heart of Darkness* to establish the nature of lexicogrammatical tactics the author uses to portray his ideological meaning and how the novella expresses ideology or viewpoint. Through an investigation of the transitivity system's lexicogrammatical alternatives, researchers hope to gain a grasp of the story's conceptual significance. When we speak, we're expressing our experiences with the world and ourselves, and how we see and

feel about what's going on in the present moment. Textual transitivity patterns reveal how the scenario is being built, allowing us to identify what is being discussed and how transitions occur. Reading a literary work is illustrated in this section by the researcher in writing. Consequently, the researcher has discovered metafunctional patterns of concept generation in Joseph Conrad's *Heart of Darkness*' lexicogrammatical constructions, as well as his use of foregrounding to contrast racist and imperialist ideologies in the first part of the novel.

An investigation of language, social awareness, and the potential for spoken word to revive oral traditions in Namibia was conducted by Kamanda (2019). The study's goals were to examine the social significance of poetry, as well as its potential to revitalise Namibia's oral traditions. Research shows that language has a wide range of roles in spoken language and can be used to raise knowledge about the world. Kamanda observes that, in order to convey interpersonal, intellectual, and textual meanings, poets used a wide range of language techniques. Sifting through broad themes and subliminal signals indicates that the spoken word is a potent tool in Namibian life and culture. Further research is needed to better understand how people utilise language, concludes the research.

To better understand the metafunctions of language, Ntinda, (2020) looked into Amathila's *Making a Difference* and Ekandjo's *The Jungle Fighter*. Using the Systemic Functional Linguistics (SFL) theory, this study examines how the two autobiographies examined use the three metafunctions of language. The study notes that the authors used language's ideational functions, such as modification, apposition, and coordination, to tell their stories. Language's interpersonal functions were explored in relation to the individual's disposition, mode, and identity. The two autobiographies, the study also establishes, are more cohesive because of the use of the textual function of language.

Components of language's three metafunctions are used by Amathila and Ekandjo to communicate their feelings. To fill in the gaps and weave together the plot lines, these novels rely heavily on conceptual ideas. In their autobiographies, the authors are both observed to make use of both verbal and interpersonal communication to express themselves. The research further establishes that, in order to understand written stories, the three meta-functions must be researched and understood to their maximum extent.

*Making a Difference* and *The Jungle Fighter* were both subjected to a functional stylistic interpretation, as part of the same research. Peter Ekandjo and Libertine Amathila's use of the intertextual functions of language, as well as how their intertextual coherence demonstrates their depth and complexity as writers was a major focus of this investigation. It might be difficult to present a lot of information in a short period of time without confusing the reader. Competent and aesthetically minded authors like Libertina Amathila and Peter Ekandjo are observed to be able to accomplish this. Using these three

metafunctions, both Amathila and Ekandjo's stories are well-written and demonstrate their skill and aptitude as authors.

Meaning must be analysed and understood to the full extent of the author's usage of the three metafunctions. According to Fowler (1986), all speakers and writers are impacted by the economic and social systems in which they live and the roles that they play in these systems. Fowler believes that, SFL holds that all speakers and writers are shaped by the social and economic systems in which they live.

Furthermore, authors use modification to present fresh material and to clarify their own views and viewpoints. Authors can utilise pre- and post-modifiers to convey additional information about nouns, noun phrases, sentences, and clauses when generating modification components. Additional information can be sent to readers by using restrictive and non-restrictive appositions. In both *Chike and the River* and *Chad and the Magical Rains*, apposition is employed in both restrictive and non-restrictive fashions. This suggests that conjunctions play a crucial role in linking sentences and phrases in the two texts. Cohesive conjunctions are crucial in helping readers grasp the breadth and depth of the writers' stories. In order to retain the logical flow of their story, authors use coordinating conjunctions to portray a variety of alternative and conflicting concepts to their audience – and authors also use a variety of mood functions to transmit a wide variety of information to their audience.

Finally, the ideational metafunction emphasises the world of experiences, events, and circumstances. It has been suggested by Thompson (2000) that we use language to talk about our perceptions and experiences of the physical and mental worlds we inhabit. Thompson (2000) goes on to say that an actual event has three basic components: a time-based process, participants who are directly involved in the process, and the surrounding circumstances that are closely linked to the process. There are many ways in which the ideational metafunction can be used in conjunction with transitivity systems in order to describe the world as a place of both internal and external experiences or "goings-on" or "what's going on" (Halliday, 1976).

Transitivity is a key component in clause experiential function, according to Halliday (1976). It is concerned with the transmission of ideas that represent "processes" or "experiences": actions, events, processes of consciousness and relations (Halliday, 1985). Transitivity is a semantic system that represents the truth of a text and generates experiences through lexicogrammatical options influenced by ideologies and mental styles. All of these things are included under the umbrella term "transitive." An actor, a goal; a sensor; a phenomenon; a carrier; an attribute; and a circumstance (such as a cause), method, means, and instrument all play roles in the process (Halliday, 1985).

### 2.5.2 The interpersonal function

The interpersonal function of language is seen when we use language to act out our personal and social connections. The interpersonal function is influenced by both semantics and lexicogrammar (which is termed 'mood'). The simultaneous transmission, communication, and organisation of experiences are all made possible by the use of words (Halliday, 1994). To fulfil our most fundamental wants, it is in our nature as humans to engage in social interaction.

Language can also be used to mediate interactions between individuals, including those between the speaker and listener as well as any third parties that are mentioned in communication. By using speech acts like "informing, questioning, greeting, and persuading" (Fowler 1991), an author can establish a connection with a reader as well as convey his opinions and attitudes toward other people, including the reader himself.

Due to its emphasis on criticism, this function of language is pertinent to the current study. When writing a critical text, a speaker or author attempts to convey through language a particular assessment or opinion of a second or third party. In this way, the author creates a connection between himself and the reader as well as the reader and the object of his criticism through language. A wide variety of methods of communication rely on the usage of language all throughout the world. There are many different ways to communicate with other people, such as expressing thoughts and feelings and sharing information. Consequently, the interpersonal function is a grammar choice that allows speakers to convey their thoughts on relationships in a more sophisticated and diversified manner (Vervoort & Trost, 2016). Alternatively, it suggests that a speaker is always conversing with and about other people. Language can be used to integrate social ideals, traditions, and practices into personal and interpersonal contexts.

SFL scholars Hadidi and Mohammadbagheri-Parvin (2015) developed interpersonal dialogistic semantics, which examines how language works in social contexts. The subsystem of Attitude discusses and justifies how writers express their evaluations of others, material goods, and even their own feelings to the reader. Many research works have focused on teaching the framework rather than tapping into Appraisal's practical, and equally, huge utility in perceptive discourse analysis, notwithstanding its recent evolution. This research, no matter how small it is, is an important first step.

Fitzgerald (2020) used "The Great Gatsby" as source material, and one of the Appraisal subsystems, Attitude, was used to analyse the text discursively, linguistically, and aesthetically. According to Azar and Yazdchi (2012) using "Discourse Analysis" to analyse literary texts has grown increasingly common in recent years. Contextual analysis uses the "Systemic Functional Grammar" developed by Halliday.

As part of this framework's transitivity paradigm, it analyses texts by focusing on the processes and players they contain. Azar and Yazdchi (2012) examine James Joyce's short tale "Clay" utilising the transitivity paradigm, using "Maria", the protagonist, as a focal point. Analysis of character-related sentences is done in line with each step. From the analysis, the study discerns that the gentle personality of "Maria" lends credence to the idea that she is a metaphor for the Virgin Mary.

Further research into the stylistics of numerous Golestan Stories was done by Mehrabi and Zaker (2016) using Halliday's Systemic Functional Linguistics Framework. The content of the stories, according to the hypothesis, is intimately tied to the linguistic forms used in the stories. As a result, the focus is squarely on the information presented. There is a correlation between frequency of occurrence and the communicative experiential metafunction, but considerable deviations may only be noticed if the overall number of verbs is greater, which suggests that the story is longer.

Nur (2015) analysed Nelson Mandela's inaugural speech in Pretoria, South Africa delivered on May 10, 1994. A theoretical framework for the study of interpersonal metafunction was developed using Systemic Functional Grammar (SFG). The social semiotics perspective on language was created by Michael Halliday in his theory of grammatical description. Various lexical variables, including mood, mode, personal pronouns, and more, were examined. For example, by looking at how the country's economic and social conditions were at the time, the research demonstrates that Mandela's political aims were met when and while his interpersonal purpose was met.

The interpersonal meta-function signifies "the notion that language can be used to communicate information" (Halliday, 1975). The fundamental nature of any communication process is dialogue (Halliday, 1975). Therefore, interpersonal resources of language refer to "the area of language in which choices are made to assign communication roles to the performer (whether speaker or writer) and to the addressee (whether listener or reader)" (Fawcett 2011). Thus, interpersonal resources (both lexicogrammatical and semantic resources) reflect and construct an intersubjective aspect of semiosis (Halliday, 2002).

Linguists have paid increased attention to the study of interpersonal function meanings in recent years. The most notable of functionalists is American linguist, Michael Halliday, who developed Systemic Functional Grammar (Hermawan & Sukyadi, 2017). Ideational function, textual function, and interpersonal function are the three metafunctions suggested by Halliday. The interpersonal purpose of language is to establish and cultivate social relationships. Through the interpersonal function, the speaker is able to communicate with the audience and realise interaction. The function of text is to organise information and ensure that English text is not simply a list of random word meanings. The

interpersonal function proposed by Halliday can be utilised as an effective framework for analysing the characteristics of political speeches.

Halliday's concept of 'speech function' and Fawcett's somewhat comparable concept of 'mood meaning' are crucial to the systemic functional description of dialogue. The concept of speech functions (or mood meanings) is comparable to the concept of thinking as well as to the concept of speech acts in Speech Act Theory. This latter comparison is also made by Taverniers (2011), who asserts that the options in Halliday's system for speech functions "defines various types of speech acts." It should be noted, however, that where speech act theory embraces the concept of intention, Halliday avoids it, as he is concerned with the intersubjectively negotiated purposefulness of language use and not with individual intention.

The clause is organised as an interactive event, according to Halliday and Matthiessen (2014). As an interactive event, the clause contributes to the formation of a meaning exchange between a speaker (or writer) and a listener (or reader). The notion of exchange is central to the interpersonal metafunction, and it encompasses a broad, non-technical description of how the semantic system of speech functions is realised in the lexicogrammar by different clause types (and in phonology by different intonation contours). Subject and Finite are ordered differently in different clause structures in English. Together, Subject and Finite make up the Mood element of the clause – and interpersonally, this is the most important lexicogrammatical element.

The interpersonal function refers to the grammatical choices that allow speakers to execute their complex and varied interpersonal relationships. This tenet of Systemic Functional Linguistics is based on the premise that a speaker not only talks about something, but also constantly communicates with and to others. Not only does language construct experience, it also enacts "the interpersonal encounters that are essential to our survival (Hermawan & Sukyadi, 2017). Thompson (2014) explains that the interpersonal metafunction of language examines how language is used to establish and maintain relationships with people, such as by controlling their behaviour, providing them with information and negotiating. In other words, language is used to interact with people, and this interaction is based on grammar that is evident for communicative purposes. In analysing the interpersonal metafunction that people assume when interacting with others, Thompson continues positing that there are Speech Functions or roles that communicators assume whenever texts (spoken or written) are exchanged.

These Speech Functions fall under the domain of Mood, which is broadly classified as Imperative and Indicative – with the Imperative Mood appearing as a command, an offer, a question, or a statement, and the Indicative Mood appearing as declarative and interrogative statements. In addition to

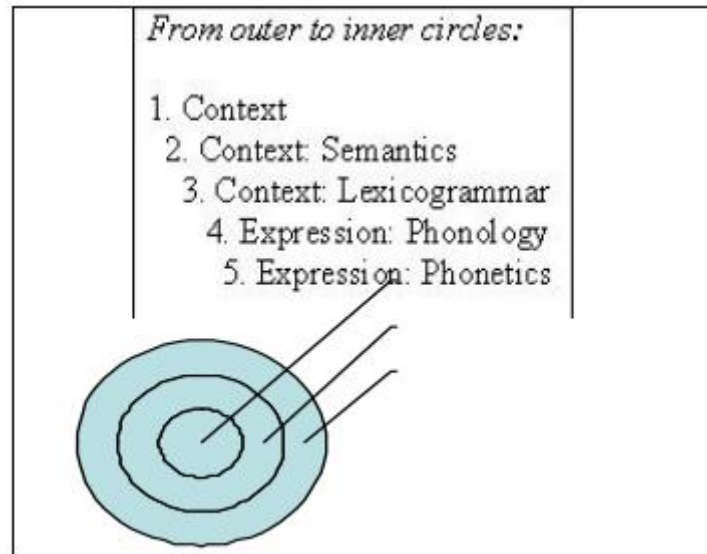
analysing the interpersonal metafunction in terms of Mood, Modality is also examined. Modality is identified by determining the degree to which a language user demonstrates the certainty or lack thereof of what s/he is communicating, which is referred to as Modalisation, and the degree of imposition that he/she is conveying when asking another or himself/herself to do something or exchange goods and services, which is referred to as Modulation.

Thompson (2014) concludes from these perspectives that the Tenor/Interpersonal metafunction of language is determined when the analyst examines the Mood Choices (Declarative, Imperative, or Interrogative), the Speech Function (as statement or question or command or offer or demand), and the modality choices (as probability, usuality, obligation, or inclination) of spoken or written texts. This enables the analyst to see how the grammar of a text is being used to manipulate the recipient's behaviour and negotiate through the exchange of information. This metafunction is our construction of social relationships, both those that define society and our own place in it, and those that pertain to the immediate dialogic situation (Halliday, 1999). Language is a means by which we construct our social group and, consequently, our individuality (Halliday & Matthiessen, 1999).

When it comes to establishing and maintaining social relationships, the interpersonal function plays an important role in the communication process (Halliday, 2002). When it comes to interpersonal communication, the speaker and the listener are the focus. A speaker's ability to "both express his own attitudes and judgments and influence the attitudes and behaviour of others" is represented by this component" (Halliday, 1978, p. 10). As a means of conveying ideas and changing people's perspectives, language plays an important role in the production of persuasive messages (spoken word audience). Thus, these messages contain powerful social consciousness ideas and themes that are relevant to today's pressing social issues. Mood, modality, and the personal pronoun system are used to construct this metafunction.

## **2.6 Why is it called Systemic Functional Linguistics?**

A system of options for meaning communication is provided by language for participants in discourse communities (Halliday, 1991, 1996; Halliday & Matthiessen, 2004). In other words, the language's resources operate as a web of interconnected systems, each of which has a decision point. According to this definition, "a system is a set of options with an entry condition, that is, a set of things from which one must be chosen" (Halliday, 1976, p.3). Figure 2.1 below (adapted from Halliday & Matthiessen, 2004, p. 25) demonstrates how SFL theorists see language choices as always embedded in context for each stratum of language.



**Figure 2.1: Language Strata in Context**

Figure 2.1's depiction of the relationship between context and text provides an example of that relationship. In order for a speaker of a second language to comprehend what their teacher means when she uses the word "text," she must be able to distinguish between a "text" and a "non-text," and understand how a member of a given particular discourse community is using the term "text" in their particular context. His/her construction of meaning based on these various strata takes place concurrently and is always incorporated into a particular situational context.

The transition students must make from their primarily oral language use at home to the intertwined written and oral language they must use in school settings is a very important issue related to register and context for SFL educational linguists. SFL linguists believe that oral language has "every bit as much organisation as there is in written, but it's organisation of a different kind" as opposed to many other linguists who believe that oral speech is much simpler to organise than written texts are (Halliday, 1996). Therefore, the SFL praxis encourages teachers to recognise and include students' sophisticated uses of commonplace and congruent meanings in the curriculum while also giving them reasons to produce academic texts that convey meaning through the use of more metaphorical and incongruent language (Butt et al. 2000; Halliday, 1996; Macken-Horarik, 1996; Martin, 1992; Schleppegrell, 2004). Academic writing typically has more implicit and complex patterns of cohesion compared to oral discourse because it tends to have more information density in clauses (experiential choices), a more monologic and authoritative stance toward the reader (interpersonal choices), and more (textual choices)

## 2.7 Notable functional studies conducted in the Namibian context

Functional stylistics research in Namibia is scarce (Simataa & Simataa, 2017; Namwandi, 2019; Ntinda, 2020). This field's philosophy is based on pragmatism and practicality. Some of the recent rise of stylistics in Namibia may be attributed to the proliferation of autobiographical and biographical works in the literary landscape. The use of Namibian-authored literature to highlight the role of language in cultural transmission has been suggested (Harlech-Jones, 2014). Simataa and Simataa (2017), for example, demonstrates the importance of indigenous languages in the development of Namibia's society (2017). One can draw no other conclusions than that language and human social interaction are closely connected (Sabao, 2013). One way to achieve this is through multilingualism. Multilingualism may produce a complex linguistic picture for a country like Namibia, which has a fragmented population spanning across different ethnic groupings (Rampton, 2017; Sabao & Nauyoma, 2020). Research shows that a person's native language may be the best medium for grasping culture, leading to the conclusion that language is the pinnacle of culture. As such, if Namibia is to fulfil its aim of becoming a developed nation, the government must invest more in promoting and utilising indigenous languages and mother tongue education.

Another Namibian study examined how the metafunctions of language are used to express meaning in Amathila's *Making a Difference* and Ekandjo's *The Jungle Fighter*. The three metafunctions of language were applied to two autobiographies in order to better understand the varying functions of each. The selected autobiographies were investigated for their ability to modify, oppose, and coordinate their ideas through the use of language. Language's interpersonal function was investigated in terms of mood, modality, and individuality. Both autobiographies address the function of language in the written word. The interpersonal metafunction was examined in two texts, focusing specifically on how the readers understood these elements depending on their own judgement and interpretation.

### 2.7.1 Ideational and interpersonal meanings of children literature

Picture books can be understood simply as books composed of two components: narrative or the verbal text and images or the visual text (Hermawan & Sukyadi, 2017). Considering the variety of presented topics, picture books have been classified into categories relevant to their potential or intended readers. In relation to the presence of images on a text, picture books are not the only type of books that use images to tell or illustrate a story. Illustrated books also use images to convey the stories (Hermawan & Sukyadi, 2017). The primary distinction between the two is the function of the images. In illustrated books, the images serve a decorative or supplementary purpose to the text that carries the main narrative. In picture books, however, it is believed that both the text and the

illustrations contribute equally to the narrative (Serafini, 2010). The fact that images serve a decorative or supplementary function to verbal text suggests that their meanings are always dependent on the verbal text.

Serafini (2010) argues that because images have so many potential meanings, the verbal must "fix" or "stabilise" them. In the context of picture books, however, the verbal narrative is interdependent with the visual narrative. Separating the two may render the narrative incomprehensible, if not impossible (Unsworth, 2005). Picture books are believed to be able to represent a location or country and to depict how its inhabitants live (Unsworth, 2005). It is important, as noted by Nikolajeva (1995), to observe that the illustrations in picture books often project the lived realities and lived experiences of the persons/people captured/depicted in them.

Apparently, Kress and Van Leeuwen (2002) observe how European illustrators of children's picture books depict Europe as a country with a diverse culture. Serafini (2010) notes, on the subject of the illustration of picture books, that when illustrators rely on conventional images, readers miss the opportunity to interpret the story's meaning. It was observed that illustrations in picture books influence children's comprehension of the story (Serafini, 2010). Consideration has also been given to the use of picture books to enhance the literacy development of children in class.

Studies on picture books have also examined how verbal and visual texts, as carriers of meaning, interact to convey their messages to the audience. These include Hermawan and Sukyadi (2017), who believe that the text and illustrations work in tandem to create the narrative's meaning in picture books, leaving the reader to fill in the gaps. According to Halliday & Webster (2009) using Systemic Functional Linguistics (SFL) - derived theories, researchers have focused on how different semiotics resources in picture books as a multimodal text construct experiences and world view (ideational meaning), how the producer of the picture books, the narrative and the represented participants in the picture books socially interact with the readers, despite being imaginary, and position their readers (interpersonal meaning) and how the two types of meaning are interrelated (Hermawan & Sukyadi, 2017).

The rationale for using SFL to investigate how experiences are construed in texts such as picture books and how the social relationship between the text's producer, the text's content, and its readers is represented in the texts is based on the strength and capability of SFL to provide the tool and the system of analysis. Explaining SFL as developed by Halliday (2009), Halliday and Matthiessen (2013) believe that language embodies three categories of meaning; it constructs our physical and mental or logical experiences of the world, which is its conceptual meaning. This metafunction is realised by the lexicogrammatical system known as transitivity, which structures our experiences as clauses. Its

components consist of a process realised by verbs, participants that can be labelled as actor, sayer, token, etc., depending on the type of process and circumstances that are roughly equivalent to adverbs in transformational grammar.

According to Fawcett (2000), the language/texts we exchange with our interlocutors places us in a particular social role, either as the sender or receiver of information, either requesting or supplying information or a commodity. Therefore, it establishes a social relationship with them. This is the interpersonal meaning of language that is realised lexicogrammatically in what is known as the 'mood' system. It is comprised of mood, which consists of subject and finite, and residue, the remaining portion of the clause. Interestingly, the language we express orally or, even more so, in writing, must be organised so that it forms a coherent whole in order for the message to be understood.

The recognition of many other modes of meaning, in any culture, that are outside the realm of language (Carroll, 2012) and metafunction theory (Serafini, 2010) have prompted researchers to investigate the use of and extend metafunction theory to other semiotic resources outside of verbal language. This was pioneered by Fawcett (2000) and McCabe (2017), who applied them to the interpretation of displayed artworks and visual designs, respectively. Studies that followed these two seminal works include, among others, works Hasan (2009).

The significant foundation of Kress and Van Leeuwen's visual social semiotics theory is their application of Halliday's theory of metafunction. Despite some objections to their SFL-based socio-semiotic theory of reading visuals (McCabe, 2017), Kress and Van Leeuwen (1996) have demonstrated that the metafunction theory is a powerful tool that can be used to investigate and explain the meaning of semiotic modes such as images. According to Kress and Van Leeuwen's (1996) theory of visual social semiotics, images also convey these three meaning strands. Images convey experiences of the world as perceived and presented by the creator. They convey conceptual or, to use their term, symbolic meaning.

A direct conversation enacts a social relationship between the parties involved. Images, on the other hand, represent the social relationship between the image's creators, the subject depicted in the image and the viewer. As Kress and Van Leeuwen (1996) call it, this is the interpersonal or interactive aspect of the images. As with verbal language, which must be organised in order to create a coherent text, the elements of a picture are composed into a single, unified image. This refers to the compositional or textual significance of images. Kress and Van Leeuwen go on to explain that the transitivity system in images is realised through the use of vectors, which function similarly to verbs in verbal language in that they carry out actions.

The objects in a picture are assigned the roles of actor, reactor, speaker, or phenomenon based on their vectors (Hasan, 2009). The interpersonal relationship between those involved in a communicative act is conveyed in photographs through the absence or presence of gaze, the angle of the shot, and the type of shot taken (Katawazai, Monib, Hassa Nzoy, Quvanch & Omar, 2021). The presence or absence of gaze directed between the represented participants and directed by them to the audience engages all in an imaginary social relation. A gaze may reveal a demand or offer that viewers or interactive participant can accept or decline. The social proximity between the represented participants and the audience is conveyed by close, medium, and long shots, ranging from intimate (close) to socially close but not intimate (medium) to alien or foreign (long). Another crucial aspect of interactive meaning in visual designs is the perspective taken. It establishes a power dynamic between the observer and the observed.

According to Katawazai et al (2021) the frontal vertical angle that places the viewer above what is being viewed gives the viewer greater social power over what is being viewed, and vice versa, whereas a horizontal angle places the viewer and what is being viewed in a relatively equal social position. The textual metafunction in visual design is realised through compositional layout elements such as the position of information-constructive visual elements, which visual elements are emphasised or made prominent, and how the visual elements are framed (Kress & Van Leeuwen 2006).

In Kress and Van Leeuwen (2006), visual social semiotic theory was utilised to interpret the visual elements of the books under investigation. In the context of Indonesia, the majority of critical analyses on picture books has centred on how they serve as teaching media to improve children's vocabulary mastery (in Indonesian, English, or other languages), to teach (good) characters, and how different genders are represented in picture books. Studies on how children's experiences are depicted visually and verbally in picturebooks from SFL perspectives are extremely rare. Using SFL-derived systems and tools of analysis in conjunction with Kress and Van Leeuwen's social semiotic theory to interpret visual designs, this research describes how children's experiences are both verbalised and visualised in picturebooks, as well as how the relationship between these experiences and the children's viewers is represented.

The most essential method in literary studies is textual analysis. Almost all work in this field entails an in-depth analysis of texts, typically novels, poems, stories or plays. Due to its focus on literary writing, this type of textual analysis places greater emphasis on the purposefully constructed elements of a text, such as rhyme and metre in a poem or narrative perspective in a novel. Researchers attempt to comprehend and explain how these components contribute to the text's meaning. Nonetheless, literary analysis entails more than just determining the author's intended meaning. Often, it also

investigates potentially unintended connections between texts, asks what a text reveals about its context, or seeks to analyse a classic text in an unexpected manner.

### 2.7.2 The textual function and its application in children literature

A further function of language is the production of texts, which is the level at which discourse is developed and negotiated (Fowler, 1991). Texts are defined as "complexes of signs that cohere both internally and with the context in and for which they were produced" (Kress & Van Leeuwen, 1996). A reader is able to recognise and understand a text that an author has created that serves an ideational and interpersonal purpose. These texts can have a significant impact on media discourse because they are accessible to a large audience. Additionally, they can be kept for as long as necessary, ensuring that they almost never lose their ability to find new readers.

Since I will be analysing two similar types of texts based on various modes, analysis of the textual function is pertinent to the current study. For the critical aspect of this study, it is crucial to understand how these two similar types of texts fulfil the ideational and interpersonal functions. This is primarily a query regarding the textual purpose of these modes. Comparing the functions of language in literature is the topic of this section. A typical linguistic function known as the textual function employs anaphoric words, conjunctions, and elliptical forms to connect ideas (Halliday & Hasan, 2014).

Using clause structure, all of these functions may be expressed clearly and concisely. Anderson (2013) compares and contrasts two approaches to multimodality in literacy and writing studies: Situated Literacies and Systemic Functional Linguistics. Situated Literature (SL) and Systemic Functional Linguistics (SFL) are two significant theoretical paradigms that generate methodological issues for the study of multimodality. Research on multimodality in literacy and writing has exploded in recent years. Two empirical investigations published in this publication, one for each perspective, highlight the methodological challenges that exist between these two approaches.

Accordingly, despite the common theoretical assumptions of the two approaches, I show how they treat multimodal texts and behaviours differently, as well as how they differ in their research design, data collecting, analytic procedures and their probable implications. There's a chance that by laying out the differences between Situated Literacies (SL) and Situational Fluency Language (SFL), we can start a conversation that cuts across both theoretical and methodological lines.

Ma and Wang (2016) likewise employed an Interpersonal Systemic Functional Linguistics perspective to analyse the texts they were studying. Studies of translation have increasingly used discourse analysis since the 1990s. Conversation analysis can be done with the help of SFL (Systems Functional Linguistics). It is in SFL that studies of translation and interpreting into and between different

languages are addressed. According to Matthiessen (2009), "language as behaviour" is the focus of Systemic Functional Translation Studies (SFTS). However, SFL has been trending in this way for a long time. The term SFTS has been used in studies such as Vasconcellos (2009), Espinola (2010), Wang Yan (2015) and others. It can be used to examine both the original text and its translation. Through the use of this technique, a top-to-bottom comparison is made between the two texts in the areas of sociology, semiotics, generality and lexicogramatics. The linguistic framework proposed by Halliday (1985) has been widely accepted.

In order to keep things simple, this thesis will concentrate on the interpersonal metafunction. SFL's history and participation in translation studies are reviewed in this section. Some key topics in interaction grammar are then explained as a result. Some of the available research address the interpersonal metafunction of translation studies. Interpersonal choices, such as mood, polarity, and modality (which translators may not be aware of throughout the translation process), have yielded fresh insights into translation. The goal of this study could be to compare and contrast the interpersonal meta-function with other meta-function.

Bakuuro (2017) studied Halliday's linguistic metafunctions and notes that language evolves as a response to societal demands. For a language's true essence, it is directly linked to its intended use. In Halliday's theory of systematic functional grammar, the concept of "meta-function" serves as a core premise. There are several metafunctional discussions over the clause, which is a unit with three distinct meanings. According to Halliday, we use language in three metafunctions. The clause has a theme and a rheme, according to the metafunction it fulfils in the text. It is the interpersonal metafunction of a phrase that shows it to have a mood and a residue. A transitive process with participants and a specified context is what the clause's ideational metafunction reveals it to be.

There are five distinct types of language functions, all of which were explored by Finocchiaro and Brumfit's theory (Simanjuntak and Manik 2019). These included personal and interpersonal function as well as the directive, referential and imaginative functions. Literary stylists, according to Yeibo and Akerele (2014), connect the linguistic forms they use in their texts to the mental images and thoughts they want their readers to take away from their work. Communication tools like language have the ability to be adapted to the context in which they are used because of their inherent flexibility or malleability. Yeibo and Akerele focus on the way Chimamanda Adichie uses several paralinguistic devices in *Purple Hibiscus* to enhance the meaning provided by her verbal signifiers. These devices include text length and paragraph structure as well as punctuation and topography. Researchers have discovered that language's paralinguistic resources can aid writers in capturing context or style meaning, improve the readability of works, and aid researchers in understanding the ideological

content and propositions contained in such texts. As a result, any attempt to explain literary texts' meaning without incorporating graphological patterning's many nuances are doomed to fail.

Haratyan, (2011) analysed Halliday's Systematic Functional Language and transitivity, where linguistic wording and the sociocultural formed meaning meet in texts, to highlight the necessity to go beyond the linguistic surface. take Fairclough (1989), Fairclough (1995), Fowler (1977), Hodge (1986) and Trew (1986), for instance. According to Halliday (1973), the author's perceptions of the social surroundings influence the author's language and functional choices. Linguistic choices should be emphasised in the dialogue since they determine how meaning is delivered. It is this inquiry that focuses on the use of SFL, transitivity and meta-function, as well as their implicit social, semantic and functional burdens, when a writer expresses his or her thoughts in writing, it reveals how he or she perceives the world around him or her. Relationships, status, and position in a network of speech acts are reflected in the interlocutor's part in the textual function.

This close connection between the theory of ideology and the study of language has made it possible to link the analysis of ideology to forms of linguistics that have focused on the nature of language and meaning, on the one hand, and forms of linguistics that have been applied to literary texts and social interaction, on the other. The task of explaining the phenomenon of ideology has required and appears to demand an integrated approach to the nature and analysis of language in the social realm (Hasan et al., 2005). Through the work of Halliday et al (1994), Systemic Functional Linguistics is becoming increasingly acknowledged as a very useful descriptive and interpretive framework for viewing language as a strategic resource for meaning making.

One of Michael Halliday's most significant contributions to linguistic analysis is his demonstration of how clause structures express multiple meanings concurrently (Martin & Rose, 2003). These meanings were introduced by Halliday (1994) as three language functions, or more precisely, metafunctions: ideational, interpersonal, and textual.

This semantic complexity is possible due to the fact that language is a semiotic system, a conventionalized coding system structured as sets of alternatives. Among these metafunctions, ideation focuses on the content of a discourse; what kinds of activities are performed and how participants in these activities are described, categorised, and made up. Ideation is concerned with the discursive construction of people's material and symbolic experiences of reality. Ideational expression aids the author in communicating the content of his fictional work, which reflects his individuality, his other experiences in the real world, and the inner workings of his own mind. Some individuals perceive their ideational function in terms distinct from those mentioned. A language's

ideational function is to construct and maintain a theory of experience. It consists of both the experiential and logical functions.

It is the flow of information in a text that is the focus of the textual metafunction, which describes the verbal world. Our messages are organized in a way that indicates how they fit into the context of other messages and the larger context in which we are speaking or writing. Thematic structure, information structure, and cohesion are all aspects of textual metafunction (Halliday, 2003). In contrast to the information structure, the thematic structure includes themes and thematic progression patterns. There are three types of cohesion: lexical cohesion, reference and conjunction (Halliday, 2003).

### **2.7.2.1 Cohesion**

In the context of writing, cohesion is a non-structural text-forming relationship (Halliday & Hasan, 1976). A text's "semantic ties," or relationships among meanings, are at the heart of this concept. It is the "logical links between sentences" that Leech and Short (1981) describe as "cohesion" (p. 79). Use of reference, such as pronouns and articles, and other devices like substitution, ellipsis, repetition, and elegant variation, can help establish the logical connections between the paragraphs. Reference (including anaphora and homophora), substitution, ellipsis, conjunction, and lexical cohesion are among the five categories of cohesive devices proposed by Halliday and Hasan (1976) and Bloor and Bloor (1995) (reiteration and collocation). However, the current research only discusses the use of referencing, ellipses and substitution, conjunction and lexical cohesion as cohesive devices, which is in itself a limitation of the study.

### **2.7.2.2 Referencing**

A text's presupposed information can be identified throughout by referencing culturally shared information, current situation context and textual information (Eggins, 1994). Anaphoric, cataphoric, and esphoric endophoric referencing all refer to information that has been previously mentioned (preceded) in a text, as well as information that is presented later in the text and the same nominal group or phrase that follows the presupposed item in a text (Halliday & Hasan, 1976). Also included in the demonstrative and comparative references are personal pronouns like 'he' and 'him' or possessive determiners like 'mine' and 'yours', 'this', 'here', 'there' and so on and so forth (Halliday & Hasan, 1976). Anaphoric referencing is the most effective method for ensuring text cohesion because it connects the previous section of the text to the current one.

When a word in a text uses anaphoric referencing, it means that the meaning of the word is derived from other ideas in the text. Cataphoric referencing, in which a word refers to ideas that appear later in the text, is a good analogy. Using anaphoric references, a word or phrase refers back to something that was previously discussed. Coreferentiality is "a relationship of situational identity. In this case, a

pronoun and an antecedent noun phrase are taken to refer to the same thing" (Akamajian et al., 2001, p. 48) because it deals with the relationships between the two. Pronouns that refer to the same thing as previous terms are also known as prefixes (Levinson, 1983, p. 85). When given the proper context and co-text, "the intended referent can be inferred from any expression that speakers use to make that claim" (Brown & Yule, 1983, p. 215). Demonstrative references, such as 'this', 'these', 'that', 'those', 'here', 'there' and 'then', use proximity references to keep track of information. Using adjectives and adverbs like 'so', 'such', 'similarly', 'otherwise' and 'more', amongst other comparative, references keep track of identity and similarity through indirect references (Halliday & Hasan, 1976). A text must include all kinds of references. Presuppositions are thus critical to understanding the text.

### **2.7.2.3 Ellipsis and substitution**

According to Bloor and Bloor (1996), substitution and ellipses are used by speakers and writers who wish to avoid repetition of an item of lexical content and can draw on a grammatical resource in order to replace the item. However, unlike substitution, ellipses do not use a place-maker to refer to an anaphoric item. Because of the structural connections, we can deduce what is presupposed (Halliday & Hasan, 1976). Nominal, verbal, and clausal levels of ellipsis are all used in Ellipsis. Halliday and Hasan (1976) further categorise ellipsis as a deictic, an enumerative epithet or classifier and a qualifier in systemic language terminology. Substituting one thing for another is called 'substitution'. According to Halliday and Hasan (1976), linguistic items such as words or phrases are linked by substitution, but meanings are linked by reference. It is possible to avoid the repetition of a specific lexical item through the use of substitution and ellipses. "one" and "ones" for nouns and "do" or "so" as in "do so" or "that" and "it" for verbal, nominal, and clausal substitutions are examples of substitution words that have the same function (Halliday & Hasan, 1976). In this regard, ellipsis as a substitute for zero, serves as a deictic, enumerative, epithet, classifier and qualifier.

### **2.7.2.4 Conjunction**

When we talk about "conjunction", we're referring to the way in which what comes next is linked to what has come before. Conjuncts are described as "cohesive devices" by Halliday and Hasan (1976) as a way of focusing attention on more than just their function of relating to one another. According to Halliday and Hasan (1976), a conjunction serves as a semantic cohesive link in four different categories: additive, adversative, causal and temporal. Additive conjunctions, like "and", "also", "too", "furthermore" and "additionally", are used to signal the structural coordination of a link by adding to the presupposed item. If the presupposed item is negated, an additive conjunction can be used to indicate this by using the words "nor", "and", "either" and "neither". However, "yet", "though", "only", "but", "in fact", "rather" etc., are all examples of adversative conjunctions. "So", "then", "for", "because" "for this reason", "as a result" and "in respect" are all examples of the causal conjunctions.

Finally, we have the temporal conjunctive category, which connects by signaling a logical sequence or time. "Then", "next day", "until then", "at the same time" and "at this point" are all examples of temporal conjunctive signals. Conjunctions are therefore semantically cohesive elements that connect various parts of a text together to convey meaning (Bloor & Bloor, 1995).

### **2.7.2. 5 Lexical cohesions**

Two of the most common types of lexical cohesion are repetition and colloquial expressions. Using a synonym, a superordinate, or a generally related word to express the same idea as the original word is known as reiteration (Halliday & Hasan, 1976). Cohesion is achieved through the repetition of a single lexical item (Halliday & Hasan, 1976). As such, many instances of cohesion are purely lexical, as they are the result of the co-occurrence of lexical items and are not in any way dependent on the relationship of reference.

Words that are likely to appear in the same sentence or paragraph are called "collocations." Collocation occurs when a pair of words does not necessarily share a semantic relationship, but rather, they tend to appear in the same lexical context (Halliday & Hassan, 1976). Cohesive chains are formed by items that have a strong tendency to co-occur in the system. Collocation is concerned with this. It contains antonyms, such as 'love-hate', and the converse, such as 'order and obey', as well as synonyms.

There is a tendency to confuse collocation and reiteration because of the overlap between the two categories in some contexts. This non-grammatical term describes the cohesive effect achieved by the choice of vocabulary (Halliday & Hassan, 1976). Examples of this type of lexical cohesion include repetition, which occurs when a word is used in conjunction with another word in the same context, or superordinate and collocation, which occurs when two words from the same context are used in conjunction with each other within the text (Halliday & Hassan 1976). The text is more cohesive when these lexical items are close together. As a result, a text can be "tight", with many ties holding it together, or "loose", with fewer ties holding it together (Halliday & Hasan, 1976).

### **2.7.2.6 Theme and rheme**

Theme, according to Halliday (2004), serves as a starting point for the message. What comes first (the theme) and what comes second (the subtext) are both conveyed in each clause, according to Halliday (2004). The given information is constrained by the theme, while the rheme introduces new information (Halliday, 1994). There are two types of themes: marked and unmarked. When the subject is conflated with the theme, the unmarked theme is realised. Eggins (1994), defines unmarked themes as those that are the most typical or usual, marked themes are those in which something other than

the subject is present. This theme is further defined by the use of adverbial clauses like "today" and "suddenly" or prepositional phrases like "without much hope" (Halliday, 1994).

Adding to this, Halliday (1994) describes theme as the process of returning various sentence elements to their original positions while also accounting for any grammatical changes that may result as a result of these repositionings. Textual analysis includes themes and rheme as a subcategory, which is represented by "thematisation". Clause thematisation refers to how writers and speakers choose to focus on a particular topic. Themes and rhyming phrases play an important role in organising the message and making it clear and understandable (Halliday, 1994).

Consequently, the listener's (audience) or reader's interpretation of what follows in the discourse, whether spoken or written, is influenced by the speaker's first choice of self-identity (Alonso & McCabe, 1998). Sentences and phrases with varying thematic patterns are used in spoken word messages, which are marked and unmarked and have specific effects on the listener (listeners). This means that the analysis of themes is based on the identification of different types of themes, the messages that are contained within those themes, and the general themes that are present in those messages and the impact they have on the audience.

#### **2.7.2.7 Appraisal**

According to Martin and Rose (2003), as a subsystem of SFL, APPRAISAL is concerned with evaluating texts, attitudes are negotiated in texts... and the ways in which values are derived and readers' values are aligned. While writing critical texts like the ones in this study, the authors are evaluative in the sense that they are "judging things, people's character, and their sentiments" (Martin & Rose 2003). According to Martin and Rose, the interpersonal function of language, which also includes the feature of assessment, is how an author conveys his or her views and opinions to his or her readers and how those perceptions affect social strata. Appraisal, as used in Systemic Functional Linguistics (SFL), refers to the ways in which authors or speakers convey their approval or disapproval of things, people, behaviours, or ideas (Sabao, 2013; 2016). Language users convey such positions in order to develop relationships with their interlocutors. Other words like 'evaluation' or 'stance' are preferred in various linguistics techniques (including linguistic anthropology, sociolinguistics, and corpus linguistics).

White parses APPRAISAL into three interconnected domains: "attitude," "engagement," and "graduation." For instance, "attitude" contains "affect" (emotional expression), "appreciation" (assessment of things/entities), and "judgement" (judgement of people and their behaviour), with multiple options within each of these sub-systems (Martin & Rose, 2003; Sabao, 2016). These more difficult decisions correspond to various emotional states in the case of "affect," for example (Fontaine, 2013). There is disagreement on the various sub-systems that should be recognised, and

numerous researchers have since offered alterations to the original description (Halliday & Matthiessen, 2004). In addition to Systemic Functional Linguistics, numerous discourse analysis subfields have begun to utilise the analysis of APPRAISAL.

## **2.8. Theoretical Framework**

### **2.8.1 Systemic Functional Linguistics (SFL) Theory**

The theory of Systemic Functional Linguistics (SFL) was developed by Michael Halliday, who studied under John Rupert Firth and learned the term "system" (Halliday, 1961). A system, as defined by Firth, is a set of options that are constrained by a particular system's constraints. As a result of Halliday's promotion of choice to the position of major organising principle in SFL, it was "liberated" from structure. According to Halliday's main theoretical premise, every act of communication contains a number of options (Halliday, 1975). In SFL's "system network" depiction, options for each language variety are represented graphically. As a functional term, it signifies that language was created in response to the demands of its functions (Halliday & Hasan, 1995).

Accordingly, Michael Halliday's 1960s theory of Systemic Functional Linguistics (SFL), language is a social semiotic system. The concept of systems was introduced to Halliday by his high school teacher, J. R. Firth. Halliday "liberated" choice from structure and made it the central organising dimension of SFL, as Firth proposes, 'systems' refer to possibilities that are subordinated to structure (Halliday, 1961).

Most linguistic description approaches begin with the paradigmatic axis rather than the structural or syntagmatic axis (Halliday, 2004). SFL, on the other hand, favours Saussure's "paradigmatic axis" in order to better understand how language actually works. For Halliday (1961), a central theoretical principle is that every act of communication involves a set of decisions. Since language is fundamentally a system, SFL creates a "system network" to represent the various options available in any language. Systemic Functional Linguistics (SFL) researchers examine a text's function and meaning rather than focusing solely on the structure and syntax of individual sentences (Young, 2009). As a result, it can be argued that this theory focuses on the functions of language and how people communicate coherently with each other. Messages embedded with themes emphasise and highlight important information and aspects of the message in specific social contexts. Other than that, the text creator's personal experiences and viewpoints are interwoven with socially relevant points of view and other current concerns in their writings.

Language is viewed by SFL as "a network of systems, or interrelated sets of options for making meaning" (Halliday, 1994, p.15). Three meta-functions are proposed by Halliday (1994) to explain the language's ability to make meaning. There are three metafunction of language, each of which deals

with a different facet of the world. According to Halliday (1961), three logic metafunctions should be used to address the metafunctions of ideation, interpersonal communication, and textual communication. SFL, a hypothesis developed by Halliday (1994), was employed in this inquiry. The notion is useful because language may be utilised to make sense and describe written and spoken texts. In agreement with Matthiessen, the system perceives models of language as a set of choices (1995). These ideas are significant to this investigation since they are grounded in this theoretical framework. The SFL hypothesis was used to investigate the functions of language in children's literature. An analytical framework like SFL gives a fascinating, insightful and effective way of examining and comparing different kinds of texts (2002). It is understood, however, as rejecting other viable theoretical procedures that could arrive to the same conclusion as this one. SFL is more than textual analysis; it is a philosophy of language in general (Halliday, 1994).

Systemic Functional Grammar or Linguistics, which was first introduced by Michael Halliday (1960), refers to a new approach to the study of grammar that is radically different from the conventional view that language is a set of rules for describing grammatical structures. The Saussure, Hjelmslev, Whorf, and Firth (SFL) functional model of language draws its inspiration from linguists like these. In the 1960s, M.A.K. Halliday and his colleagues in London first developed the theory as a general linguistics model of language. Since then, the theory's "territory" has been continuously expanded in terms of theory, description, application, interdisciplinary engagement and other factors (Matthiessen, 2010).

In the 1950s and the first part of the 1960s, Halliday conceptualised his method for studying systemic functional linguistics. J. R. Firth, a professor at the University of London, had a significant influence on his work. The "London School" of linguistics was established as a result of Firth's theories' widespread acceptance (Butler, 1985). The prevalent emphasis on Saussure's universal grammar at the time did not reflect Firth's work in the slightest (Butler, 1985; Martin & Rothery, 1993). It was outside the purview of linguistics, in Saussure's view, to investigate the countless meanings that different speakers could produce. Instead of focusing on how people individually make sense of things, attention needed to be paid to the rules of the language system (Bakhtin, 1986; Fairclough, 2003; Volshinov, 1994). The core of linguistics, according to Firth, is meaning and its context, and his work was influenced by Malinowski's work in cultural anthropology (Butler, 1985; Firth, 1957).

Firth (1957) believed that speakers were inevitably limited in how they addressed interlocutors because each social circumstance called for a particular type of response. The types of participants, processes, and circumstantial information that a speaker could use in a given context were among the limited set of linguistic options available to them (Eggs, 2004; Firth, 1957). In order to make sense,

context was essential for Halliday (1991, 1996), just as it was for Firth and Malinowski before him. Halliday asked very specific questions about why language functioned in certain ways in particular contexts, which set his theoretical work apart from that of the earlier theorists. He pondered, for instance, what factors in a context had the greatest influence on language and why (Butler, 1985; Eggins, 2004). Indeed, Halliday's initial motivation for creating his linguistic theories in the 1950s stemmed from his desire to address issues like how certain groups of people are discriminated against due to their various sociosemantic variations of discourse (Christie, 2007). Since Halliday and other SFL theorists worked to address problems in applied contexts, SFL differs from other linguistic theories in that, those principally involved in theorising SFL do not see linguistic sociolinguistics or applied linguistics as dichotomous categories (Christie & Unsworth, 2000).

The emphasis on system in relation to structure, as the name implies, is how SFL sets itself apart as a functional theory. The most obvious distinction between systemic and other functionalist approaches, according to Martin (1984), is the use of paradigmatically based metafunctional components in the grammar. In addition, modelling language in context has been a major focus of the theory. It is renowned for its work on discourse analysis, cohesion, genre and register, appraisal and other topics that have attracted the attention of academics in the humanities and social sciences. Since Halliday's early work on Chinese and English, systemic functional linguists have expanded their description of various languages, such as French, Spanish, Portuguese, German, Danish, Finnish, Persian, Thai, Vietnamese, Japanese, Korean, Tagalog and Bahasa Indonesian. As an "applicable" linguistics theory, SFL fits that description.

According to Halliday (2008), his goal is to develop "a coherent account of language which is 'applicable', in the sense that it can be helpful to at least some of the large numbers of people who are in some way or another engaging with language in the course of their work." SFL is well known for its use in a number of industries, including education, translation, computational linguistics, multimodal studies, and healthcare. Scholars are constantly looking for new applications for SFL (Matthiessen, 2010). According to Fawcett (2013), the social structures that have been created to support and advance the theory have been beneficial to the advancement of SFL.

The idea that language is used in the world to carry out specific social functions is at the heart of the systemic functional linguistics approach (Fowler, 1991). Consequently, SFL is concerned with how language is used as a tool for social and ideological purposes. According to this perspective, language is a resource for constructing meanings, and grammar is a resource for constructing meaning through the use of words. Halliday and Matthiessen (1999) elaborate on their positions regarding SFL and the task of meaning construction. Systemic grammar is one of the functional grammars, which, among

other things, means that it is semantically motivated or 'natural'. In contrast to formal grammar, which are autonomous and therefore semantically arbitrary, systemic grammar bases every category on meaning – it has a semantic as well as formal, lexical-grammar. Halliday and Matthiessen (1997) use the term 'grammatics' to capture the essence of the distinction between grammar and theories of grammar. They further emphasise the need for a richer theory of grammar (i.e., SFL), arguing that the traditional "grammar as rule" theory falls far short of the current demands placed on grammatical theories. To meet the challenges of the information age, such as in education and computation, we need a more robust theory of grammar at this point in time (Halliday & Matthiessen, 2001).

In Systemic Theory, a clause is a unit that combines meanings of three distinct types. Three distinct structures, each of which expresses a distinct type of semantic organization, are mapped onto one another to produce a single phrase. 'Metafunctions' is the name given to these semantic structures. In 1964, Halliday conceptualised the semiotic structure of a language situation as a field, tenor and mode. He affixed these three to semantic behavior, which determines an alternative use of language from the language's options.

According to Halliday, the field is the wholesome application of language. Crystal (1985) explains that what Halliday refers to as field corresponds to what is known as style. Fowler (1996) proposed on his own that various fields generate distinct language, manifestly at the vocabulary level (Bavali & Sadighi, 2015). The tenor of a sentence may refer to the particular role of the parties involved in the exchange. Halliday referred to the third category, mode, as the descriptive organisation of the situation. The Systemic Functional Linguistics model developed by Halliday (1960, 1970, 1985 and 2004) suggests that language is viewed from a functional perspective. It categorises it as text analysis, and in this context, written text analysis.

Recent and current contributions to experiential grammars distinguish between 'core' SFL work and more eclectic studies, which engage in dialogue with frameworks such as cognitive grammar, lexical functional grammar and construction grammar, in order to achieve the goal of 'unearthing' a language's experiential semantics from its distinct, language-specific reactance and more overt coding. From a fundamental SFL perspective, numerous SFL centers, such as the Sydney School (Matthiessen, 2014), have produced a steady stream of work on English. Fillmore's 'Frame semantics' (Fillmore, 1982) refined his semantic approach significantly by relating the meaning of verbs to all of the encyclopedic knowledge surrounding it and defining the verbs' characteristic interactions with things that are necessarily or typically associated with them.

Despite their different theoretical and methodological orientations, purely semantic theories like these can suggest possible semantic features to linguists who wish to interpret the different semantic

fault lines drawn in specific languages by covert categories residing in alternations and by overt categories such as case marking and verbal morphology. The different types of intransitive verbs have tended to be treated with less delicacy in the general discourse (Halliday, 1961). Levin and Rappaport (1994) argue that the subset of intransitive verbs allowing the ergative alternation are inherently dyadic: they "imply the existence of an external cause" even when no external cause is explicitly specified in the intransitive. In both cases, the causative alternation is 'projected' behind the syntagm to determine its meaning (van den Eynde, 1995). Haspelmath (1993), on the other hand, explains the meaning of the intransitive alternates as "spontaneously occurring events" and only associates the meaning "externally caused" with the transitive variant of morphologically alternating verbs.

### 2.8.2 Application of the SFL Theory

The ideational, interpersonal, and textual meta-function of language were all considered in this investigation. There are two children literature stories examined in the study through the theoretical lenses of the SFL theory, namely *Chike and the River* and *Chad and the Magical Rains*. SFL's three metafunction hypothesis includes the ideational, interpersonal, and textual functions of language. As a result, the utilization of these three unique metafunctions in the construction of the texts of the children's literature texts is the focus of this study: specifically focusing on how these aid in comprehending, defining, and implementing. In order to identify similar themes, a content analysis checklist was developed and utilised in the analysis of the texts. For each of the three metafunctions, examples from the selected texts were utilised and analysed to demonstrate its proliferation.

Many theories have been used to study language over the course of the years, such as traditionalist grammar and structuralism. In general, when asked what they use language for, people are quick to answer that they use language to communicate. A learner's ultimate goal is not to be able to speak or write the language, but rather to understand and appreciate it to convey the intended meaning to the next person, rather than just correct grammatical constructions to get things done for the greater good. The spoken word is an example of a situation in which poets use language to reach out to their intended audience and communicate their message effectively. These people use language and other means to accomplish their goal of sharing their personal experiences, ideas, and thoughts on everyday issues. This is consistent with the concept of Systemic Functional Linguistics (SFL). It argues that a comprehensive theory of linguistics must take into account what you're saying. Instead of adhering to the school of thought that regards grammar as a distinct entity, the systemic functionalists see language as a social semiotic utility based on its meaning and context of use. The term "system", as used here, refers to a system that is defined by its context and the formal goals of the speaker's communication.

Systemic Functional Linguistics is based on the idea that the text is the unit of analysis and unity of thought in a single piece of writing or speech. The clause, then, serves as the fundamental structure of the sentence. Therefore, clause-level analysis begins with linguistic communication. Furthermore, “our human experiences begin with language” (Halliday & Mathiessen, 1999, p. 3). This reflects the essential mode of a more elevated state of human consciousness. As a result, a closer examination of the data is necessary. There is much more to systemic functional linguistics' metafunctional insights than just examining the theory of language's function allows us to examine language from a social perspective.

In terms of perspective, there is a lot going on here in the thoughts and feelings of poets and writers as they express themselves through poetry and fiction and engage in personal relationships. An in-depth examination is possible with regard to the audience. On the basis of Halliday (2003), flexible approaches should be organised. The theory, however, still needs a few tweaks and alterations in relation to cultural and linguistic contexts. The researcher used textual analysis in order to identify the types of themes expressed by the texts under study.

## **2.9 Chapter summary**

Several studies have been conducted on Namibian literary texts and through the theoretical lenses of functional stylistics. However, amongst these, children literature stories have received little attention. Hence, the focus of the current is the children's literature genre as exemplified by the anthologies *Chike and the River* and *Chad and the Magical Rains*. A Functional Stylistics approach was utilised in this investigation to assess how the language in the texts under consideration contributes to their overall meaning. The chapter's review of the literature was conducted in line with the study's objectives. In addition, the chapter presented a discussion of Systemic Functional Linguistics and its core principles. In conducting the literature review, the primary goal was to guarantee that the researcher has a clear understanding of the subject they are studying. In fulfilment of that goal, other notable Namibian studies were also reviewed. Several scholars' explanations on the characteristics of a short children story were presented in this section. The chapter also recognises the paucity of studies in SFL that specifically analyse children literature, which the current researcher believe is an important research gap.

## **CHAPTER THREE**

### **RESEARCH METHODS AND PROCEDURES**

#### **3.1 Introduction**

This chapter describes the research methods utilised in this investigation. This study employed a qualitative approach in which interviews which sought to establish the level of understanding of second year Bachelor of English and Applied Linguistics students at NUST on the application of functional linguistics to the analysis of children literature texts were conducted. Furthermore, textual analysis was also conducted as part of the interpretive analysis of the meanings and significations of the texts as evinced by the use of the three metafunctions of language by the writers.

#### **3.2 Research approach**

This study employed a qualitative methodology in which a sequential method of textual analysis was applied first, followed by the interviews with the students was conducted. This has been motivated by the fact that people's everyday experiences are described and explained with the aid of quasi-experimental techniques (Kumar, 2019). The overarching structure and methodology of this research served as a vehicle for organising and connecting the investigation's numerous components (Maxwell, 2012). The objective of qualitative research was to gain insight and investigate the depth, richness, and complexity of a topic (Kumar, 2019; Kothari, 2014). In this study, research methods and strategies for analysing the rhetorical and communicative potential of selected short stories based on functional stylistics were offered. The study applied a qualitative analysis of the narratives, thematic motifs from each short story were identified and arranged according to theme. In order to accomplish this, the SFL explanations directed the analysis. In addition to providing a summary of each short story, an applied linguistic analysis of each was first conducted, followed by interviews that solicited the reactions from the students with regards to the application of the theory.

#### **3.3 The interpretivism research paradigm**

Interpretivism is the paradigm of philosophical inquiry underlying the current study. According to the interpretivist research theory, a researcher is obligated in a certain way to observe the social reality (Kumar, 2019). This can be performed through studying epistemologies or theories about how humans acquire knowledge about the world through the interpretation or comprehension of the meanings they attach to their activities (Maxwell, 2012). The current study is premised on the belief that the analysis of short stories provides a great window into the culture and people of Namibia.

Kothari (2004) notes that the goal of a research design is to set up conditions for data collection and analysis in such a way that they are both relevant to the research question. In the words of Kothari, a

research design is an outline of what a researcher intends to accomplish, from defining the research question to analysing the results. A research design, according to Denzin and Lincoln (2011), is a type of inquiry that provides specific guidance for procedures in research. The researcher's overall goal was to answer the research questions using a qualitative research design. As defined by Creswell (2014), qualitative research aims to discover what individuals or groups mean when they discuss social or personal issues. Denzin and Lincoln (2005) describe this process as looking at issues in the context in which they occur, as well as the personal meanings that people attach to them.

A qualitative research design was used for this study because of the research's focus on examining the proliferation of the three metafunctions of language in the selected texts, *Chike and the River* and *Chad and the Magical Rain*. One theory holds that qualitative research can be used to explore what individuals or groups think about social or human issues. Qualitative research methods were used in this study to gain a better understanding of the autobiographies' language function (i.e., the ideational and appositional functions of language; the interpersonal functions of language: mood, modality, and person; and coherence and cohesion for textual function) from data.

As defined by Masson (2002), quasi-interpretive qualitative research designs take the social context of data collection into account when developing their research questions and methods of gathering information. Analysis methods that use arguments and explanations in an effort to understand the complex and detailed nature of the social world can be found in qualitative data analysis methods (Masson, 2002). Consequently, this study's research design is qualitative because it employs the naturalistic method, which involves reading and analysing the texts.

In addition, a qualitative research design was used to better understand the meanings that *Chike and the River* and *Chad and the Magical Rains* evince within the contexts of their construction. The use of personal experiences to help one understand the short stories as a whole rather than just one of them allows us to see how language is used to convey meaning and function in both texts.

The interpretivist (constructivist) paradigm holds that there is no single reality or truth, but that instead, the world must be interpreted. The term "research paradigm" was coined by Thomas Kuhn in (1962) to describe a group of scientists who have agreed on how to approach a specific problem. As stated by Kuhn (1962), a qualitative approach is preferred by interpretivists in their quest to uncover the distinct truths. Cohen, Manion and Morrison (2003) argue that the social world should be studied in the natural world and from the perspective of participants, without the intervention of the researcher. People are creative and actively construct their social reality, according to interpretivists, who see reality as having many facets and layers. *Chike and the River* and *Chad and the Magical Rains*

appear to actively construct their social reality. As a result, the study employs an interpretive research paradigm to examine autobiographies in their natural setting.

There are interpretive researchers who believe that reality can only be accessed through social constructions like language, consciousness, shared meanings or tools (Myers, 2008). Interpretivism studies, according to Saunders and Thornhill (2012), can use a variety of methods to look at various aspects of a problem. As Neuman (2000) explains, interpretivist research is concerned with gaining a deeper understanding and interpretation of human behaviour, rather than generalising and forecasting outcomes. These findings cannot be applied to any other situation or population because they are part of an interpretive project.

Researchers in the field of interpretation must be aware of subjective experiences that are time and context specific (Hudson & Ozanne, 1988). In this study, the researcher examines the two literature texts and examines the words and phrases used by the authors to make meaningful interpretations. This study employs an interpretative paradigm.

### **3.4. Explanatory research design**

The selected short stories were investigated using an explanatory research design. The explanatory research approach consists of the plans and procedures for research assumptions to detailed methods of data collection, analysis, and interpretation that enable the researcher to have a broad understanding of the functional stylistics topic and to refine subsequent research questions to enhance the study's conclusions (Zohrabi, 2013). Explanatory studies permit the researcher to reproduce investigations for deeper depth and to get fresh insights into the phenomenon (Kothari, 2014; Maxwell, 2012). When this method is used to brief written texts, it becomes the quickest and most cost-effective way to collect data (Maxwell, 2012). This is improved further by exploring the Internet and libraries for relevant material. Similarly, to short story texts, data can be gathered from magazine, newspaper, commercial, and academic publications as well as interviews.

### **3.5 Population of the study**

The study sought to analyse the level of understanding on functional linguistics text of the second year English and Applied Linguistics students at Namibia University of Science and Technology. The study targets these students as they are studying these texts as part of the required reading in one of their modules/courses. A content checklist has been developed as part of the research methodology that helped to analyse the texts in this study. Extraction of excerpts from the texts has also been done in order to provide a concise picture on how the metafunctions of language are used in the process of meaning making. This also aids in the generation of themes for analysis.

### **3.6 Sampling procedure**

The researcher utilised the purposive sampling procedure in which the students will be informed of the study. The students were given interview schedules and asked to fill in based on their understanding. The study intended to interview the lecturer as a confirmation of the findings from the study, however the lecturer was not available.

### **3.7 Sample size**

The inclusion and exclusion criterion were used to select the participants. The study excluded students who did not demonstrate that they have read and understood the selected texts. This was done by asking them the summary of the texts of the selected short stories. As a result, the study only included 15 students out of 45 as they were the only ones who showed a better understanding of the selected novels used in the study.

### **3.8 Text selection criteria for the short stories**

Text selection criteria are the literary merits of a text that explain why a text merits in-depth study (Reynolds, Wilson & Wilson, 2013). The primary criterion for picking the two tales for this study was that they are both works of children's literature. The basic premise is that there is heterogeneity in linguistic choice among authors.

During the course of the study, data was gathered through the analysis of content. Therefore, the researcher first analysed two texts to identify specific elements from their content that answered the research questions regarding the three metafunctions of language: ideation (opposition, coordination and modification); interpersonal (mood; modality; person); and textual (coherence).

It was noted in the research that the various metafunctional elements of language were present and were thus documented in tables. There are three meta-functions in language that are noted by a researcher. The only difference between the two texts is their content. According to Bazerman and Prior (2008), semantics or meaning, is the primary focus of content analysis. Consequently, the study's analysis centred on the significance of the autobiographies' content as interpreted from various metafunctional perspectives. Using content analysis, researchers quantify and analyse the occurrence, meanings, and connections of specific words and concepts, and then draw conclusions about the messages contained within the texts themselves. Researchers use tables to identify the metafunctions of language, as well as other information about these elements from the texts they analyse, to uncover their meaning based on the research questions, which are laid out in the study's goals and objectives.

### **3.9 Research instruments**

Firstly, the research undertook a textual analysis of the literary texts through theoretical lenses of the Systemic Functional Linguistics theory. Secondly, the researcher used interviews of students to confirm their level of understanding of the theory and its application in the interpretation and analysis of selected literary texts. The textual analysis was established and used as a guiding instrument to ensure that all relevant aspects for analysing the two selected short stories are considered and as a confirmation of the application of the theory.

### **3.10 Research procedures**

In Applied Linguistics, textual analysis is used to illustrate how topics are organised and analysed. The data analysis in Chapter 4 adopted a textual analysis and draws examples from the texts to illustrate the various metafunctions and their significations. The two selected texts were the major source of data. The narratives were analysed in manners that sought to respond to established research objectives. In accordance with the requirements of each study purpose, data were then organised thematically.

### **3.11 Data analysis**

Qualitative data analysis begins with the preparation and organisation of the data for examination and analysis. According to Creswell (2013), this includes organising data, conducting a preliminary database read-through, coding and organising themes, representing the data and forming an interpretation of the data collected. The study's researcher organised the data according to the study's research questions. Data was analysed through thematic data analysis in which themes were generated for both secondary (text extracts) and primary (interviews) data. This was due to the fact that the researcher already had themes, topics, and subtopics determined by the research questions. For the most part, she planned to compare the two texts on the basis of how the authors employ the ideational functions of language in relation to modification, apposition, and coordination in their writing. Second, she examined the competency of second year literature students in the application of social functional linguistic theory. The study used an inductive approach, which was both efficient and appropriate. With an inductive approach, data is organised and analysed using the three research questions as a guide. Using the three main research questions (ideational, interpersonal and textual functions of language), the data was analysed using the specified elements as subtopics under each metafunction as determined in the theoretical framework section of this thesis.

In this study, the researcher interprets data by stating and following the findings and outcomes of the research based on the research questions. The Systemic Functional Linguistics (SFL) theory was used

to analyse the data, and thus the researcher was able to connect the findings to the research questions. . The researcher examines the elements of the three metafunctions of language (ideational, interpersonal, and textual). Once the data has been interpreted and analysed, a conclusion will be drawn from the findings.

### **3.12 Ethical consideration**

Ethical considerations are the ethical and moral standards that guide the researcher when performing an investigation. As a result, no research techniques, including data collecting, presentation and interpretation of the study's conclusions were falsified in the present study. Using the American Psychological Association (APA) citation format, all sources were acknowledged. The ethical norms and guidelines of the Namibia University of Science and Technology will likewise be scrupulously adhered to.

### **3.13 Chapter Summary**

This chapter described the research methodologies and processes utilised for this investigation. The research concept, methodology and criteria for text selection were elucidated. The chapter defended the suitability of the qualitative research design on the grounds that data from the short stories are in the form of texts, which cannot be measured. The interpretative research paradigm was utilised as an appropriate paradigm for examining the social features of the short stories from Namibia. The text selection criteria were discussed in terms of why the selected short stories were chosen for their literary worth. Finally, the research methods and ethical considerations were described.

## CHAPTER FOUR

### DATA PRESENTATION AND INTERPRETATION

#### 4.1. Introduction

As explained previously, the study sought to explore the meaning and significances of different metafunctions of language and the level of understanding of functional linguistics and its application by the writers of the selected children literature. This chapter makes an interpretation of meaning on the use of the three different metafunctions of language (ideational, interpersonal and textual) in *Chike and the River* (Achebe, 1982) and *Chad and the Magical Rains* (Nakapunda, 2012). The interpretation presented in this chapter is guided by the Systemic Functional Linguistic (SFL) theory. Furthermore, the chapter discusses the reactions of the second-year students with regards to their competency in applying the theory. In this study, the specified elements of the three metafunctions of language in *Chike and the River* as well as *Chad and the Magical Rains* were successfully explored using the Systemic Functional Linguistic theory. The findings reveal that the two authors make the inclusive use of these elements of the three metafunctions of language specified in the research objectives. The three research objectives guided the collection of the data and so the findings of the study are presented in line with the research objectives through textual analysis and the interviews from the students. Thus, the results presented here elucidate the students' understanding regarding the application of ideational function in line with modification, apposition and coordination; how the interpersonal function of language is used in line with mood, modality and person, and how coherence is built in the selected literary texts. The interviews with students were used to measure their competency level in the application of the systemic functional linguistics. The interpretation, therefore, focuses on the three research questions previously stated in the introduction chapter and reproduced here:

- examine the meanings and significances of three metafunctions of language in the selected children's literature texts as evinced by the authors' use of them in the construction of the texts;
- evaluate the interpersonal competencies of second year Bachelor of English and Applied Linguistics students at Namibia University of Science and Technology students in the analysis of children's literature texts through the application of Systemic Functional Linguistics (SFL),
- assess the intrapersonal skills of second year BA English and Applied Linguistics students at the Namibia University of Science and Technology in the analysis of children's literature texts through the application of Systemic Functional Linguistics (SFL), ; and

- study the text formation abilities of second year English and Applied Linguistics students at Namibia University of Science and Technology students in the analysis of children's literature texts through the application of Systemic Functional Linguistics (SFL).

In this chapter *Chike and the River* is abbreviated as CR while *Chad and the Magical Rains* is abbreviated as CM. The results are presented in an order that sequentially attempts to respond to the research objectives and thus, the implementation of the ideational metafunction of language in the two stories is presented first, followed by interpersonal function and lastly, how the authors build coherence in the selected books. The interpretation and the presentation of the results focus on selected elements of each of the three metafunctions as expressed in the research objectives. The researcher also provides the summaries of the two texts under study before presenting the findings. The level of understanding of second year students on how the metafunctions of language as explicated through functional linguistics have been applied by the authors of the children's texts has been considered crucial in this study. As such, a discussion of their views regards this also forms part of the presentation of data in this chapter.

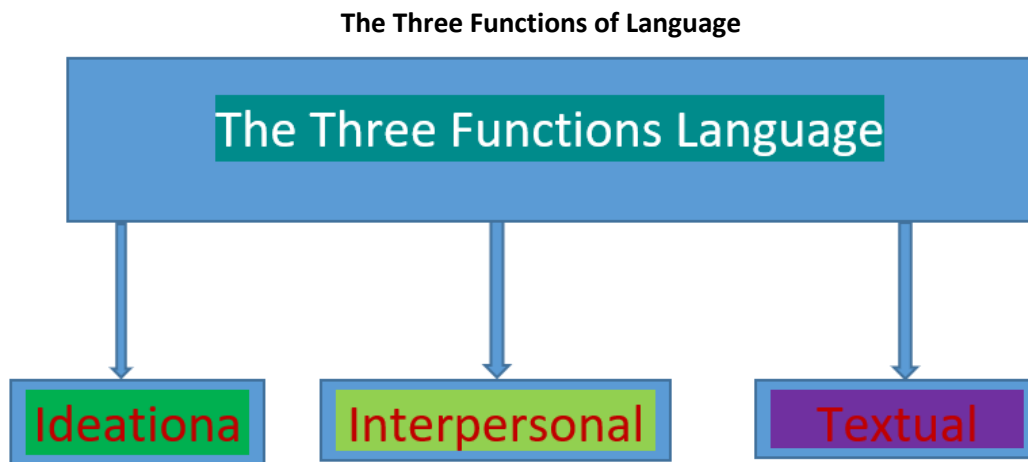
## **4.2 Summary of Chike and the River**

*Chike and the River* is a children's novel by Nigerian author Chinua Achebe. The story follows a young boy named Chike who dreams of crossing the Niger River to visit Asaba, a big city on the other side. Chike lives in a small village called Umuofia and has never seen the river before. Chike becomes determined to cross the river and with the help of a boatman named Monday, manages to make the dangerous journey to Asaba. Once there, he encounters new experiences and learns important life lessons. The novel deals with themes of adventure, courage, determination, and the challenges faced by young people growing up in rural Nigeria. Achebe's storytelling is characterized by his use of vivid imagery and lyrical prose, making the novel a captivating read for both children and adults. Overall, *Chike and the River* is a beautiful and engaging tale of a young boy's journey of self-discovery.

## **4.3 Summary of Chad and the Magical Rains**

The story portrays the Palakos family and how they left their careers in New York and start a new life as owners and operators of a game lodge in Namibia's spectacular Etosha National Park. This seems like a grand adventure and a great way to bring their family closer together. But their sons Chad and Tristan are not so sure about this. What about school and the lifelong friends they will be leaving behind? Nonetheless, the family packs up and boards the plane to their new home amongst the teeming and exotic plant and animal life of southwestern Africa. Soon after they arrive the family gets their first hint that their lives are taking a very different turn when they encounter with the village witch who gives them a strange warning. That night, after the family has witnessed a dramatic scene

at a nearby watering hole, Chad and Tristan discover a strange elf-like figure in the background of one of the photographs they took of the event. The two decide to investigate and their return to the scene leads them into the world of elves, tree nymphs, dragons, unicorns and other magical creatures.



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.

#### **4.4 Ideational function of the language as reflected in the selected texts**

There are two types of ideations that language serves: the experiencing and the intellectual (Halliday, 1994). To put it another way, the ideational purpose of language is that it allows the encoder (the speaker or writer) to articulate and make sense of his own thoughts and experiences (Halliday, 1970). The Ideational function thus, is what we do mentally when we try to form abstract ideas. Humans' ability to comprehend their environments is greatly enhanced by their competence with language. Words and their contexts in the real world are the focus of this cognitive process, which is also called the "experiential function" (Halliday & Hasan, 1995). The following analysis compares and contrasts the ideational function's manifestations in the texts *Chike and the River* and *Chad and the Magical Rains*.

##### **4.4.1 Language and cultural transmission in *Chad and the Magical Rain* and *Chike and The River***

Languages are culturally transmitted when they are passed down from one generation to the next (Tamariz & Kirby, 2016). As a result, significant cultural practices are passed on. Spiritual practices, diet and regular activities are all examples. When a story created for children by one generation is read by the next, the culture embedded in the language of its expression is also passed on. It's the defining characteristic that sets humans apart from other species. For example, the elderly lady

(Sangoma) and the foretelling stories can be a point of traditional spiritual contact in *Chad and the Magical Rains* (Nakapunda, 2012), a short story about a boy named Chad and his friend named Tristan who meet an elf. What follows is a snippet from the narrative that explains how this was accomplished.

*Chike and the River* is a novel by Chinua Achebe, a Nigerian author, and it explores the themes of cultural transmission and the clash of cultures. The book follows the story of a young boy named Chike, who lives in a small village in Nigeria, and his journey to the big city of Onitsha, where he hopes to continue his education. One of the major themes in the book is the importance of language and cultural transmission. Chike comes from a traditional Igbo village, where he learns his native language and customs. However, when he travels to the city, he is exposed to a different language and culture. He struggles to understand and communicate with the people around him, highlighting the importance of language in cultural transmission. Throughout the novel, Chike's experiences highlight the clash between traditional African values and Western values. For instance, he is introduced to the concept of money and learns that it is valued more than other traditional values such as respect for elders and communal sharing. This conflict between cultures shows the challenges of cultural transmission in a rapidly changing world. Overall, *Chike and the River* emphasizes the importance of preserving traditional values and language, while also acknowledging the need to adapt to a changing world. The novel highlights the complexities of cultural transmission and the challenges of balancing tradition with modernity.

#### **4.4.2 Coordinating conjunctions in Chad and the Magical Rains and Chike and the River**

Coordinative conjunctions (also known as coordinators) link together and coordinate three or more syntactically significant elements (including words, major clauses, and sentences) (Unubi, 2016). Connectives are words used to join together items of equal grammatical and syntactic importance (Traffis, 2021). They are also known as cohesive devices. The ability to keep ideas together in a coherent fashion is called cohesion, and it's an essential skill for speakers and writers (Emah, 2018). Adjectives, conjunctions, and coordinating conjunctions are examples of cohesive devices. 'For', 'and', 'nor', 'but', 'or', 'yet' and 'so' are the seven coordinating conjunctions used in English. The following are some examples of coordinating conjunctions. They are broken down and analysed in the final column of the table. The author used the coordinating conjunctions in several sentences as a way of connecting ideas.

**'And'**

*“Chike was now eleven years old, **and** he had never left his village”*

*“But when the time actually came for Chike to leave his mother **and** sisters he began to cry”*

*“His sisters cried too, **and** even his mother had signs of tears in her eyes”*

*“She placed one hand on his head **and** said, “Go well, my son. Listen to whatever your uncle says **and** obey him. Onitsha is a big city, full of dangerous people **and** kidnappers”.*

**‘For’**

*“He stood behind his uncle and asked **for** a shilling. His uncle, who was shaving, turned round Chike did not like sleeping on the door and he longed for the bamboo bed in his mother’s hut”.*

*“He was sorry **for** Ezekiel and the others but especially **for** his good friend, S.M.O.G”.*

**‘But’**

***But** he could not understand what was happening. His mind was confused and tired.*

***But** he told enough to convince everyone that he spoke the truth.*

***But** they did not move. Instead, a fourth man came and joined them Chike was half-dead. He heard the man let down the tail-gate. **But** he did not come in.*

**‘So’**

***So**, there was dust on the Lagos Road, thought Chike.*

***So** he thought, what was the use of dreaming? As his mother used to say: A poor man should not dream of rice.*

***So** when Mr. Nwaba came home from his stalls in the evening of the next day Chike went out and said “Good evening, sir” to him and rolled in his bicycle.*

In *Chad and the Magical Rains* and *Chike and the River*, there are several coordinating conjunctions used to connect words, phrases, and clauses. More examples are;

***Chad and the Magical Rains:***

*“Chad was tired, **but** he kept walking.” (but)*

*“The trees were tall **and** green.” (and)*

*“Chad tried to keep up, **but** he was too slow.” (but)*

***Chike and the River:***

"Chike was excited to go to the river, **so** he woke up early." (**so**)

"The river was wide and deep, **but** Chike swam across anyway." (**but**)

"Chike brought a fishing net and a basket, **for** he planned to catch some fish **and** take them home." (**for, and**)

Coordinating conjunctions are essential for creating clear and concise sentences, and they help to convey ideas in a logical and organized manner.

Coordinating conjunctions are words that are used to connect two or more words, phrases or clauses that have equal importance in a sentence. In the novels *Chad and the Magical Rains* and *Chike and the River*, coordinating conjunctions are used extensively to connect various ideas and concepts. In *Chad and the Magical Rains*, coordinating conjunctions are used to link different actions and events in the story. For example, in the opening lines of the novel, the conjunction "and" is used to connect Chad's arrival at the village with the beginning of the rainy season: "Chad arrived in the village **and** the rainy season began." This simple sentence structure sets the scene for the story and establishes the relationship between Chad's presence and the weather.

Throughout the rest of the novel, coordinating conjunctions are used to connect different characters, actions, and ideas. For example, in a conversation between Chad and the village chief, the conjunction "but" is used to contrast two different perspectives: "Chad tried to explain his work, **but** the village chief was sceptical". This use of coordinating conjunctions helps to create a sense of tension and conflict in the story.

In *Chike and the River*, coordinating conjunctions are used in a similar way to connect different parts of the story. For example, the conjunction "and" is used to connect Chike's desire to cross the Niger River with his efforts to save up money for the journey: "Chike wanted to cross the Niger River, **and** he began to save up his pocket money." This sentence structure helps to establish the goal of the protagonist and sets up the conflict that drives the story. Throughout the rest of the novel, coordinating conjunctions are used to connect different characters, events, and ideas. For example, the conjunction "or" is used to present Chike with a choice between two different paths: "Chike wondered if he should turn back, **or** continue on his journey." This use of coordinating conjunctions helps to create a sense of suspense and uncertainty in the story.

In both novels, coordinating conjunctions are used to connect different parts of the story and create a sense of continuity and coherence. By linking different characters, actions, and ideas, the conjunctions help to establish the relationships between them and create a sense of progression and

development in the narrative. Overall, the use of coordinating conjunctions in these novels is an effective way to structure the stories and convey meaning to the reader.

The results show that 'and' is the most common coordinating conjunction in these brief works of fiction. This indicates that they are both crucial to the text's structure. If you take out all the coordinating conjunctions, the text loses all its power and makes no sense. 'So' and 'or' were among the least-used conjunctions. Furthermore, they are both equally significant due to the closeness of their frequency scores. Conjunctions like "nor" and "yet" were both given a perfect score of 0 for frequency. The brief story didn't include them.

#### **4.4.3 Apposition in *Chad and the Magical Rains* and *Chike and the River***

When one word or phrase serves to define or explain another when placed next to it in a sentence, this is called an apposition (Halliday & Hasan, 2014). Apposition occurs when two NPs that relate to the same person or thing appear next to one another in the same clause. Some appositional instances from the stories are shown below.

[NP 1] **Back in the house** [NP 2] **their parents** were busy discussing the whole issue

[NP 1] **But in the twenty minutes later both boys** [NP 2] **were sitting at the table**

[NP 1] **Their two boys, however,** [NP 2], **were not too pleased with their father's abrupt decision to just pack up and go to Africa.**

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) (**Back in the house**). The second element stated as (**their parents**) is only meant to describe the parents of Chad and Tristan. 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] **But in the twenty minutes later both boys** [NP 2] **were sitting at the table**, defines the boys 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] **Their two boys, however** [NP 2], **were not too pleased with their father's abrupt decision to just pack up and go to Africa.**

In *Chad and the Magical Rain* by Nakapunda (2012), apposition is used to describe the character of Chad. For example, in the opening paragraph, Chad is introduced as "Chad, the cleverest boy in his village". Here, "the cleverest boy in his village" is in apposition to Chad, providing additional information about his character. Similarly, in *Chike and the River* by Chinua Achebe (1982) apposition

is used to describe the setting of the story. For example, in the second paragraph, the river is described as "the great river Niger, which lay like a giant snake in the sun, winding its way from the distant north through half a continent, and disgorging its waters into the sea". Here, the phrase "**the great river Niger**" is in apposition to "**the river**", providing additional information and description about the setting of the story. Overall, apposition is a useful tool for writers to provide more detail and description in their writing, and it can be found in various forms of literature, including *Chad and the Magical Rains* and *Chike and the River*.

Neimbodi and Tristan's interaction demonstrates two significant cultural linguistic events. Vertical transmission describes a way of passing on knowledge from generation to generation. The first is an account of the belief that "Objects in Africa" have a link to their original owners. Words like "special connection," "magic," "prophecy," and "medicines" all convey the vocabulary used to spread religious cultural beliefs in this short novella. The Otjiherero-speaking people of central Namibia share this religious belief. Traditional Ovaherero healing rites involve the setting of the "Holy Fire," an appeal to male patrilineal ancestors, and the resolving of conflict (Wallace, 2003). It is via these rituals that the Herero people have come to define their ethnicity. In his short fiction, *Chad and the Magical Rains*, (Nakapunda, 2012), incorporates his personal cultural views.

In both *Chad and the Magical Rains* and *Chike and the River*, there are instances of apposition used to provide more detail about a noun or pronoun. In *Chad and the Magical Rains*, there is an example of apposition when the text describes Chad's home: "Chad lived in a small village called Wamba, surrounded by green hills and thick forests, with his parents and six siblings." Here, the phrase "**a small village called Wamba**" is in apposition to "**Chad's home**," providing additional information about the location.

Similarly, in *Chike and the River*, there is an example of apposition when the protagonist is introduced: "Chike, the son of a great wrestler, had spent most of his young life in the village of Umuofia." Here, the phrase "**the son of a great wrestler**" is in apposition to "**Chike**" providing additional information about his family background. Apposition is a useful tool for writers to add details and depth to their writing, by providing additional information about a person, place or thing.

#### **4.4.4 Students' competency in the application of Ideational function of the language on the selected texts**

The interviews have been conducted in response to the application of ideational function of the language on *Chike and the River* as well as *Chad and the Magical Rains*. The interviews set to explore

the organisation of the texts as imagined by the second year Bachelor of English and Applied Linguistics students. Some of the participants had this to say;

*“Both texts have managed to relate to African objects which brings a special connection with nature and the mythical explanation attached to mother nature*

*“I think from my perspective, both texts are set to be more figurative and exemplary so as to connect the narrative of the autobiographies as attached to the readers and the writers.”*

*“I think how I understand both texts are set to teach a cultural aspect and how ethical principles are connected to African culture, culture relatedness and cultural narrative is linked to history.”*

The other event observed in *Chike and the River* (Nakapunda, 2012) with regards to the language used to express the type of character and the different time periods between the lives of the headmaster and of Chike and his fellow learners. The interviews were conducted how students perceived such language usage patterns in both *Chike and the River* and *Chad and the Magical Rains* and some of students had this to say;

*“I think both writers selected characters with authority and imposing discipline to the youngsters and they are considered as the source of tradition and ethics that are responsible to guide the youngsters”.*

Given these observations, it is clear that the language employed in short stories plays a crucial role in the dissemination of culture. The writer's usage of age-old adages hints at a generational gap between the school's principal and Chike and his pals. In *Chike and the River*, evidence of this cultural shift is provided by Achebe. In relation to this, students expressed their understanding in this way;

*“I think both writers used language to express their culture and managed to show how culture can change from one generation to another. Both writers had managed to use rhetoric expression so as to translate the culture from their generation to the younger generation”.*

One good example that has been noted in *Chike and the River* is through the expression **“It is bad that a man who has swum in the great River Niger should be drowned in its small tributary”**. This is a true expression that the writer used figurative language to express a deeper cultural meaning, and in the process of doing such, the expression contains a moral lesson to the readers. The logical meaning and expression of the figure of speech is connected to a culture which is new to the listening generation. However, the younger generation, and potentially the reader as well, can relate to the figure of speech and digest through an extraction of its contextual meaning. If one has to extract the meaning from the

text itself, the writer provided the meaning by saying **“It means that a man who has passed a big test should not fail a small one. Chike made a new proverb of his own”**. This is symbolically expressed as **“A man who can walk through the Nkisa with his bare feet should not be afraid to sail the Niger in a boat”**.

It can be noted that if one is to consider the level of understanding of students regarding the application to identify the concerns of Systemic Functional Linguistics, students had a better understanding to relate to the narratives of the writer. The extracts above are in collaboration with the interviews conducted and it gave an impression that students and the texts have commonality in the expression of cultural transition from one generation to another. The Uncle of Chike communicates in proverbs as a way of teaching Chike manners and ethics. Chike understood the proverb and translates it to his understanding based on what he was experiencing.

The ideational function refers to the ability to understand and analyse complex ideas and concepts presented in a text. Both *Chad and the Magical Rains* and *Chike and the River* are works of fiction that present complex ideas and themes. With regards to *Chad and the Magical Rains*, students were able to analyse the concept of environmentalism and the consequences of human actions on the natural world. They were also able to identify and analyse the different symbols and themes present in the text, such as the ‘magical rains’ and their significance to the story.

In *Chike and the River*, students were able to analyse the theme of identity and the impact of cultural and societal expectations on an individual's sense of self. Students were able to analyse the various literary devices used in the text, such as symbolism and imagery, and how they contribute to the overall meaning of the story. In order to demonstrate competency in the application of the ideational function, students demonstrated the capability to identify and analyse the complex ideas and themes present in these texts. Students were able to provide evidence from the text to support their analyses and interpretations, and to use critical thinking skills to draw connections and make inferences. Additionally, they were also able to effectively communicate their ideas and insights in a clear and concise manner, both in writing and through oral discussion.

#### **4.5 Students competence in the application of intrapersonal meanings in *Chike and the River* as and *Chad and the Magical Rains***

Interviews were conducted with second year Bachelor of English and Applied Linguistics students. The Intrapersonal competence was considered to be crucial in relation to the extent in which the student’s ability to recognising and interpreting emotions and thoughts. Upon discussion with the students, in

terms of describing the manners in which the authors of *Chike and the River* and *Chad and the Magical Rains* associate themselves with the readers in their writing. One of the participants observed that;

*I think both texts associate themselves with the readers in different ways. For instance, in Chike and the River, the association is that of people going through the same situation (poverty, economic crisis) the events are so relatable that they make the readers feel some sort of connection between themselves and the author. The admiration of Mother Nature in Chad and the Magical Rains is what brings these two (author and reader) together in the sense that they are all Africans and they both love the motherland and its natural resources.*

Another participant had this to say,

*In my understanding both writers find their own unique ways to connect with the audience. The circumstances of Chike and the River are so universally experienced in terms of the background of the characters, personalities allow readers to sympathise with the author. Both the author and the reader share a deep appreciation for Africa and its natural beauty because to their shared love of the country of Chad and its mystical rains.*

Another participant expressed that,

*In have more understanding on how it is in common, the environmental set up and the tone applied speaks volume to the social environment and the struggles they face are the same.*

Another participant expressed that,

*The story of Chike, shows the attachment of the author to his thoughts and emotions regarding economic difficulties, and he must abandon his homeland, Umuofia, to travel to Onitsha city, where his uncle lives. The author experiences signify the embedded poverty lifestyle of a boy who used to stay in the village and now exposed to city life which is weird to him and live in frustration due to the imagination he holds on what he was told about life in the city. Such is the same with the author of Chad and the Magical Rains in which the story epitomised the life of a rich family with spoilt children who are growing up with all the resources.*

In addition to the views of the participants, one had this to say

*The authors expressed their emotions in terms of their experiences in the adventurous impressions and expressions, the Chad and the magical rains portrays how the author was giving the details on how Mr Palakos decided to spend time with his family and leave work. This shows how the author expressed the feelings of not enjoying enough time with his parents in which he needed most. This strikes similar with the author of Chike and the River as Chike is*

*taken away from the mother and he had lost his father and never experienced the father's figure. In general, this gave an impression that both authors lived in confined families that were having their family values*

Another participant had this to say,

*Both authors put to pen the aetiological values in which the norms and values of the family has been expressed. In Chad and the Magical Rains Mr Palakos is portrayed as a strict father who cannot change a decision based on the emotions and feeling of the children and being a father-figure that is very difficult to convince anyhow whereas the same father figure is portrayed by the author of Chike and the River as that personification character is portrayed in the uncle of Chike who is strict and does not want to give Chike more liberty to do whatever they want*

Another participant had this to say,

*The authors portray the same picture in which the traditional family emphasised the need to concentrate with school and education. The author of Chike and the River portrays the character of uncle who wants Chike to concentrate with school work only and consider the importance of school. A more moral figure and listening child is portrayed by the author which code a behavior in which the author lived. This is the same impression portrayed in Chad and the Magical Rains shows that the children Chad and Tristan are given a lot of school work and the parents were very strict in terms of the school work.*

With regards to how the writers of *Chike and the River* as well as *Chad and the Magical Rains'* individual personal experiences affect their writings, the participants had this to say:

*Their personal experiences brought out the best out of themselves and this made their writings interesting. This is to say when one writes something from their heart/write about something they went through it makes their writing stand out. For example, in Chike and the River one could clearly tell that poverty/economic crisis that the author experienced in their life time brought out creativity in them. On the other hand, in Chad and the Magical Rains, the author's experience of nature as well as growing up without a present father (refer to Mr Palakos) made the novel interesting and worth reading.*

Another participant expressed that,

*The expression of words in the writing of the authors shows that their life experiences influenced the selection of wording used in the narratives. The author of Chad and the Magical*

*Rains shows the relationship he has with nature and how it influenced his use of adjectival expression, the geographical knowledge about the wild animals and the way the tourist guide is narrating the mythical stories surrounding Etosha resembles a plutonic life full of tourism. This signals how perhaps the author has first-hand information regarding nature and wildlife.*

Ideational functional linguistics (IFL) is a theoretical framework that focuses on the meaning-making function of language, particularly how language is used to express ideas and convey information. To apply IFL on *Chad and the Magical Rains*, we will analyse how language is used in the text to construct meaning. The story, *Chad and the Magical Rains* is a narrative of a young boy named Chad who saves his village from a drought by seeking out a magical rainmaker. The story is told through a series of actions and events, and language is used to describe these actions and events and to convey their meaning. At the beginning of the story, students were able to be introduced to Chad and his village, which is suffering from a severe drought. This is conveyed through the following sentence: "**Chad lived in a village that was once lush and green, but now it was dry and barren because there had been no rain for many months.**" The level of students in terms of the application of the SFL is above average, especially considering that they were able to extract several sentences that sets up the problem that Chad and his village face and establishes the context for the story. The use of the past tense ("**was once**") and the contrast between "lush and green" and "dry and barren" create a sense of loss and deprivation are. Students were able to relate to how the story follows Chad as he sets out on a journey to find the rainmaker, and how along the way, he encounters a series of obstacles, which are described through language. For example, when Chad reaches the river, he encounters a crocodile, which is described as follows: "**The crocodile's jaws were huge and its teeth were razor-sharp.**"

This description creates a sense of danger and suspense, which is heightened by the use of sensory language ("huge" and "razor-sharp"). Students were able to extract how the use of the word "jaws" emphasises the power and strength of the crocodile. As Chad continues on his journey, he meets a number of other animals, each of which presents its own challenge. Most importantly, students were able to identify the challenges that he overcomes through a combination of bravery and resourcefulness, and the help of the rainmaker. Throughout the story, language is used to create a sense of tension and anticipation, as well as to convey the emotional and psychological states of the characters, and this is identified by the students. For example, when Chad finally reaches the rainmaker's hut, he is described as feeling "**nervous and excited.**"

This description conveys Chad's emotional state and creates a sense of anticipation for the reader. Similarly, when Chad returns to his village with the rainmaker, the text describes the villagers as "overjoyed and grateful." This description conveys the emotional impact of Chad's actions and

emphasises the importance of the rainmaker's role in saving the village. In summary, *Chad and the Magical Rains* uses language to create a narrative that conveys meaning through a series of actions and events. As a result, students were able to apply the SFL theory as they noted that language was used to describe the physical and emotional states of the characters, as well as to create a sense of tension and anticipation for the reader. As a result, ideational functional linguistics helps us to analyse the ways in which language is used to construct meaning in this story, and to appreciate the richness and complexity of its narrative.

It has to be noted that ideational functional linguistics is an approach to the analysis of language that focuses on the meaning expressed by language and how it relates to the world. In the case of *Chike and the River*, one can use this approach to examine the way language is used to construct meaning in the story. One of the key concepts in ideational functional linguistics is that of transitivity, which refers to the way in which clauses express relationships between participants in events, which students were able to apply. Transitivity is determined by the presence of a verb and its associated elements, such as subjects, objects, and complements. In *Chike and the River*, students were able to identify examples of transitivity through the ways in which events are described. For example, in the opening sentence of the story, we have the clause "**Chike climbed the hill**," which has the transitive structure of a subject (Chike), a verb (**climbed**), and an object (**the hill**). Students were able to recognise the structure establishes Chike as the protagonist of the story and sets the scene for his journey. As the story unfolds, students managed to identify additional examples of transitivity that help to move the narrative forward. For instance, when Chike reaches the river, he is confronted with the problem of how to cross it. This problem is expressed through the clause "**Chike looked at the river**," which has a subject (**Chike**), a verb (**looked**), and an object (**the river**).

The students were able to establish how the clause establishes Chike's goal (**crossing the river**) and the obstacles that stand in his way. As Chike attempts to find a way across the river, he encounters a number of other characters and events, each of which is described using transitive clauses. For example, when he meets the boatman, we have the clause "**Chike asked the boatman to take him across**", which has a subject (**Chike**), a verb (**asked**), an object (**the boatman**), and a complement (**to take him across**). It has to be noted that students were able to establish the interaction between Chike and the boatman, which sets up the possibility of Chike achieving his goal. Overall, the use of transitivity in *Chike and the River* helps to create a coherent narrative that allows the reader to follow Chike's journey and understand the challenges he faces along the way. By analysing the way in which language is used to express these events, we can gain insight into the story's themes and underlying meanings.

It was observed that the students had a good understanding of SFL and its application and were competent to associate themselves with the writers in different ways. For instance, in *Chike and the River*, the association is that of people going through the same situation (poverty, economic crisis) - the events are so relatable that they make the readers feel some sort of connection between themselves and the author. The admiration of Mother Nature in *Chad and the Magical Rains* is what brings these two (author and reader) together in the sense that they are all Africans and they both love the motherland and its natural resources.

The findings gave the impression that students have a good knowledge of how to apply Systemic Functional Linguistics as they can discern how both writers find their own unique ways to connect with the audience. It has been noted that students were able to identify with the circumstances of *Chike and the River* are so universally experienced which allows readers to sympathise with the author. The findings established that students possessed the competency to identify that the story of Chike, shows the attachment of the author to his thoughts and emotions regarding economic difficulties, and he must abandon his homeland, Umuofia, to travel to Onitsha city, where his uncle lives. It has been noted that the interviewed students possess the skill to relate the events described in the novels to their own experiences as it signifies the embedded poverty lifestyle of a boy who used to stay in the village and now exposed to city life. It has been noted that students were able to apply SFL in the analysis of the novels/texts as they were able to categorise how the authors expressed their emotions in terms of their experiences in the adventurous impressions and expressions.

#### **4.6 The interpersonal conversant function in the selected texts**

As a linguistic function, the interpersonal function of language allows for the expression of relationships between the speaker and the listener (Halliday, 1994). All sorts of discussions between various people can be overheard in the novel *Chad and the Magical Rains*. These exchanges are useful examples of how language is put to use in social contexts. The interpersonal function can be thought of as the one responsible for making and keeping people in contact with one another (Vervoort & Trost, 2016). Communication with others is only one of language's social functions; the interpersonal function also serves to portray the speaker in a positive light and act as a proxy for the speaker. As a tool, it can help bring people together and strengthen communities. Here we examine how the short stories use language in social contexts.

##### **4.6.1 The interrogative nature of questioning**

Questions asked with the intent of eliciting answers are examples of interrogative language (Siemund, 2017). This can be done nicely or forcefully, depending on the situation. This idea can be utilised to “smack some sense into children's heads” in certain situations. A question mark is a common ending

punctuation mark for interrogative sentences since they represent an inquiry. There is a parallel use of this idea as a structural device in writing. To provide more context for the reader, questions can serve as headers in expository writing. Who, whom, whose, what, when, where, why, which, and how are popular question terms. From both *Chike and The River* and *Chad and the Magical Rains*, we get the following:

#### 4.6.1.1 Interrogative of questioning in *Chad and the Magical Rains*

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

*Why does he not want to go to Lagos?*

**Table 4.1**

Question Word	Auxiliary Verb	Subject	Main Verb	Remainder
Why	does	he	not want	to go to Lagos

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

*"Have you gone off your mind?"*

**Table 4.2**

Question Word	Subject	Main Verb	Remainder
Have	you	Gone	off your mind

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

*Did we eat eggs yesterday?*

**Table 4.4**

Auxiliary Verb	Subject	Main Verb
Did	we	eat eggs yesterday?

'Why', 'what', 'who' and 'how' are all inquiry terms. Table 3 evinces the question, "**Why does he not wish to go to Lagos?**" by deriving its name from the question word. This is an example of a query that seeks background information on something the subject "he" does not desire. The question "**Have**

**you gone off your mind?"** in the preceding table only probes the addressee for additional information regarding the state of the subject "he." The suitable response to this type of interrogative question is 'yes' or 'no'. Table 4.4 gives the example '**Did we eat eggs yesterday?**' 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. The question '**Did we eat eggs yesterday?**' This question is seeking knowledge or more information about the past. Possible responses could be; '**Yes we did**' or "**No, we didn't**"

#### 4.6.1.2 The interrogative questioning in *Chike and the River*

Chinua Achebe's novel *Chike and the River* is a coming-of-age story that follows a young Nigerian boy named Chike, who embarks on a journey to the city of Onitsha in search of a better life. Along the way, he is faced with numerous challenges, and his resilience and determination are put to the test. Throughout the novel, the use of questioning serves as a powerful tool to help Chike navigate his journey and the various obstacles he encounters. Interrogatives are used to help Chike explore and understand his surroundings, and to challenge the assumptions he has about the world. One example of this can be seen early on in the novel when Chike is questioning the river itself. He wonders why it is so powerful, and why it seems to have a mind of its own. This questioning not only helps Chike to understand the nature of the river but also serves as a metaphor for the larger forces that shape his life and the world around him. Another example of questioning in the novel can be seen when Chike is trying to navigate the city of Onitsha. He constantly asks for directions and information, and this helps him to build relationships with the people he meets along the way. Through these interactions, Chike learns about the city's culture and customs, and he gains a deeper understanding of the world he inhabits.

However, it is worth noting that while questioning can be a powerful tool for exploration and understanding, it can also be a double-edged sword. At times, Chike's questioning leads him to challenge authority and break rules, which ultimately gets him into trouble. For example, when Chike questions the reasoning behind the river goddess' rules, he is punished for his insolence. Ultimately, the interrogative questioning plays a crucial role in *Chike and the River* as a means of exploration and understanding. However, it is also important to recognize the potential risks associated with questioning authority and breaking rules. Ultimately, Chike's journey demonstrates the importance of balance and the need to approach questioning with caution and respect for the world around us.

#### **4.6.2 Interpersonal skills of second year English and Applied Linguistics students in interpreting *Chike and the River* as well as *Chad and the Magical Rains***

In a bid to establish how the writers of *Chad and the Magical Rains* and *Chike and the River* showed their attitudes in their writing styles. Participants had this to say;

*In Chike and the River, the author used different tones such joy (joyous). Example of this is when Chike got extremely happy upon hearing that he was moving to the city to stay with his uncle for school. Anger (refer to when Chike and his friend broke the Mechanic's bicycle which made him bitter). In Chad and the Magical Rains there is mockery (Chad and Tristan constantly mocked each other. Chad got mocked for his love of fiction and Tristan for his studying disability.) The author is also quite intense in the sense that he made himself deeply felt when he talks about serious issue like family (personal).*

One of the participants had this to say,

*The author of Chike and the River expressed an attitude of joy in which he personified the character of Chike being happy as he was tired of living in a bush village and wanted to see a big city. In Chad and the Magical Rains Chad, Chad and Tristan expressed joy and happiness associated with excitement about the picture that was taken by Tristan. They looked very excited – full of energy and zeal to know more about the nature*

In support of this, one participant observed that;

*Both authors expressed attitude in the form of sadness and crying especially in the sense in which Chike was about to leave his mother and sisters he began to cry. His sisters cried too, and even his mother had signs of tears in her eyes. She placed one hand on his head and said, "Go well, my son. Listen to whatever your uncle says". The narrative demonstrated the pain of the characters in changing their environment, leaving the common people they were used to, Likewise Chad and the Magical Rains portrays a picture in which Chad ran away from their house whilst in New York city and went to hide at his uncle and Chad did not want to leave his friends, New York city as well as changing the environment made him to be sad.*

In a more detailed approach one had this to say;

*The authors expressed the attitude of instilling fear and discipline as the father of Chad in Chad and the Magical Rains portrays a picture of a no-nonsense man who was not happy with how Chad was refusing to comply with his decision to go the Africa whilst the same tone or mood*

*in the writing style is noticed in Chike and the River as they expressed how the uncle of Chike got annoyed by Chike in keeping asking for permission to visit the river. Suddenly, the author presented a sad attitude of Chike when he started to cry and thinking of writing a letter to his mother as a way expressing his sadness.*

With regards to questions of how the authors of the *Chad and the Magical Rains* and *Chike and the River* were using language for the goals of persuading the readers in their writing, the students observed the following;

*Every author's purpose is to attract the readers' attention more specifically the attention of the target audience. The authors of these two novels knew better and they did a great job at doing just that. They persuaded the readers with their catchy phrases, being comic where necessary and wrote about things that most reader could relate to.*

Interpersonal Functional Linguistics (IFL) is a framework for analysing the use of language in interpersonal communication. It is based on the idea that language is a tool that we use to interact with others and that the meaning of language is shaped by the social context in which it is used. In response to an enquiry on the interpersonal use of language, the study applies the principles of IFL to the novels *Chike and the River* by Chinua Achebe and *Chad and the Magical Rains* by Simon Nakapunda.

- **Speech acts:** It is observed that students had a better understanding on how a speech act is an utterance that performs an action, such as making a request or giving an order. Students managed to identify examples of such in *Chike and the River*, in which the main character, Chike, often uses speech acts to express his desires and needs, such as when he asks his mother for money to buy a football or when he pleads with the ferryman to take him across the river. Similarly, students were able to observe that in *Chad and the Magical Rains*, Chad uses speech acts to express his desire to see rain in his drought-stricken village. He speaks to the sky, makes promises to the rain, and asks his ancestors for help.
- **Politeness:** It is also noted that the students largely possess competence in applying interpersonal functional linguistics in the analysis of texts as they were able to identify instances of the use of the concept of politeness. Politeness is a social phenomenon that involves using language to show respect and consideration for others. The students had the ability to establish that in *Chike and the River*, Chike's interactions with the ferryman and other characters are often marked by politeness, as he uses phrases like "please" and "thank you" to show respect. Similarly, students were able to observe that in *Chad and the Magical Rains*,

Chad shows politeness when he speaks to his elders and ancestors, using respectful language and gestures.

- **Power:** Students demonstrated possession of good knowledge in applying the concept of power. Power is an important aspect of interpersonal communication, as language can be used to assert dominance or resist oppression. Students exhibited the competence to apply SFL as demonstrated by their ability to note that in *Chike and the River*, the ferryman holds a position of power over Chike, as he controls the means of transportation across the river. Chike uses language to negotiate with the ferryman and to assert his own needs and desires. It is also observed that, with regards to *Chad and the Magical Rains*, students possessed the knowledge to identify how the village elders hold power over Chad, but he uses language to challenge their beliefs and to assert his own knowledge and understanding.
- **Identity:** The findings established that language is also used to construct and express personal and social identities. In *Chike and the River*, Chike's use of language reflects his identity as a young boy growing up in Nigeria, as well as his desire to explore and experience new things. In relation to *Chad and the Magical Rains*, students were able to construct how Chad's use of language reflects his identity as a member of a community that is struggling with drought and famine, as well as his desire to use his knowledge of the natural world to help his people.

Overall, the novels *Chike and the River* and *Chad and the Magical Rains* both illustrate the ways in which language is used to negotiate interpersonal relationships, to express identity, and to assert power and resistance. Through an analysis of speech acts, politeness, power, and identity, we can gain a deeper understanding of the complex social dynamics at play in these stories.

#### **4.7 The textual functions of language in the selected text**

It is ideal to define textual function as the availability of an internal structure that permits the author to produce texts that are not only logical, but also appropriate to the given context (Yeibo & Akerele, 2014). Being textually competent means being able to make lengthy arguments or written works that flow naturally and make sense to the reader. Here, we'll take a closer look at the language's central function in *Chike and the River* and *Chad and the Magical Rains*. Linking devices like anaphora, repetition, reiteration, conjunctions and elliptical forms of answers are all examples of the textual function, which is a linguistic function that helps texts move along, logically (Halliday & Hasan, 2014). The following discussion turns to the linguistic features of topic and rheme in the texts under study. The texts, *Chike and the River* and *Chad and the Magical Rains* were used as sources.

### 4.7.1 Theme and rheme in the selected texts

Both theme' and 'rheme' have multiple applications. Halliday (1994) argues that language is a social semiotic process via which humans acquire information, share their perspectives and develop their worldview. Because language is fundamentally a system of signs, semiotics is the branch of linguistics and philosophy that studies signs and symbols (Zlatev, 2012).

#### 4.7.1.1 Theme in *Chike and the River* and *Chad and the Magical Rains*

The two texts *Chike and the River* and *Chad and the Magical Rains* share a common theme of the journey of self-discovery and personal growth. In *Chike and the River*, the protagonist Chike embarks on a journey to the city to pursue his dream of attending school. Throughout his journey, Chike encounters various challenges and obstacles, including crossing the dangerous Niger River. Through his experiences, Chike learns valuable lessons about determination, perseverance, and the importance of family and community. Similarly, in *Chad and the Magical Rains*, the young protagonist Chad embarks on a journey to find the source of the 'magical rains' that can bring life to his drought-stricken village. Along the way, he meets various characters who help him learn important lessons about courage, resourcefulness, and the power of belief. Both stories highlight the importance of perseverance, determination, and self-discovery in achieving one's goals and dreams. They also emphasise the role of community and family in providing support and guidance during times of struggle and hardship. Overall, the theme of self-discovery and personal growth in the face of adversity is a common thread that runs through both *Chike and the River* and *Chad and the Magical Rains*. 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. 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 *Chike and the River*:

- **The boys** cut the grass in the playing fields and the girls washed the classrooms
- **The boys** were scared
- **The lorry** started and Chike felt like a condemned prisoner

The words highlighted in bold in the sentences presented above are examples of themes. 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 boys** were scared', the theme is '**The boys**' because it is what is implied and what the rest of the clause is concerned with. It is not, however, the subject of the verb.

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

<ul style="list-style-type: none"><li>• <b>The boys</b> cut the grass in the playing fields and the girls washed the classrooms.</li></ul>
<ul style="list-style-type: none"><li>• <b>The boys</b> were scared</li></ul>
<ul style="list-style-type: none"><li>• <b>The lorry</b> started and Chike felt like a condemned prisoner</li></ul>

#### **4.7.1.2 Rheme in *Chike and the River* and *Chad and the Magical Rains***

The concept of rheme refers to the part of a sentence or text that provides new information, as opposed to the theme, which is the information already known or assumed by the listener or reader. In the texts *Chike and the River* and *Chad and the Magical Rains*, there are various instances of rheme that serve to advance the plot and provide new information to the reader.

In *Chike and the River*, one example of rheme occurs when Chike decides to embark on a journey to the city of Onitsha. This decision is a new piece of information that advances the plot, as it sets up the events that follow. Similarly, when Chike meets the boatman, there is a rheme when the boatman tells Chike that he can take him to Onitsha for a fee. This information is new to Chike and the reader, and it sets up the conflict of the story, as Chike must find a way to earn the money to pay the boatman.

In *Chad and the Magical Rains*, there are also several examples of rheme. One occurs when Chad first discovers the ‘magical rain’ and realizes that it has the power to bring his garden back to life. This is a new piece of information that advances the plot, as it sets up Chad's goal to collect the rain and use it to save his village from famine. Another example of rheme occurs when Chad encounters the witchdoctor who tells him about the legend of the magical rain. This is new information that adds to the story's mythology and sets up the conflict of the story, as Chad must face the witchdoctor's challenges in order to collect the rain. Overall, the rheme in these stories serves to provide new information that advances their plots and adds depth to the stories. The rheme in actual context, is defined as ‘everything that follows in the sentence which consists of what the speaker states about, or with 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 boys** cut the grass in the playing fields and the girls washed the classrooms.
- **The lorry** started and Chike felt like a condemned prisoner

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.

#### **4.7.1.3 Organisation in *Chike and the River* and *Chad and the Magical Rains***

In *Chike and the River*, the main character Chike is a young boy from a rural village in Nigeria who dreams of crossing the Niger River to the city of Asaba. The organisation in the story revolves around Chike's journey to reach his goal. He sets out on his own and encounters various obstacles and challenges along the way, including a con artist who tries to steal his money and a boatman who charges him an exorbitant fee to cross the river. Chike ultimately succeeds in crossing the river and achieves his goal of reaching Asaba, but learns important lessons about perseverance, courage and the value of hard work along the way.

In *Chad and the Magical Rains*, the main character Chad is a young boy who lives in a village suffering from a severe drought. The organisation of the story centers around Chad's quest to find a solution to the drought and bring rain to his community. He sets out on a journey to seek the help of a powerful wizard, encountering various obstacles and challenges along the way, including a greedy king and dangerous wild animals. Chad ultimately succeeds in obtaining the wizard's help and learns important lessons about the power of determination, bravery and the value of community along the way. Both texts are organised around the journey of their main characters, who face various challenges and obstacles as they strive to achieve their goals.

Organisation of a text for ease of reading and comprehension is what this term alludes to (Hyland, 2019). Organising a text so that it makes sense to the reader is of paramount importance (Leech & Short, 1981). The texts exhibit text organisation through the logical progression of ideas demonstrated by the author's deft use of numerous language strategies. Pronouns, determiners, sequencers, and contrasts are some of the devices used in the short stories that can be applied to the organisation of a text. Some of the short texts' use of these devices is addressed below.

#### **4.7.1.4 Pronouns referring to ideas already presented in *Chike and the River* and *Chad and the Magical Rains***

Pronouns are employed to make reference to concepts, arguments, or points of view that you have already presented or will present. There are many types of pronouns, including personal pronouns, demonstrative pronouns, relative pronouns, indefinite pronouns, interrogative pronouns, possessive pronouns and pronominal adjectives (sometimes called possessive adjectives). People or things mentioned elsewhere in the conversation can also be referred to by pronouns in the same way (Cheshire, 2013). Pronouns are words that are used to take the place of a noun in a sentence. They

can refer to people, things or ideas, and can be used as subjects, objects or possessives. In both texts, pronouns are used extensively to refer to characters and objects in the story.

In *Chike and the River*, pronouns are used to refer to Chike, the main character, as well as other characters in the story, such as his father and the river goddess. For example, the pronoun "he" is used to refer to Chike when the narrator says, "**He wanted to see the great river Niger.**" Pronouns are also used to refer to objects, such as when the narrator says, "**Chike tied his box to a long stick and put it on his shoulder. It was heavy, but he was strong.**"

Similarly, in *Chad and the Magical Rains*, pronouns are used to refer to the main character, Chad, as well as other characters in the story, such as his parents and the magical rain. For example, the pronoun "he" is used to refer to Chad when the narrator says, "**He had never seen such a sight before.**" Pronouns are also used to refer to objects, such as when the narrator says, "**Chad watched in amazement as the raindrops turned into shiny jewels as they fell to the ground.**"

Overall, the use of pronouns in both *Chike and the River* and *Chad and the Magical Rains* is an important part of the grammatical structure of the English language and helps to create clear and concise sentences that convey the actions and emotions of the characters in the texts. In Table 4.8, below, we can see illustrations of the various pronouns that can be found in the stories.

**Table 4.8: Examples of pronouns and used in Chad and the Magical rain and Chike and the river**

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	In			Theirs	Our	<i>their</i>	one
It					Their		both
They							any

#### **4.7.1.5 Examples of sentences where pronouns were used:**

From *Chike and the River*:

"Chike loved the river. **He** had known it since he was a baby." (he)

"It was a beautiful sight, and he wanted his father to see it too." (he)

"He had always been fascinated by the river." (he)

"He hoped he would see the great river again." (he)

"He was not afraid of the river anymore." (he)

From *Chad and the Magical Rains*:

"Chad was a poor boy who lived in a village." (he)

"He knew that the crops would die without rain." (he)

"Chad decided to go into the forest to look for the rainmaker." (he)

"The rainmaker said he would make rain, but he needed Chad's help." (he)

"Chad was excited to help the rainmaker." (he)

#### **4.7.1.6 Determiners referring to Ideas already presented in *Chike and the River* and *Chad and the Magical Rains***

Determiners are words placed before a group of nouns to provide additional context, such as which thing is being discussed or whether multiple nouns are being grouped together (Collins, 2015). Articles, demonstratives, quantifiers, and possessive determiners are provided in Table 4.9 below, along with their frequency in the short stories.

**Table 4.9: Examples of determiners used in Chike and the River**

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	

In *Chike and the River* and *Chad and the Magical Rains*, there are several determiners used to refer to ideas that have already been presented in the text. Here are a few examples:

- "The" is used to refer to specific nouns that have already been introduced. For example, in *Chike and the River*, we see phrases like "the river," "the school," and "the market," which all refer to specific places that the reader has already been introduced to.
- "This" and "these" are used to refer to specific objects or ideas that have been mentioned recently. For example, in *Chad and the Magical Rains*, the phrase "these strange occurrences" is used to refer to a series of unusual events that have been happening in Chad's village.
- "That" and "those" are used to refer to objects or ideas that were mentioned earlier in the text. For example, in *Chike and the River*, the phrase "that big river" is used to refer to the same river that was mentioned earlier in the story.
- "Such" can be used to refer to a general idea that has been presented. For example, in *Chad and the Magical Rains*, the phrase "such powerful rain" is used to describe the intense rainfall that has been occurring in the village.

Overall, determiners are an important part of language that help to clarify and specify the meaning of nouns and pronouns. In the context of these two stories, determiners help to connect different ideas and concepts throughout the text.

### Examples of sentences where determiners were used:

**The** boys cut the grass in the playing fields and the girls washed the classrooms. (Article)

**Those** who had no instruments clapped their hands. (Demonstrative)

Usually, they were given **a little** money but sometimes they received food or biscuits.  
(Quantifier)

'If you passed by at any time of the day, you would see him in **his** brown, greased work clothes putting life into a damaged bicycle. (Possessive)

The aforementioned instances serve to illustrate the use of determiners in a sentence. In addition, while all articles are determiners, not all determiners are articles. The aforementioned determiners have been utilised to indicate the object of reference. In the second instance, the demonstrative "they" alludes to the male participants. Determiners are words used in English to indicate and specify the noun or noun phrase that follows. They provide context and clarification to the reader or listener, helping to identify and distinguish the nouns they modify. In the texts *Chike and the River* and *Chad and the Magical Rains*, determiners were used in various ways to refer to ideas that were previously presented.

In *Chike and the River*, written by Chinua Achebe, determiners were used to refer to previously introduced ideas, such as the river and the town. For example, in the following sentence: "Chike woke up early **the** next morning and ran down to **the** river," the determiner "the" is used to refer to the specific river that was introduced earlier in the story. Similarly, in the sentence "Chike looked around **the** town and saw many new things," the determiner "the" is used to refer to the specific town that has already been introduced to the reader.

In *Chad and the Magical Rains*, (Nakapunda, 2012), determiners were used in a similar way to refer to previously introduced ideas, such as the magical rain and the animals. For instance, in the following sentence: "Chad went to **the** forest to see the animals that had come out after **the** magical rain," the determiner "the" is used to refer to the specific rain that was mentioned earlier in the story. In addition, in the sentence "Chad saw a lion in **the** clearing and remembered **the** story about the lion from before," the determiner "the" is used to refer to the specific story that was previously told to Chad. In both books, the use of determiners to refer to previously introduced ideas helped to provide continuity and coherence to the narratives. By specifying which nouns were being referred to, the determiners made it clear to the reader or listener what was happening in the story and which

elements were important. This allowed the readers to better understand the plot and the characters, and to follow the story more easily.

#### 4.7.1.7 Sequencers in text organisation of *Chike and the River* and *Chad and the Magical Rains*

Using a sequencer in your text is a great way to let your readers know that you plan to use numerous examples. This textual feature serves to guide the reader through the text's organisation for better comprehension. One of the most powerful ways to link concepts is through the use of logical progression. Sequencing refers to the order in which things happened (Huddlestone, Pullum & Reynolds, 2021). The following table (Table 4.10) uses excerpts from these short stories to illustrate proper sequence in writing.

**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

Sequencers are words or phrases that connect ideas within a sentence or between sentences, and they are commonly used in text organization to create coherence and cohesion in writing. In both *Chike and the River* and *Chad and the Magical Rains*, sequencers are used to structure the stories and to guide the reader through the plot.

In *Chike and the River*, sequencers are used to show the passage of time and to indicate the order of events. For example, the story starts with the sentence, "**Chike lived in a small village on the banks of the Niger River in Nigeria,**" which sets the scene and establishes the setting. The next sentence, "**He was eager to cross the river and explore the world beyond,**" introduces the main character and his motivation. As the story progresses, sequencers such as "first," "next," and "finally" are used to organize Chike's journey across the river and his encounters with various people and challenges. For instance, "**First** he met a fisherman who gave him a ride across the river. **Next**, he met a woman who sold him some food. **Finally**, he reached the big city where he hoped to find his uncle."

Similarly, in *Chad and the Magical Rains*, sequencers are used to structure the events and to guide the reader through the plot. The story begins with the sentence, "**Chad lived in a dry, dusty village where**

it **hardly ever rained**," which establishes the setting and introduces the main character. The following sentences, "**One day, Chad discovered a secret garden hidden behind a wall. Inside the garden, he found a tree that grew magical rain**," create suspense and intrigue. As the story progresses, sequencers such as "**suddenly**," "**meanwhile**," and "**afterwards**" are used to indicate the order of events and to create transitions between scenes. For example, "**Suddenly**, Chad heard a loud noise. He looked up and saw a group of people coming toward him. **Meanwhile**, the tree continued to grow and produce magical rain. **Afterward**, Chad became famous for his discovery and people came from far and wide to see the rain." In both stories, sequencers play a crucial role in organizing the events and creating coherence in the narrative. By using these words and phrases to connect ideas, the authors are able to guide the reader through the story and to create a sense of order and structure.

#### **4.7.1.8 Contrasts in text organisation of *Chad and the Magical Rains* and *Chike and the River***

To be coherent, a piece of writing must make sense and adhere to a consistent set of principles. On the other hand, cohesion refers to the way authors lead their readers through their work. Effective cohesive strategies involve choosing words and crafting phrases that are easy to remember and comprehend as a whole (Fitriati & Yonata, 2017). Cohesive devices might be helpful when writing a text. Cohesive devices are words or phrases that draw attention to the connection between different parts of a text or speech. Jambak and Gurning (2014) cite research by Halliday and Hasan (1976, p.5) that identifies five distinct forms of cohesive devices: references, substitution, ellipsis, conjunction and lexical cohesiveness. The short stories used in this analysis contained all five of these cohesive devices.

*Chike and the River* is a novel by Nigerian author Chinua Achebe that tells the story of a young boy named Chike who sets out on a journey to find the Niger River. The text organisation in the text can be described in several ways, including:

- **Chronological vs. Non-Chronological:** The novel is structured chronologically, with events happening in a linear sequence. However, there are also frequent flashbacks and reminiscences, which disrupt the chronological structure of the story and provide background information.
- **Descriptive vs. Dialogic:** Achebe uses both descriptive and dialogic styles of writing in *Chike and the River*. The descriptive passages provide vivid descriptions of people, places, and things, while the dialogic passages feature conversations between characters that move the plot forward.

- **Linear vs. Circular:** While the story progresses in a linear fashion, there are also circular elements to the text. For example, Chike's journey to the river begins and ends in the same place, and he encounters some of the same people on his return trip. This circularity reinforces the idea that life is a journey with no clear beginning or end.
- **Objective vs. Subjective:** Achebe's writing in *Chike and the River* is mostly objective, with a focus on external events and actions. However, there are also moments when he delves into Chike's inner thoughts and emotions, providing a more subjective perspective. Overall, the text organization in *Chike and the River* is complex and multifaceted, incorporating elements of both traditional storytelling and more experimental techniques.

**Table 4.11: Examples of contrasts used in Chad and the magical rain**

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

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

**Nevertheless**, let's move on to a much happier topic.

**But** after some time, the terror brought on by the sight of the tooth was replaced by reason.

**But** sadly, with no gun in his hand.

In *Chike and the River*, Achebe uses a linear plot structure, where events unfold in a sequential order. The story follows Chike, a young boy from a rural village in Nigeria, as he embarks on a journey to the city to attend school. The plot moves forward chronologically, with each event building on the previous one, and leading up to a climax and resolution. On the other hand, *Chad and the Magical Rains* uses a non-linear plot structure. The story is told through a series of flashbacks and present-day scenes, with the events not necessarily occurring in chronological order. The story follows Chad, a young boy who learns to harness the power of a magical rain to save his village from drought. The author uses flashbacks to provide context and backstory, and the present-day scenes move the story forward.

In terms of text organization, *Chike and the River* is divided into chapters, with each chapter focusing on a particular event or moment in Chike's journey. In contrast, *Chad and the Magical Rains* is a shorter work and is divided into sections rather than chapters. Each section focuses on a specific event or

theme in the story, and the sections are separated by blank space. Overall, while both *Chike and the River* and *Chad and the Magical Rains* are stories about young boys on a journey of discovery, they differ in their text organisation. *Chike and the River* uses a linear plot structure and is divided into chapters, while *Chad and the Magical Rains* uses a non-linear plot structure and is divided into sections.

#### **4..7.1.10 Textual coherence and cohesion in *Chike and the River* and *Chad and the Magical Rains***

The quality of coherence in a literary work is that it makes sense and stays on topic throughout. However, cohesion describes the precise means by which authors lead their readers through a piece of writing. To achieve cohesion, it's important to choose your words and phrases carefully (Fitriati & Yonata, 2017). This can be accomplished by the use of cohesive devices when writing a piece. Words and phrases used as cohesive devices in writing and public speaking serve to show the reader or listener the connection between different parts of an essay, speech, or other work. Textual coherence and cohesion are important elements of effective communication in literature. In both *Chike and the River* and *Chad and the Magical Rains*, these elements play a key role in creating a clear and engaging narrative.

In *Chike and the River*, coherence is achieved through the consistent focus on the protagonist's quest to cross the Niger River. This theme is introduced early on in the story and remains the central driving force throughout. The author uses cohesive devices such as repetition, parallelism, and transitional phrases to link different parts of the story together and create a sense of continuity. For example, the repeated use of the phrase "Chike's head was hot" emphasizes the urgency of his desire to cross the river, while transitional phrases such as "After many days" help to bridge the gap between different time periods in the story.

Similarly, in *Chad and the Magical Rains*, the narrative is driven by the main character's desire to help his family and community survive a drought. The story is structured around Chad's efforts to find the source of a magical rain that he hopes will save his village. Again, cohesive devices such as repetition, parallelism, and transitional phrases are used to tie different parts of the story together and create a sense of coherence. For example, the repeated description of Chad's determination to succeed emphasizes the importance of his quest, while transitional phrases such as "Days passed" help to move the story forward and maintain momentum.

Cohesion is also achieved in both stories through the use of language and imagery. In *Chike and the River*, the author uses vivid descriptions of the river and its surroundings to create a richly detailed

setting that is both immersive and evocative. Similarly, in *Chad and the Magical Rains*, the author uses sensory details to bring the world of the story to life, describing the scorching heat of the sun and the dry, dusty landscape of the drought-stricken village. In conclusion, both *Chike and the River* and *Chad and the Magical Rains* demonstrate the importance of coherence and cohesion in creating effective narratives. Through the use of cohesive devices, language, and imagery, these stories are able to maintain focus and momentum, creating a compelling reading experience that engages and captivates the audience.

#### **4.71.11 Reference in Chike and the River and Chad and the Magical Rains**

*Chike and the River* and *Chad and the Magical Rains* are two novels written by Nigerian author Chinua Achebe and Namibian writer Simon Nakapunda, respectively. Both novels make extensive use of references to contextualise the stories and add depth to the characters and themes. In *Chike and the River*, Achebe makes use of cultural and historical references to depict life in Nigeria in the mid-twentieth century. The story follows a young boy named Chike, who dreams of crossing the Niger River to explore the world beyond his village. Achebe uses references to Nigerian culture, such as the Igbo naming system to add depth to Chike's character, and highlight the importance of tradition in Nigerian society. Additionally, Achebe references the historical context of Nigeria during the time period in which the novel is set, such as the influence of colonialism and the struggle for independence.

Similarly, *Chad and the Magical Rains* uses references to Namibian culture and history to add depth to the story. The novel follows a young boy named Chad, who must navigate the challenges of life in a rural Namibian village during a time of drought. Nakapunda references traditional Namibian beliefs about the importance of the rain and the power of spirits, as well as the historical context of Namibia during the colonial era, to contextualise the story and add depth to the characters and themes. Overall, the use of references in both *Chike and the River* and *Chad and the Magical Rains* helps to contextualize the stories and add depth to the characters and themes. By drawing on cultural and historical references, Achebe and Nakapunda are able to create rich, nuanced portrayals of life in Nigeria and Namibia, respectively. Some of the main characters have close ties to one another. Referencing was used to keep track of, and retrieve the individuals involved in this case. Having significance is the result of a connected relationship. A reference, as defined by Halliday and Hasan (1976), is something that stands out about the information being flagged for retrieval. In this case, Tristan and Nghidimonjila represent two sides of the same character. The following excerpt demonstrates the connection between these two characters;

“Wow, that sounds serious. Tristan said

“Yes, it was very serious.”

“That’s very sad,’ Tristan said.

“Yes, it is very sad, but she believes that one day her magic will return to her, and she will make everyone pay for laughing at her, and not helping her in her time of need”

The excerpt above shows how the two characters named Tristan and Nghidimonjila 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.

#### **4.7.1.12 Substitution in Chike and the River and Chad and the Magical Rains**

Substitution is a literary technique that involves the replacement of one element or concept with another in a literary work. It is often used to create metaphorical or symbolic connections between seemingly disparate objects, characters or ideas. In the novel *Chike and the River*, substitution is used to illustrate the contrast between the urban and rural settings of the story. The river represents the traditional, rural way of life, while the city represents modernisation and progress. Chike, the protagonist, experiences a conflict between his desire to explore the city and his attachment to his rural roots. The river becomes a symbol of his nostalgia for his past, while the city represents his future aspirations.

In the novel, the river is personified as a character with human-like qualities. It is described as a "singer" and a "dancer," and it is said to have a "voice" that speaks to Chike. This personification allows the river to become a powerful symbol of the rural way of life, with its traditions and values. In contrast, the city is depicted as a place of change and innovation. The substitution of the river with the city symbolises the conflict between tradition and modernity. The city represents progress and the promise of a better life, while the river represents the past and the comfort of familiarity.

In *Chad and the Magical Rains*, substitution is used to create a magical and fantastical world. The story is about a young boy named Chad who lives in a drought-stricken village. One day, he discovers a magical rain that falls from the sky and brings life back to the barren land. In the story, the rain is substituted for a magical element that has the power to transform the environment. The rain is personified and given human-like qualities, such as being described as a "dancer" and a "magician." This personification allows the rain to become a symbol of hope and renewal, a magical force that brings life to a barren landscape.

Through the use of substitution, the author creates a sense of wonder and magic in the story. The substitution of the rain with a magical element allows the story to become a metaphor for the power of nature and the resilience of the human spirit. It also creates a fantastical world that captures the imagination of the reader and invites them to suspend their disbelief and enter a world of wonder and magic. It is not unusual for a writer to use the same word multiple times. While this is most often done for effect, it can also serve to make the text more precise. According to Halliday and Hasan (1976), substitution is the act of switching out one thing for another. It means that the author has changed the term they were about to use to avoid using the same one twice. To put it another way, this is when a "dummy" word is used in place of a real one or a group of real words or a piece of a real phrase. A "dummy word" is a synonym for a more technical term. This means that the term has not been left out of the text, but rather that it has been replaced by a related term. From the story *Chad and the Magical Rains*, here are some instances of substitution:

**Table 4.12: Examples of substitution**

His face as white as a ghost's, Chad shot <b>the elf the</b> most fearful look every imaginable.
So, he nudged him <b>painfully</b> hard in his ribs to wake him out of his self-induced <b>trance</b> .
The <b>elf man</b> is our predator and we are <b>his</b> prey, we must flee from <b>him</b>

Words or phrases in bold have been changed to the words or phrases in italics in the instances presented above (italicised). By switching out the blue words for the red ones, the author avoids using the same words twice in the same sentence.

#### 4.7.1.13 Ellipsis in Chike and the River and Chad and the Magical Rains

Ellipsis is a literary device in which a writer or speaker intentionally omits one or more words that would normally be required for grammatical completeness. This can create a sense of ambiguity or tension, and can also suggest a character's hesitation, uncertainty, or incompleteness of thought. In *Chike and the River*, the author uses ellipsis to create tension and uncertainty in certain scenes. For example, in one scene, Chike is trying to cross the Niger River, and the text reads: "**And then he was in the water...**". The ellipsis here suggests a moment of suspense or danger, leaving the reader to wonder what happened next. Similarly, in another scene, Chike is lost in the city and thinks to himself, "**What if he never found his way...**". Again, the ellipsis leaves the outcome uncertain, adding to the sense of tension and anxiety.

In *Chad and the Magical Rains*, ellipsis is used to create a sense of magic and mystery. In one scene, the text reads: "**The first drop fell...**". The ellipsis creates a pause in the narrative, emphasizing the significance of the moment when the magical rain begins. Later, when Chad is describing the rain to

his friends, he says, "It was...it was...". The ellipsis here suggests that words are inadequate to describe the magical experience, adding to the sense of wonder and enchantment. Overall, ellipsis is a useful literary device for creating tension, uncertainty, and ambiguity in a narrative. In both *Chike and the River* and *Chad and the Magical Rains*, it is used to great effect to add depth and complexity to the stories.

The term "ellipsis" is used to describe when a word or phrase is left out of a sentence. Halliday and Hasan (1976) provide the definition of ellipsis as that which is omitted. When a word or phrase is left out of a text because it is taken for granted that the reader already knows it, it is said to be "unsaid" in that context. This is still recognisable to the reader because it has already been uttered or delivered. Using ellipsis, we can see that there are connections between the words in a text. When quoting a passage, an ellipsis is used to indicate the omission of a word or group of words. It means that the term wasn't used but was substituted by others that maintained the same sense of connection to the original problem or worry. Another method for avoiding repetition is ellipsis. The ellipsis was used in the following example from the short story titled *Chike and the River*.

In particular do not go near the river Niger; many people get drowned there every year ..."  
(Achebe, 2011).

In the above sentence, the speaker who is the mother of Chike, was responding to the departure of Chike with his uncle. Instead of giving more detail in full by perhaps saying, she responded in ellipsis by saying '...every year.....'. Despite this, the reader is quite capable of following the ideas logically.

#### **4.7.1.14 Cohesive devices in Chike and the River and Chad and the Magical Rains**

Cohesive devices are linguistic tools used to link different parts of a text together, creating a smooth and logical flow of ideas. They help to establish relationships between different elements of the text, making it easier for the reader to follow the writer's train of thought. In the novels *Chike and the River* and *Chad and the Magical Rains*, the authors make use of various cohesive devices to achieve coherence and clarity in their writing.

In *Chike and the River*, Achebe employs several cohesive devices to connect different parts of the story. For example, he uses pronouns such as "he" and "his" to refer back to the main character, Chike, rather than repeating his name multiple times. This not only helps to avoid redundancy but also creates a sense of continuity in the story. Additionally, Achebe uses conjunctions like "and" and "but" to link related ideas or contrast different points, making the text more cohesive. Another important cohesive device used in *Chike and the River* is repetition. Achebe repeats certain words and phrases

throughout the story, such as "the river", "the school" and "the journey". This repetition serves to reinforce these key ideas and emphasises their importance in the narrative.

In *Chad and the Magical Rains*, Nakapunda also employs several cohesive devices to connect different parts of the story. One such device is the use of transition words and phrases, such as "afterwards", "meanwhile", and "suddenly". These help to indicate shifts in time or focus, making the story easier to follow. Additionally, Nakapunda uses imagery and metaphor to connect different parts of the story. For example, the magical rain that falls on Chad's garden is described as having the power to bring life to the plants and animals in the area. This rain is then linked to Chad's own growth and development as he learns to take care of the garden and the creatures that live there.

Overall, both *Chike and the River* and *Chad and the Magical Rains* demonstrate the importance of cohesive devices in creating a cohesive and engaging narrative. By using tools such as pronouns, conjunctions, repetition, transition words, and imagery, the authors are able to connect different parts of the story and create a sense of coherence and flow that keeps the reader engaged from beginning to end. Coordinating conjunctions help the writers produce work that is unified in tone and purpose and hence more comprehensible and readable. There is a connection between two sentences in the text. Halliday and Hasan (1976) state that the systems permit the pieces of a text to be meaningfully connected to one another in a number of different ways. The purpose of a conjunction is to show the connection between two clauses and to specify their relationship to one another.

The examination of coordinating conjunctions in the narrative *Chike and the River* yielded the results that evince "and" emerging as the most often used conjunction. The findings also demonstrate that the word "is" is the most appropriate and can be used to combine phrases, clauses, and words that bind texts together. The usage of this coordinating conjunction to create a string of sentences with several topics is also discouraged. It's called a "run in sentence" when two independent clauses are joined together. However, neither the conjunction "yet" nor the coordinating conjunction "nor" appear anywhere in this little work. This is probably due to the fact that comparing and contrasting ideas is not central to the story's purpose.

#### **4.7.1.15 Lexical cohesion in text organisation in *Chike and the River* and *Chad and the Magical Rains***

Lexical cohesion refers to the use of words and phrases to create connections and links between different parts of a text. In the context of the novels *Chike and the River* and *Chad and the Magical Rains*, lexical cohesion plays an important role in organising the text and conveying meaning to the reader. In *Chike and the River*, Chinua Achebe uses a variety of techniques to create lexical cohesion

throughout the novel. For example, he frequently repeats key words and phrases, such as "the river", "Chike" and "home". By repeating these words throughout the text, Achebe creates a sense of unity and continuity, helping to tie together the different parts of the story. Another technique that Achebe uses to create lexical cohesion is the use of pronouns and other referencing words. For example, when Chike first arrives in the city, he is referred to as "the boy from the village." Later in the novel, he is referred to simply as "the boy," which creates a sense of continuity and familiarity for the reader.

In *Chad and the Magical Rains*, Nakapunda also uses lexical cohesion to organise the text and convey meaning to the reader. One way they do this is through the use of repeated phrases and images, such as the phrase "magical rain" and the image of rain falling from the sky. By using these phrases and images repeatedly throughout the text, Nakapunda creates a sense of unity and continuity, helping to tie together the different parts of the story. Another technique that Nakapunda uses to create lexical cohesion is the use of descriptive language. For example, when describing the magical rain, they use vivid and colourful language to create a sense of wonder and enchantment. By using this type of language consistently throughout the text, Nakapunda creates a cohesive and immersive reading experience for the reader.

Overall, the application of lexical cohesion is an important part of text organization in both *Chike and the River* and *Chad and the Magical Rains*. By using repeated words and phrases, referencing words, and descriptive language, the authors create a sense of unity and continuity throughout their stories, helping to engage and captivate the reader. The concept of lexical cohesion examines how well a text holds together linguistically. Grammatical and semantic relationships are outside the scope of this work. In a grammatical context, lexical coherence refers to the selection of words or vocabulary that builds on the meaning of the preceding word(s). The terminology used helps create a unified language. This demonstrates that what we mean when we talk about lexical cohesion is the manner in which words are used to link together different parts of a text. Repetition and collocation are two forms of lexical cohesiveness. Sometimes the same term is used multiple times, other times a synonym or even an antonym is used to signify the same thing.

#### **4.8 Text formation abilities of second year English and Applied Linguistics students for *Chike and the River* and *Chad and the Magical Rains***

Interviews were conducted to find the competency level of second year English and Applied Linguistics students on *Chike and the River* as well as *Chad and the Magical Rains*. The parts of the textual analysis competency were measured using the following aspects: Students were asked to relate to the foregrounding application by the authors of *Chike and the River* as well as *Chad and the Magical Rains*.

In attempt to build a basis on how the authors applied foregrounding in their masterpieces it has been expressed by the participants in the following manner;

*In my opinion I have not seen outstanding attention seeking linguistic techniques in the two novels.*

Another participant had this to say

*I think the two novels expressed the pictorial impression of what both Chad and Chike were familiar with, be it through folktales or through fantasy. The expression of words selected by two authors to me resemble the familiarity of the past in which the selected characters can relate faster to what they are experiencing*

Another participant expressed that,

*The vocabulary used by both authors and the allegorical mechanism exemplifies the rubrics of the lifestyle of the selected characters and their visualization of what they heard and never thought that it exists in reality.*

Another participant voiced that

*In my understanding it is the mimic type of wording inserted in the adjectival expression by both authors that resemble the idiomatic meaning of nature, western fantasy and African magic that is common from both authors*

In a bid to explain about the pictorial impression by both authors one of the participants expressed that,

*The reflection of the characters about the imagination they have in their adventures and what they are facing in reality act as an insight in learning more about the new things. The understanding between magic and reality, fantasy and reality is more witnessed in Chad and the magical rain in which both Chad and Tristan had to argue over the existence of elf and how Tristan was not believing that an elf really exist and thought it was a fantasy whilst Chad had an idea that there is a possibility that what he saw on the last picture (100<sup>th</sup> photograph) taken by Tristan really is an elf). In the sense of Chike and the river the author presented the pictorial visualization of the ferryboats at Onitsha which were big enough as compared to what Chike has been told by the teacher.*

Another participant expressed that

*Tenderly touching on a litany of themes ranging from loneliness to curiosity to survival to a quest for redemption, Chike and the River is a heartwarming fable which stands the test of time by virtue of an enduring universal appeal regardless of one's age or cultural background whilst Chad and the magical rain give a hollow of luxury and self-pride and spoilt child who is not willing to be adventures however, in the end the epitome of his mood later changed and has to adjust to the new life*

In addition, another participant noted that,

*For Chike, such strangeness is at the heart of everything, even as he goes to school and makes friends. This gives his fascination with the river an aspect of the elemental, as if here, at least, he has found a connection that makes sense. It is a matter of adventure, of curiosity even, although Chike knows curiosity has its price. To highlight that, Achebe tells us of "the proverb about the overcurious monkey who got a bullet in the brain. This strikes to be the same with the experience of Chad as he also had a weird adventure of Neishala and how big he could never imagine a lion can be. The curiosity embedded in Chad in trying to find out more about the wild animals that he used to see on the television and seeing how a Zebra is being attacked by lions and crocodiles has paved the way for more adventurous.*

Another concern here was the examination of how Achebe and Nakapunda applied transitive devices in their writings. Transitional devices are words or phrases that help carry a thought from one sentence to another, from one idea to another, or from one paragraph to another. And finally, transitional devices link sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas. One of the participants had this to say;

*They have used transitional devices in such a way that sentences and paragraphs are linked together smoothly so that there are no breaks between ideas. For example, when it came to showing time, several transitional devices were use such as immediately, soon, then and later. Other transitional devices were also use when it comes to proving something. Example (evidently, since, because and for the same reason). For emphasis words like without any doubt, obviously, absolutely and surprisingly were used.*

In terms of transitional devices that both authors used to indicate agreement, addition, or similarity one of the participants observed that;

*Both authors used the terms such as additionally when putting emphasis, and the use of comparative transitional devices such as the word like, similarly, likewise, furthermore moreover as the author used these devices in a manner of putting an emphasis as well as*

*explaining in detail. The transitional devices have been used by both authors as it resembles their plutonic understanding of the textual analysis.*

Another participant had this to say;

*Another key point important to realize in both authors is how they utilized several transitional devices namely to clarify as an illustration in fact, notably to demonstrate by all means in general, on the negative side to emphasize certainly in other words, on the positive side to enumerate expressively in particular point often overlooked to explain first and foremost in this case significantly to point out first thing to remember including specifically, to put it another way for example, indeed such as to put it differently for instance, like surely to repeat for one thing markedly surprisingly truly for this reason, compelling evidence that is to say with attention to frequently it must be remembered to be sure with this in mind*

In order to undertake a detailed textual functional linguistics analysis on the novels *Chike and the River* and *Chad and the Magical Rains*, one needs to examine how language choices and structures contribute to the meaning and function of the texts. Beginning with *Chike and the River*, students were able to relate to how Achebe's language choices and structures were able to convey themes of identity, culture and coming of age. As a result, students were able to identify one linguistic device used is the incorporation of Igbo words and phrases throughout the text. This reflects the cultural heritage of the characters and adds authenticity to the narrative. Additionally, students were also able to identify the use of repetition, such as the repetition of the phrase "the river was like a god", which emphasises the importance of the river in the story and underscores the power dynamic between the characters and the natural world. In addition, students were able to identify another linguistic device as the author was able to use of metaphor, such as the comparison of the river to a god and the comparison of the protagonist Chike to a fish. These metaphors help to illustrate the characters' relationships with their environment and the natural world. Also, students were in a good position to use of dialogue and dialect reflects the characters' identities and social status, highlighting the differences between rural and urban life in Nigeria.

With regards to *Chad and the Magical Rains*, Nakapunda uses language choices and structures to convey themes of environmentalism, community, and empowerment. The students were able to relate to how the author employs imagery throughout the novel, such as describing the rain as "the lifeblood of the earth" and "the beating heart of nature". This imagery helps to underscore the importance of the rain and the natural world. It was also established by students that Nakapunda also uses repetition, such as repeating the phrase "water is life", in order to emphasise the urgency of environmental

conservation. Additionally, some of the students were able to recognize that the author utilises dialogue and character interactions to convey the importance of community and collective action.

The protagonist, Chad, seeks to empower his community by educating them about environmental issues and encouraging them to take action. Finally, the use of magical realism, such as the rain coming to life as a character, adds a fantastical element to the story and underscores the idea that nature is a force to be respected and protected. Textual functional linguistics is an approach to analyzing literature that focuses on how language is used to achieve specific purposes within a text. In this analysis, students were able to apply textual functional linguistics to two novels, *Chike and the River* and *Chad and the Magical Rains*, to explore how language is used to achieve different purposes in each text. With *Chike and the River*, as has been noted before, Achebe uses language to create a vivid and authentic portrayal of life in Nigeria and to convey the themes of the novel.

One way through which Achebe achieves this is through the use of descriptive language. For example, when Chike sees the Niger River for the first time, Achebe writes, **"It was the biggest river Chike had ever seen, and he could not help feeling afraid"**. This sentence uses descriptive language to convey the size and power of the river, as well as Chike's emotional response to it. Achebe also uses language to explore the themes of the novel, such as the importance of perseverance and the challenges faced by young people in Nigeria. For example, when Chike is struggling to cross the river, Achebe writes, **"He gritted his teeth and dug his heels into the sand, willing himself to go on"**. This sentence uses language to convey Chike's determination and perseverance in the face of adversity.

In *Chad and the Magical Rains*, students demonstrated the ability to see how Nakapunda uses language in a different way to achieve different purposes. This novel tells the story of a young boy named Chad who longs for rain to come to his drought-stricken village. It is important to establish that Nakapunda uses language to create a sense of wonder and magic, and to convey the themes of hope and perseverance. One way through which Nakapunda achieves this is through the use of figurative language. For example, when Chad sees the first drops of rain, Nakapunda writes, **"The first drops were like diamond tears falling from the sky"**. This sentence uses figurative language to create a sense of wonder and magic, and to convey the beauty of the rain. Nakapunda also uses language to explore the themes of hope and perseverance. For example, when Chad is struggling to find a way to bring rain to his village, Nakapunda writes, **"Chad felt something inside him shift, as if he had discovered a secret, hidden strength"**. This sentence uses language to convey Chad's sense of hope and determination in the face of adversity.

In conclusion, *Chike and the River* and *Chad and the Magical Rains* are two novels that use language in different ways to achieve different purposes. Through the use of descriptive language and

exploration of themes, students were able to realise that Achebe creates a vivid portrayal of life in Nigeria and the challenges faced by young people. In contrast, Nakapunda uses figurative language and exploration of themes to create a sense of wonder and magic, and to convey a message of hope and perseverance. It has to be noted that both *Chike and the River* and *Chad and the Magical Rains* use language choices and structures to convey important themes and messages to readers. In the social context, students established that Achebe's use of Igbo words, metaphor, and dialogue reflects the characters' identities and cultures, while Nakapunda's use of imagery, repetition, and magical realism emphasizes the importance of environmental conservation and community empowerment. By examining these linguistic devices and their function in the texts, we gain a deeper understanding of the authors' intentions and the messages they seek to convey.

#### **4.9 Chapter Summary**

Data and results from this investigation were presented in this chapter. Results were reflected on by drawing on examples extracted directly from the source material. All of the analyses were conducted in direct response to the study's objectives. The metafunctions of ideation, interaction and text were the primary focus of the analyses couched within Systemic Functional Linguistics. At the beginning of the chapter, brief summaries of the two stories were provided. A schematic representation of the SFL theory was also provided (See figure 4.1). Finally, the chapter analysed and provided instances from each story that responded to the research objectives and through the lens of Halliday's (1970) three metafunctions of language.

## **CHAPTER FIVE**

### **DISCUSSIONS, CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Introduction**

The previous chapter dealt with the data presentation and analysis. This chapter provides the summary, conclusions and recommendations of the study based on the following research objectives, which the study sought to achieve;

- to examine the meanings and significances of three metafunctions of language in the selected children's literature texts as evinced by the authors' use of them in the construction of the texts;
- evaluate the interpersonal competencies of second year Bachelor of English and Applied Linguistics students at Namibia University of Science and Technology students' in the analysis of children's literature texts through the application of Systemic Functional Linguistics (SFL),
- assess the intrapersonal skills of second year BA English and Applied Linguistics students at the Namibia University of Science and Technology in the analysis of children's literature texts through the application of Systemic Functional Linguistics (SFL); and
- study the text formation abilities of second year English and Applied Linguistics students at Namibia University of Science and Technology students' in the analysis of children's literature texts through the application of Systemic Functional Linguistics (SFL).

#### **5.2 Discussions**

The study's findings presented in the previous chapter are discussed here. The results of the current study will be compared and contrasted with those of previous studies on the same topic. The discussions were conducted in a manner that responds to the study's objectives, as outlined in Chapter 1. Each objective is then used as a subheading under which the relevant discussion is presented.

The purpose of this research was to analyse the proliferation and significance of aspects of functional stylistics in selected children's literature texts. As such, the study explored the ideational, interpersonal, and textual uses of language in the children's literature short stories. The research established how language is used to convey ideas in children's literature and in the process prove that language is a medium for cultural transmission in this genre of fiction. This finding agrees with Simataa and Simataa (2017) who opine that the relationship between language and society is undeniably significant because language in general enables communication within societies.

Language serves as a medium for the propagation of cultural values, including religious and social ones. When a story created by one generation is read by the next, cultural knowledge is passed down generations. It is the defining characteristic that sets humans apart from other species. Language plays a crucial part in the transfer of cultural knowledge as evinced in the texts.

### **5.2.1 The ideational function**

The ideational function refers to the ability to analyse, interpret and make sense of information, ideas or concepts. In the context of literature, it involves the reader's ability to identify and analyse the themes, motifs, symbols, and other literary elements in a text. It has been noted that students were able to relate with competence how Chinua Achebe's *Chike and the River* is a story about a young Nigerian boy named Chike who dreams of crossing the Niger River to get an education. The novel explores themes of identity, culture, education, and the clash between tradition and modernity. Students who applied the ideational function to the analysis of this novel were able to identify and analyse these themes, as well as the other literary elements that Achebe uses to convey them.

For example, students analysed the character of Chike and how his desire for education is shaped by his cultural identity and his experiences growing up in Nigeria. It has been noted that students are also able to analyse the role of the Niger River as a symbol of the division between tradition and modernity, and how Chike's journey across the river represents his quest for knowledge and self-discovery. Similarly, Nakapunda's *Chad and the Magical Rains* is a fantasy novel that explores themes of power, corruption, and the consequences of human actions on the environment. Students who applied the ideational function to the analysis of this novel were able to identify and analyse these themes, as well as the literary elements used to convey them. For example, students analysed the character of Chad and how his magical abilities are both a source of power and a burden that he must learn to control. They also analysed the role of the rain as a symbol of the environment, and how Chad's quest to control the rain represents humanity's desire to manipulate and exploit nature for their own gain. Overall, students who were competent in applying the ideational function to these novels were able to analyse and interpret the literary elements, themes, and motifs presented in each of the texts. In this way, they were able to gain a deeper understanding of the authors' messages and the larger societal issues that they address in and through their texts.

### **5.2.2 The interpersonal function**

Language users often resort to questioning and interrogation as a means of gaining insight into a written or spoken text. The Interpersonal function stresses the fact that language is primarily a social phenomenon that not only facilitates contact with others but also helps the speaker present themselves in the best possible light. As a tool, it can help bring people together and strengthen

communities. This means that two people can better understand each other by asking questions of each other during a conversation. Interrogative questions are directive statements used to elicit answers from another individual (Siemund, 2017).

The Interpersonal function of language refers to the use of language in social interactions between individuals (speaker and listener) (Halliday, 1994). In a discourse between two persons, the relationship between them is expressed by this function. The analysis of the texts in this study reveals that there are four main question terms that are used. 'Why?', 'Has?', 'Did?' and 'How?' combine to generate these sorts of inquiries. The research observes that interrogative queries are used by speakers to learn more about their audience. The 'did' in the question implied that the only possible answers were 'yes' or 'no'.

The interpersonal function is a communication function that involves the way individuals interact with each other, and how they express their feelings, attitudes, and beliefs towards one another. In the context of literature, analysing the interpersonal function involves understanding the relationships between characters and how they communicate with each other. In the case of *Chike and the River* and *Chad and the Magical Rains*, both stories revolve around young protagonists who embark on journeys of self-discovery and encounter various challenges along the way. Chike, the main character in *Chike and the River*, is a young boy from a small Nigerian village who dreams of crossing the Niger River and attending school in the city. Throughout the story, Chike displays strong interpersonal skills by building relationships with the people he meets along his journey, including his friend S.M.O.G. and the ferryman who helps him cross the river. He also demonstrates empathy and understanding towards his mother's concerns and fears for his safety. Similarly, in *Chad and the Magical Rains*, the main character, Chad, is a young boy who sets out on a quest to save his drought-stricken village. Along the way, he encounters various obstacles and forms relationships with other characters, including a wise old woman and a mischievous monkey. Chad's ability to communicate effectively and build relationships with others is a key factor in his success in saving his village. In both stories, the protagonists' ability to interact with others and build relationships is a crucial aspect of their personal growth and development. In conclusion, the interpersonal function is an essential element in the analysis of characters and their relationships in literature. In *Chike and the River* and *Chad and the Magical Rains*, the young protagonists display strong interpersonal skills, which are critical to their personal growth and success in achieving their goals.

### **5.2.3 The textual function**

The textual function is best understood as the author's capacity to produce texts that are internally consistent and contextually appropriate (Yeibo & Akerele, 2014). Evidence from the findings

demonstrates that it is the textual function of language that is responsible for maintaining cohesion within the text. The text as a whole is consistent, smooth, coherent and meaningful when functional language structures like pronouns, determiners (articles) and sequence reveal the textual functions that make a cohesive text. As such, another objective of this study was to analyse 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 produce a cohesive and meaningful text.

These are crucial features that are employed to prevent the overuse of the same term. The reader loses interest and gets bored of/with a paragraph that has numerous instances of the same noun. Sometimes the reader loses interest and sees no reason to continue reading a piece. Determiners, which come before a cluster of nouns, are used similarly to specify the object of the noun group, the number of nouns in the cluster, and so on (Collins, 2015). With the use of contrast, authors can better organise their texts to highlight key points of comparison in a number of contexts. Most often, you'll see two sentences used: one with the most important information, and another with a contrasting word or phrase. The use of comparison phrases like "however", "even though", and "albeit" to indicate contrasting information was observed and explained in the present study.

The next part of the research examined how coherence functions in different types of texts. Coherence refers to how well the ideas in a piece of writing fit together and make sense. Cohesion refers to the particular methods by which writers lead readers through a piece of literature. Word choice and careful sentence construction are examples of cohesive strategies (Fitriati & Yonata, 2017). This process can be carried out throughout the writing of a text by employing cohesive devices. Cohesive devices are words or phrases that help readers see the connection between different parts of a text or speech. The purpose of this research was to investigate the literary technique of using references to show the connections between certain characters. In this case, references were used to textually identify, track, and recover missing individuals.

The specificity of the information being signalled for retrieval is what Halliday and Hasan (1976) call "reference." Meanwhile, the short stories also explored the textual function of substitution. When a writer makes careful use of synonyms to avoid repetition, this is known as substitution. Since this is the case, we may use replacement to get rid of the redundant phrases. However, this can lead to erroneous results while processing a text. In addition, ellipsis is a reader-friendly language function that enriches the text. An ellipsis indicates the omission of a word or a clause. However, the reader will understand what was written because similar information would have been presented in the past. This demonstrates the interconnectedness of a text's words. If there are words missing from a quotation, but they are referenced elsewhere, writers ordinarily use an ellipsis to fill in the gap. This

happens when the removed term has been replaced with words that are still pertinent to the original discussion. Ellipsis is also utilised to prevent boring repetition and maintain the reader's interest.

Cohesive elements like coordinating conjunctions help a paragraph read smoothly and communicate the writer's conviction to the subject matter. Coordinating conjunctions help writers produce work that is unified in tone and purpose and hence, more comprehensible and readable. Relationships between clauses can be expressed and shown to have significance through the use of conjunctions. The stories also demonstrated the importance of lexical cohesion in literature. The concept of lexical coherence refers to the connections made between words in a grammatical unit. Neither grammatical nor semantic coherence is a problem. This is accomplished through careful word choice, which results in a consistent lexical style. Because of this, we can deduce that lexical cohesiveness is concerned with the way in which words are selected for their semantic ability to link together various sections of a text. We looked at all of these roles, paying special attention to how they contribute to making the text flow smoothly. Ntinda's (2020) remark that short story writers employ linguistic features to build logic and coherence is corroborated by these results. Therefore, it may be claimed that a thorough analysis of the numerous components of the three meta-functions deployed by authors is required in order to appreciate the meaning of written stories (Ntinda, 2020).

*Chike and the River* and *Chad and the Magical Rains* are two different texts with different themes, but they share similarities in their use of textual functions. Textual function refers to the ways in which language is used to convey meaning in a text. In both texts, the authors use descriptive language to create vivid images in the reader's mind. For example, in *Chike and the River*, the author describes the river as "**a broad, placid expanse of water that shone like silver in the moonlight.**" Similarly, in *Chad and the Magical Rains*, the author describes the rain as "**a shimmering curtain of silver, gold, and green.**" Students were competent in identifying these descriptive elements in the text and were also able to explain how they contribute to the overall meaning of the story. They were also able to identify other textual functions, such as dialogue, foreshadowing and symbolism.

### **5.3 Summary of Findings**

#### **5.3.1 Interpersonal competencies of second year English and Applied Linguistics students at the Namibia University of Science and Technology**

Being skilled in recognising and comprehending one's own feelings and ideas is a necessary component of intrapersonal competence. During conversations with the students over questions regarding the method in which the authors of *Chike and the River* and *Chad and the Magical Rains*

identify themselves with the reader in their writing, the students believed that both authors utilised functional linguistics in order to identify themselves with the readers in distinct manners.

It has also been established that both authors communicate their thoughts and experiences of the exterior and interior worlds of experience, cognition, emotion, perceptions and acts. This includes language actions such as speaking and understanding. The findings of the study also point to the observation that the interaction that takes place between a writer and a reader is crucial to the interpersonal metafunction. This is due to the fact that the core of the textual metafunction is the verbal environment, which refers to the way in which information moves throughout a text. Textual transitivity patterns in both texts provide insights into how the scenarios develop, which allows us to determine what is being discussed as well as how transitions occur.

Both authors made use of coordinating conjunctions to present a number of different alternative and contradictory ideas to their readers in a way that would not disrupt the logical flow of the story they were telling. As such, the study establishes that the authors employ a wide range of emotional functions in order to convey a broad spectrum of information to their readers. As a consequence of this, language metafunction demonstrated how a single linear meaning cannot adequately represent the findings of this research and is devoid of any originality.

### **5.3.2 Intrapersonal skills of second year English and Applied Linguistics students at the Namibia University of Science and Technology**

One method through which we utilise language to express its social purpose is through the dramatisation of interpersonal interactions. It has been observed by the current research that both semantics and lexicogrammar contribute to the social function of language (which is termed mood). It is human nature to look for love and acceptance in order to fulfil our needs. Language can also serve as a mediator in interpersonal interactions, including those between a speaker and a listener or between a speaker and any third persons mentioned in the communication.

The findings of the research note that critical writing is an effort to put into words one's evaluation or opinion on a second or third party. It has been pointed out that the authors create emotional connections with the readers through their choices of words. It has been demonstrated that both texts' language is used for a wide variety of communication purposes.

The results of the study demonstrated that both texts utilised the interpersonal metafunction by demonstrating how the tone of a text may be influenced by its connection to its interlocutors and the value of the data or service it conveys. Statements, questions, and pleas for clarification or help can all be communicated in a wide range of ways depending on the language used (commands). Both texts

include a well-established grammar of explicit comment that allows speakers to show their level of certainty in claims they make. So, it has been demonstrated that the analysis of the interpersonal meta-function of spoken word poetry focused on the poet's mood, modal, and the frequency with which they used personal pronouns.

### **5.3.3 Text formation abilities of second year English and Applied Linguistics students at Namibia University of Science and Technology**

Texts have been established as "complexes of signs that cohere both internally and with the context in and for which they were produced", which allows the reader to recognise and understand a text that an author has created for an ideational and interpersonal purpose. The research demonstrates that language is a semiotic system, a conventionalised coding system structured as sets of alternatives, making semantic complexity possible. The textual meta-function, which characterises the verbal world, centres on the text's information flow. Anaphoric referencing, cataphoric referencing and esphoric endophoric referencing all refer to information that has been previously mentioned (preceded) in a text, information that is presented later in the text, and the same nominal group. There is a good analogy between cataphoric referencing, in which a word refers to an idea that appears later in the text, and anaphoric referencing, in which a word or phrase refers back to something that was previously discussed. If the context and co-text of the two stories are adequate, the intended referent can be inferred from any expression that speakers use to make that claim.

## **5.4 Conclusions**

This section of the chapter concludes the study. It also provides suggestions/recommendations for future studies. The language of children's short stories is a treasure trove. Thus, the present research concludes that the language used in children's stories is a tool for cultural transmission. It was also observed that language may be used to convey spiritual beliefs, descriptions of nature, and the bonds that bind a community together, in addition to being a transmitter of culture. Cohesive connectives were also analysed in the context of short the texts

Language is first and foremost a social phenomenon, but its interpersonal role also allows speakers to present themselves in a positive light and express their emotions through their words. It helps bring people together. This means that discourse can be better understood when the participants actively investigate one another. In order to elicit and extract information from another individual, it is common practise to use interrogative inquiries (Siemund, 2017). When two or more people interact through conversation—that is, as speaker and listener—they are realising the Interpersonal function

of language (Halliday, 1994). This function communicates the social connection between the participants in a speech event.

The textual function is best understood as the author's capacity to produce texts that are internally consistent and contextually appropriate (Yeibo & Akerele, 2014). The speaker's selection of words and concepts, which we call "theme" and "rheme," shed light on this function. The usage of a theme or rheme can be appropriate in many settings. This study employed it from the perspective of functional linguistics (Halliday) (1994). The findings of this study suggest that theme and rheme function in the sentences under consideration more as communicative terms than as the grammatical subjects of the sentences. Accordingly, the textual meta function is realised when the speaker or writer makes conscious decisions about how to combine the ideal and real aspects of the relationship being portrayed or developed (interpersonal).

## **5.5 Recommendations**

Systemic Functional Linguistics is applied to the study of children's literature produced by African authors, and the results are illustrative of how African societies employ language in everyday life. This finding shows that tales are effective vehicles for cultural transmission and motivates the study's call for the widespread dissemination of works of African fiction in elementary, secondary, and tertiary settings. Although Systemic Functional Linguistics was utilised as a theoretical framework in the present study, the research recommends that other theories, such as structuralism, be used instead for analysing children's literature texts. This holds true even when comparing analyses of the same texts that make use of different theoretical frameworks, research methods and/or areas of ignorance. Conversely, the Systemic Functional Linguistics theory can be used to the study of language in the classroom. Therefore, the current research suggests that teachers make use of the theory's three meta-function in order to achieve their aims of improving their students' linguistic competence in the classroom.

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#### **Appendix A: Focus Groups Discussions**

**To evaluate the intrapersonal competencies of second year English and Applied Linguistics students at Namibia University of Science and Technology**

**Apply intrapersonal competencies on Chike and the river as well as Chad and the Magical rain using the following concepts in any text of your choice from the novels:**

1. Describe the way in which the writers of Chike and the river as well as Chad and the Magical rain associate themselves with the reader in their writings.
2. Explain how the writers of Chike and the river as well as Chad and the Magical rain Individual personal experiences of the authors affected their writings.

**To assess the interpersonal skills of second year English and Applied Linguistics students at Namibia University of Science and Technology literature texts**

**Apply interpersonal skills on Chike and the river as well as Chad and the Magical rain using the following concepts in any text of your choice from the novels:**

1. Explain how the writers of the Chad and the Magical rain as well as Chike and the river showed their attitudes in their writing styles.
2. Show how the writers of the Chad and the Magical rain as well as Chike and the river were persuading the readers in their writing.

**To study text formation abilities of second year English and Applied Linguistics students at Namibia University of Science and Technology students' literature texts**

**Apply text formation abilities on Chike and the river as well as Chad and the Magical rain using the following concepts in any text of your choice from the novels:**

1. How did the authors of Chike and the river as well as Chad and the Magical rain applied foregrounding in their writing?
2. How did the authors of Chike and the river as well as Chad and the Magical rain applied Transitive devices in their writing?

**Appendix B: Ethical Clearance Certificate**



**DEPARTMENTAL RESEARCH ETHICS COMMITTEE (D-REC)**

**DECISION: ETHICS APPROVAL**

Ref: S003/2022  
Student / Staff no.: 221009434

Issue Date: 20 October 2022

**RESEARCH TOPIC**

**Title:**

**A Functional Linguistic Analysis of Children's Literature in the Namibian Higher Education Context**

**Researcher:** Aina Nangula Elifas  
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**Dear Ms AN Elifas**

The Department of Communication Research Ethics Committee (D-REC) of the Namibia University of Science and Technology reviewed your application for the above-mentioned research. The research as set out in the application has been approved.

We would like to point out that you, as principal investigator, are obliged to:

- maintain the ethical integrity of your research,
- adhere to the Research policy and ethical guidelines of NUST, and
- remain within the scope of your research proposal and supporting evidence as submitted to the D-REC.

Should any aspect of your research change from the information as presented to the D-REC, which could have an effect on the possibility of harm to any research subject, you are under the obligation to report it immediately to D-REC as applicable in writing.

We wish you success with your research, and trust that it will make a positive contribution to the quest for knowledge at NUST.

Sincerely,

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