

# A Systemic Functional Linguistic Analysis of Mood and Modality in One of Metcalfe's Novels

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**Abstract**—The study examined Gemma Metcalfe's novel *A Gripping Psychological Thriller: A Mother's Sacrifice* from a systemic functional linguistic approach. The interpersonal metafunction, used in this study, can aid in drawing a picture of the mother's sacrifice experience and revealing the appropriate lexicogrammatical choices to spotlight that experience. It is accomplished by detecting Mood and Modality systems in extracts from the novel representing that experience. It aims to show how mother's sacrifice is realised linguistically through the interpersonal metafunction according to Halliday and Matthiessen's framework. The study adopts a mixed qualitative and quantitative approach for analysis. The researchers discovered that the interpersonal metafunction through Mood and Modality systems divulges the experience of the mother's sacrifice as an experience of choice, and the most appropriate representative of this experience is the systemic functional linguistic approach. Moreover, the employment of the Mood system shows that all kinds of Mood give the full portrait of mother's sacrifice. However, not all Moods are equally effective. Further, the Modality system mirrors how the characters in the novel use various kinds of Modality with different scales, degrees, and modal orientations in order to express their attitudes, (dis) beliefs, fears, doubts, obligations, probabilities, necessities, possibilities, (un)certainties, willing, abilities, and even usualities.

**Index Terms**—systemic functional linguistics, mother's sacrifice, interpersonal metafunction, Mood system, Modality system

## I. INTRODUCTION

Language choices provide a better description of the literary effect of any literary genre. Due to the functionality of language, what is said depends on what one needs to accomplish and in which situation. Systemic functional linguistics offers a consolidated comprehensive and systemic language model to study different literary texts. With it, writers or speakers use language in various social contexts based on a dynamic set of choices. Systemic functional linguistics emphasises the formation of style related to the function the speaker/writer intends to achieve in using the language. The thematic concept of the mother's sacrifice is closely related to such critical points in systemic functional linguistics. The framework carried out by Halliday and Matthiessen (2014) tries to find the relation between the linguistic structures and the constructed meaning in a narrative text within the concept of mother's sacrifice. There are several possible elements within language, each structured as a system. By choosing from these elements, specific linguistic purposes can be met. An essential claim is that this theory, with the interpersonal metafunction of language, is a means of initiating meaning in context by reflecting the message as an exchange (Halliday & Matthiessen, 2014). The current paper investigates the concept of mother's sacrifice in the British novel *A Gripping Psychological Thriller: A Mother's Sacrifice* from a systemic functional linguistic approach (Metcalfe, 2018). Mother's sacrifice is an act of unselfish giving something up for others' good and sacrificing something motivated by one's consciousness. It is one of the most potent examples of altruism, a selfless act of motherly love (Helin & Lindström, 2003). This ethical altruism makes the mother transcend and overcome herself. This willingness to sacrifice symbolises the unconditional love (Myers, 1983). Mother's sacrifice exists regardless of race, ethnicity, and sexual class or constraints faced by the mothers in terms of structural inequality and poverty (Cantillon & Hutton, 2020). It is not a responsibility or duty; it is a choice to carry the responsibility and feel the duty to supply a better life for her child, even if this means leaving him for others (Shim, 2017).

Because of that, it is better, from the researchers' perspective, to trace that experience through systemic functional linguistics approach since the paper exposes how the novelist reveals the mother's sacrifice as an experience of choice via employing various lexicogrammatical choices, precisely Mood and Modality systems, which succeed in revealing that experience. Thus, the study attempts to answer the following questions:

1. How does the interpersonal metafunction realise the concept of the mother's sacrifice in the novel?
2. Which is the most frequent Mood system employed to reflect the concept of mother's sacrifice in the novel?
3. From the Modality system's perspective, what is the most significant type of Modality in the novel?

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4. Within each type of the Modality system, what are the eminent scales and degrees and in which modal orientation do they appear in the novel?

#### A. Significance of Study

The significance of the study lies in employing Halliday and Matthiessen's (2014) model of systemic functional linguistics in Metcalfe's novel *A Gripping Psychological Thriller: A Mother's Sacrifice* to expose the Mood and Modality choices hidden behind the text. In addition, analysing a text's linguistic features and stylistic elements is hoped to gain a deeper understanding of how to clarify meaning in any text using the linguistic analysis. To the best of the researcher's knowledge, there remains to be more evidence on dealing with this concept in novels concerning mother-child relations in the family context, especially from a systemic functional linguistic approach. However, only in their paper entitled "*Mothers' Willingness to Sacrifice for Their Children: An Exploratory Approach*", Nam et al. (2022) tackle a sociological study about the ability of mothers to sacrifice for their children despite conflicts between career and family obligations due to the conventional idea of good mothers. Their study focuses on whether mothers are willing to sacrifice their happiness and whether such a belief changes over time. Applied to Korean families, the findings show that almost half of the mothers in the experiment are not willing to sacrifice their happiness for their children. This is in contrast with the traditional view that mothers sacrifice everything for the sake of their children.

This paves the way for this paper to unlock new vistas to remedy some shortcomings by conducting a study concerning the concept of mother's sacrifice, in Metcalfe's contemporary novel, from a systemic functional linguistic approach.

#### B. Hypothesis

It is hypothesised that systemic functional linguistics help in uncovering the grammatical and lexical choices employed by the novelist to show the experience of mother's sacrifice via Mood and Modality systems, precisely, in Metcalfe's novel *A Gripping Psychological Thriller: A Mother's Sacrifice*.

#### C. Aims of the Study

In line with the research questions stated above, the study aims at:

1. Revealing how the interpersonal metafunction realises the concept of the mother's sacrifice in the novel.
2. Indicating the most frequent used Mood system that reflects the concept of mother's sacrifice in the novel.
3. Tracing the most significant type of Modality system in the novel.
4. Specifying the most eminent scales and degrees of the Modality system in the novel and figuring out the modal orientations in which they appear.

## II. SYSTEMIC FUNCTIONAL LINGUISTICS (SFL)

Systemic Functional Linguistics, henceforth SFL, is a theory of language which emerged traditionally back to the "anti-dualist" approach to language developed in Britain in the 1930s -50s by J.R. Firth and then by M.A.K Halliday in the late 1950s and early 1960s. For Firth, language is a contextualised action serving social and individual purposes (Bartlett & O'Grady, 2017). Language is viewed as "social semiotic" since language is acquired not for correct linguistic structures or forms but for fulfilling social functions and obtaining optimal meanings (Endarto, 2017). One of the central features of this theory is the meaning potential (Endarto, 2017); that is what speakers and hearers mean. This meaning potential is what SFL calls for as a resource for meaningful action (Halliday, 1999). Liu and Ye (2021) study the relationship between language and its function in social settings. SFL, for Halliday, covers the tri-stratal levels of language: discourse semantics –the three metafunctions, lexicogrammar -including grammar and vocabulary- and phonology and orthography, referring to the sound system and the writing system (Almurashi, 2016). SFL theory is a holistic and applicable theory because its meaning, use, grammatical structure, and pronunciation are inseparable (Ingold, 2017). Therefore, it is possible to analyse real language conversations, political speeches, newspaper articles, advertisements, novels, etc. The theory changes the abstract entity's perspective of language and that it exists independently of those who use it. SFL reveals the intimate relationship between people and the language they use more clearly than any other linguistic theory (Ingold, 2017).

This theory is based on functions and systems, as the name implies (Gonzaga, 2012). 'Systemic' refers to modelling grammar and vocabulary use derived from a language system network of interconnected grammatical choices (Ingold, 2017). The choice is a fundamental notion because, through the process of making choices from a range of alternatives, language is viewed as a system of systems that has meaning potential (Endarto, 2017). The system is based on the available language options. As such, the system is as it is because of the tasks required to perform (Halliday, 1973). As for 'functional', it means relating to what language and its constituent parts do and how texts, sentences, and words have meaning in communication. SFL has a functional orientation, i.e. function dictates how the language is structured or formed.

In SFL's terms, the functional linguistic phenomenon exists when language is used functionally by its users for social function in the exact social contexts (Hadidi & Mohammadbagheri-Parvin, 2015). Since SFL theory is functionally oriented, it unifies structural, social, and developmental language features into one coherent system (Bartlett & O'Grady,

2017). The relationships between language form, meaning, and social interaction are modelled by their systems and functions (Bartlett & O'Grady, 2017). Halliday and Matthiessen (2014) proposed three metafunctions to achieve the meaning potential. These are the textual, interpersonal, and ideational metafunction. The paper limits itself to analysing the interpersonal metafunction in one of Metcalfe's novels.

### III. INTERPERSONAL METAFUNCTION

The clause is organised as a message and considered as an "interactive event between the speaker/writer and audience" (Halliday & Matthiessen, 2014, p. 134). Thompson (2014) agrees with Halliday and Matthiessen in confirming that developing and maintaining appropriate personal and social links between people are the primary purposes of communication, i.e. people exchange meaning in inherently two-way communication. Volkova (2012) ascertains this idea by suggesting that human language activity is dual, and as such, the interpersonal metafunction fleshes out the attitudes and stances towards a discourse as a dialogue.

Egins (2004) views interaction as a semantic one, i.e. whenever there is language use; people establish a relationship and exchange roles for a successful interaction. Each interaction has a role in telling people things for a purpose, either for influencing, explaining the attitudes of others, providing information, or for getting them to provide information (Thompson, 2014). The Mood and Modality systems realise interpersonal metafunction.

#### A. Mood System

With Mood system, the clause is a mode of action, a mode of interaction for "giving and demanding goods-&-services and information" (Halliday & Matthiessen, 2014, p. 213). The speaker/writer uses language as a means of interaction in speech events to express his attitudes, evaluations, and comments by informing, questioning, greeting, persuading ...etc (Lashari & Bughio, 2014). Therefore, Halliday and Matthiessen (2014) classification of the interaction has a pivotal role in exchanging giving and demanding. Giving leads to receiving and demanding leads to giving in response. The "commodity of exchanging goods-&-services or information makes it possible for the language to fulfil its communication function" (Liu & Ye, 2021, p. 2). The exchange of good-&- services or information defines the speech functions of offer, command, statement, and question (Egins, 2004; Halliday & Matthiessen, 2014; Thompson, 2014). Offer and statement fall within the giving mode, whereas commands and questions fall within the demand mode.

As in:

Speech Role	Commodity	Examples	Speech Function
Give	Goods-&-services	1- Would you like a cup of tea?	Offer
Give	Information	2- I take a cup of coffee.	Statement
Demand	Goods-&-services	3- Take a cup of coffee!	Command
Demand	Information	4- Do you mind to take a cup of coffee?	Question

(Halliday, 1994, p. 69)

The Mood system includes the indicative and the imperative Mood. The indicative Mood is divided into declarative and interrogative Mood. WH-interrogative and polar yes/no interrogative are the subtypes of the interrogative Mood. Statements, offers, and exclamations are subtypes of the declarative Mood.

#### B. Modality System

It is also essential to consider the Modality of a text in order to understand its interpersonal meaning (Volkova, 2012). Modality is defined by Thompson (2014, p. 69) as the "space between *yes* and *no*". Halliday and Matthiessen (2014) state that various intermediate degrees of choice exist. These shades of choices are labelled as Modality. Modality is a highly grammaticalised system in English through which there is a construction for the uncertainty region between *yes* and *no*. Since clauses are propositions or proposals, the Modality system varies between modalization and modulation. Modalization deals with the grammar of propositions and the organisation of the clause to give and demand information. The proposition is "something that can be argued in a particular way and from a perspective other than polarity" (Egins, 2004, p. 172). Modality system with modalization indicates degrees of probabilities within the probability scale or degrees of usualities within the usuality scale (Halliday & Matthiessen, 2014). In the probability scale, all degrees of possibility, probability, and certainty are there through which the speaker reflects judgements as to the "likelihood or probability of something happening or being. In the usuality scale, all degrees of sometimes, usually, and always are found. Via the usuality scale, the speaker judges how often something happens or not" (Halliday & Matthiessen, 2004, pp. 147-150, 2014, p. 178; Thompson, 2014, p. 70). Both scales of modalization are realised by:

a modal operator in the verbal group:

5- "The Bostonians might have been written by Henry James",

(Egins, 2004, p. 172)

a modal adjunct in various places in the clause:

6- "He is probably dreaming". (Probability),

7- "Perhaps scientists have found the lost city of Atlantis". (Probability),

8- "He usually sits there". (Usuality),

9-“Sometimes, my uncle visits us”. (Usuality),

(Thompson, 2014, p. 70)

both the finite operator and the modal adjunct in the same clause:

10- “That’ll probably be John”. ( Probability),

11- “He’ll usually sit there all day”. (Usuality), and

(Halliday & Matthiessen, 2014, p. 177)

both are possible to be realised by a clause:

12-“I reckon he wrote it”.

13-“I think he wrote it”.

14-“I’m sure he has written it”.

(Eggins, 2004, p. 175)

With modulation, the commodity is goods-&-services, i.e. "proposal" (Thompson, 2014, p. 70). With goods-&-services, language is used to influence other's behaviour. In order to respond non-verbally by performing an action, the speech function, whether a command or an offer, determines the kind of intermediate degree of Modality (Eggins, 2004; Halliday & Matthiessen, 2014).

Eggins (2004) states that demands for goods-&-services are realised mainly by imperatives (commands or offers). With commands, the intermediate points represent the scale degrees of obligation as responsible, advisable, obligatory, supposed to, required to, and must. With offers, there are the scale degrees of inclination as inclination, willing to, anxious to, determined to, allowed to, and ability (Halliday & Matthiessen, 2014; Thompson, 2014). Thompson (2014) mentions that with the proposal as the command, the obligation is on the other person to carry out the command, while the proposal as an offer depends on the speaker's willingness or inclination to fulfil it. Both kinds of proposal are realised by:

finite operator:

16-“You should do that”. (Obligation: advice),

passive verb:

17-“You are supposed to do that” (Obligation: supposition), and

adjectives:

18-“I’m anxious to help them”. (Inclination: willing)

(Halliday & Matthiessen, 2014, p. 178)

### C. Modal Orientation

In some clauses, Modality is expressed in a separate clause and experienced as if it were “an event or a state in the world” (Thompson, 2014, p. 73). It is either explicitly or implicitly oriented to state the source of conviction. ‘Explicit’ is used when expressed in a separate clause, while ‘implicit’ is used when the Modality is expressed in the same clause as the main proposition (Thompson, 2014). Explicit objective as in:

19- “It’s certain that he is alone!”

(Halliday & Matthiessen, 2014, p. 181)

Or explicit subjective, by presenting the speaker’s judgment, as in:

20-“I think we are alone”.

(Thompson, 2014, p. 73)

Modality is implicitly expressed when it is found in the main proposition or proposal of the same clause, leaving the source of conviction implicit either objectively or subjectively expressed.

21-“They are certainly going to pass the exam”. (Implicit objective)

22-“You ought to be doing your practicing”. (Implicit subjective)

(Thompson, 2014, p. 75)

## IV. METHODOLOGY

### A. Data Description and Selection

The text is selected from the novel *A Gripping Psychological Thriller: A Mother’s Sacrifice* as a sample for the current study focusing on family relations in contemporary British society. Based on need-to-know anxiety, it is a psychological thriller novel about a contemporary woman suffering to protect her family and child in spite of her past and secrets. The analysed data includes some selected extracts of 1606 sentences within 80 pages that only contain the experience of sacrifice.

### B. The Tools for Analysis

In systemic functional linguistics, Halliday and Matthiessen (2014) present the interpersonal metafunction devoted by the writer for revealing the experience of the mother’s sacrifice. This metafunction is represented by Mood and Modality systems flavoured with the modal orientation.

### C. Method of Analysis

This study follows a qualitative and quantitative analysis. The qualitative research method focuses on descriptive and explanatory results obtained from the quantitative analysis. The qualitative analysis is descriptive since the interest is in process, meaning, and understanding gained through words (Creswell, 1997). However, the obtained results are generalisation-free since the objective is to describe the phenomenon by collecting, organising, classifying, and interpreting the data (Horinza, 2020). To gain generalisation, a quantitative analysis is also conducted. It is a method of analysis that deals with numbers to make the investigation of the phenomenon systematic (Leedy & Ormrod, 2005). The quantitative method relates the data to specific variables found in numerical forms according to statistical measurements, tables, graphs, averages, etc.

#### D. Procedures

For the analysis of the data under study, the researchers have followed the steps listed next:

1. Examining carefully *A Gripping Psychological Thriller: A Mother's Sacrifice* and detecting the concept of a mother's sacrifice.
2. Identifying the extracts that are representative for the experience of mother's sacrifice in *A Gripping Psychological Thriller: A Mother's Sacrifice*.
3. Revealing the interpersonal metafunction meaning by explaining its relation with the Mood and Modality systems that appear in the selected extracts.
4. Applying quantitative analysis to aid the qualitative analysis in supporting the analysis findings.
5. Unveiling Mood and Modality choices each extract exploits to deliver how the experience of the mother's sacrifice is developed to reach the unexpected end.

### V. RESULTS

The results of this study are shown in the following subsections:

#### A. The Results of Mood System Analysis

Concerning the frequencies and percentages shown in Table 1, the data contain Mood system that scores 1606 per 1606 sentences. The declarative Mood is highly used with 1370 occurrences and a percentage of (85.30%), while the imperative is the lowest with 86 occurrences and a ratio of (5.36%) and the interrogative Mood is in between with occurrences of 150 and a ratio of (9.34%). Within the declarative Mood, giving information through statements is the highest, with 1348 and a ratio of (98.39%). The second highest is giving goods -&- services through offers, with 22 occurrences and a ratio of (1.61%). Giving information through statements is a basic Mood to furnish the readers with the events where things are going and how the experience of sacrifice is developed, reaching the decisive decision. From the very beginning of the novel, statements are used to give a picture of the giving birth process to provide the reader with the information he/she needs to be prepared for what comes next. Secondly, statements introduce the card threat into the family. Giving statements is also employed to show the denial state Louisa passes through after the card intrusion into her life. In addition, the novelist keeps pumping information through statements when Louisa starts another state, that is, the postponing and denial state justifying that she is just imagining what is happening because of labour fatigue. Louisa lives the psychological struggle she is obliged to face, leading her to go to a psychiatric clinic to discuss her state and fears because of the donor. Due to her psychological stress, she has a nightmare as a psychological reaction that everything is happening because of her history. Through the nightmare, she calls back her ex-friend, Aiden, from whom she had an unborn baby. This nightmare fleshes out her fears about the possibility of James leaving her because of her past or psychological state. After diagnosing Magda, her friend, as the direct threat, Louisa accuses Magda of damaging her life, revealing her secrets about her previous life, her history, and her psychological sickness. In addition, she discovers Magda's plan to take her family and her son.

As a defence reaction, because of the provocation caused by Magda and being under the tablets' effect, she stamps a kitchen knife into Magda's stomach, justifying that action as not to "*underestimate a mother whose child is in danger and with a lost mind*". Louisa finds herself in a car with her baby in the backseat. At first, she thinks it is the police car. She does not recognise the man with her but senses danger, especially after him saying, "*it is time, Louisa*", and "*shut up*". She feels cold, unable to move, feeling pain all over her body. Then, she realises that it is "*Doctor Hughes*". He keeps threatening her, now clearly, by killing her baby if she makes a sound. The doctor confesses that he is himself the donor, her son's genetic father, and the source of threat. The novelist uses the statements to feed the main character (Louisa) with the information she needs to let her face and understand what is happening and from where the danger comes. Doctor Hughes clarifies his desire and his plan. He lost his wife and his son. He chooses Louisa to be the one who she can bring back his son through a rebirth process. Besides taking advantage of her psychological history, he chooses her since she is as weak as his wife. Now Louisa is useless for him, so he orders her to throw herself in the river and leave Cory behind. No one will know the truth because of her instability. At the same time and in the middle of these events, Louisa feels regret and guilt towards her supportive and loving husband. Information flood is important for the readers who are waiting for the final of the novel where she attempts to face her fears and the donor; Louisa struggles and defences her sanity by accusing the doctor of seizing the opportunity of using her past but really, he is himself the crazy sick man. After losing hope of convincing him, she starts surrendering and giving up by blaming

herself. She mentions her regret towards James, but this time is for her passive way of dealing with her past and letting depression and paranoia feed her soul. She forgives everyone who causes her pain or fear. She even pities the donor himself since he suffered because of the "unimaginable loss". She gives excuses to everyone except herself. In this way, she converts the situation by self-flagellation, being the cause of all that happens. She excuses herself to commit suicide by being ravaged by guilt. She thinks that her suicide is a sacrifice to fix everything. She imagines her mother's face in the river, preparing to jump into it as she makes her farewell. Until the last moment, she thought committing suicide was the best solution to protect her son and let everyone live happily. Giving goods &- services through offers appears with a low ratio (1.61%), since Louisa is unable to give or even be given by others.

In the interrogative Mood, wh- interrogative is higher than the polar yes/no questions with 95 (63.33%) occurrences. Louisa, in the whole experience, keeps inquiring who is threatening her, doubting herself and everyone around her, who might damage her life or even take her son and life from her, or even how and from where the cards come from? Asking all the time makes her unstable, fleshing back her disastrous childhood. The questions without answers throw her to make a decisive decision even after discovering the threat identity. Examples about the wh- interrogatives as "Where is she now?" Asking about Magda, her husband asking her "What do you mean another card?", "Lou, what card? Speak to me.", showing discomfort of receiving the cards in "Why did it have to arrive today? Why did it have to arrive at all?" and inquiring about "Who else would want to hurt me in this way?". The inquiries of James as: "What's the matter? Lou, what on earth are you doing? What in God's name have you been doing? What are you talking about?", Louisa's question revealing fear in: "what did Magda say to you?", her self-torturing while doubting the donor's identity "I've wondered who else created him. How could I not? Cory's hair colour is the same as mine and our noses have a certain ski-slope appearance, but who gave him his deep-red lips? Who chiseled the shape of his jaw and darkened his eyes?", asking her mother-in law to take her baby because it is not safe in, leaving her mother-in law wondering "Her eyebrows knit together into a frown. 'Why not?' 'Because it's not safe.' 'I don't understand. What isn't safe?", doubting her neighbor in "Who is it? I shout down the receiver. 'What the hell do you want?", and at the end of the novel when everything is as crystal to her in "Cory's, both of their jaws chiselled to perfection. How could I have been so blind?" Finally, demanding goods & services through the imperative Mood is the lowest among all, 86 (5.36). However, this reflects that Louisa is weak-kneed, from the very beginning of the suffering journey, unable to give orders but ordered by others. All the time, she is asked by others to give, to serve, and to flow the orders of others with no discussion. Therefore, she suffers the self- struggle to keep up her life safe in a unified family.

TABLE 1  
FREQUENCY AND PERCENTAGE FOR MOOD SYSTEM IN THE DATA

Mood System, Speech Roles, Commodity and Speech Functions													
Declarative Mood				Interrogative Mood				Imperative Mood		Total			
Giving/ information Statement		Giving/ information Exclamation		Giving/goods & services Offer		Demanding/information Polar Interrogative		Demanding/ information Wh. Interrogative				Demanding/goods & services Command	
F	%	F	%	F	%	F	%	F	%	F	%		
1348	98.39	0	0	22	1.61	55	36.67	95	63.33	86	5.36	1606	100
Total of Declarative Mood				1370	85.30	Total of Interrogative Mood		150	9.34				

B. The Results of Modality System and Modal Orientation Analysis

Table 2 illustrates that the Modality system appears 317 times with a ratio of (19.74%) per sentence. It is clear that modalization is more highly used than modulation, i.e. modalization appears 165 times with a ration of (52.05%) whereas modulation counts 152 (47.95%).This implies that propositions are realised through the probability and usability scale more than the proposals in the modulation via obligation and inclination scale.

Within modalization, the probability scale is the most dominant appearing 161 with a ratio of (97.58%). Equipped with subject and object implicit / explicit modal orientation, the probability scale includes three degrees of probability: probability, possibility, and certainty. The certainty degree in the probability scale is highly employed with 67 occurrences and a ratio of (41.62%), especially with subject explicit orientation with occurrences of 40 (59.70%) as either for revealing her uncertainty of her baby being filled as: "I want to, really I did, But how could I ever be sure he was ill?" Or praising her son as: "He really is beautiful to look at" and her fear from postnatal depression, "and there is no way I have it through, definitely not". Louisa's uncertainty appears when she thinks that "James believes I'm stark raving mad, it's definitely going to hit her hard, I know it is you, you know you signed up her". At the end of the novel, subjectively, things are explicit and clear when the donor justifies his deed while Louisa is feeling regret and guilt towards her loyal husband, as in: "I blame myself, you know, I know when I first saw you that Gwyn's spirit lived inside of you, I know you could bring me my son back, ...James won't believe I jumped to my death and killed our baby. He knows much I love Cory! I know James isn't really to blame, of course he genuinely believed I was ill, he'll never believe I killed our baby". After losing hope to convince him, she starts surrendering and giving up by blaming herself. She thinks that her suicide is a sacrifice to fix everything. She thinks committing suicide is the best solution to protect her son and let everyone live happily. This appear in "you are evil you know that? You've obviously suffered a breakdown, which I understand, I know my words don't hold much weight, I know that my refusal to deal with my past

*his wrought hoc on my present, I'm certain that underneath the bravado and sarcasm is a broken-hearted woman desperate to be a mother, and finally, I guess we all have our tipping point*". The second dominant degree in the probability scale is the probability degree with 53 occurrences with a ratio of (32.91%). With the subject explicit orientation, it shows the fact that Louisa passes through some doubts and anxiety explicitly, that at any time her secret will be revealed, her son will be taken or killed, and her family will be broken and destroyed. The latency of the probability, at some extracts in the novel, reveals her passive reaction and the inability to think or express her doubts and fears and in stupor for receiving the threat, in "*congratulations on the birth of your son, I think, that my world is about to be tipped upside down, And I must have done because who else would have done it?, may be I should go and see Doctor Hughes myself, the donor must have removed the original from bin*", and Louisa's hope for her family to find her as: "*perhaps they are tracking me down right now! After all, they think I'm crazy! For a moment, I think I might have got to him, I thought she wanted to take Cory, I thought I'd been hallucinating earlier on today, and thought I 'd finally lost my mind*".

Within modulation, the obligation scale is more than the inclination scale counting 99 with a ratio of (65.13%). Within the obligation scale, obligation degree is the highest with a frequency of 85 (55.92%), especially the subject implicit orientation with a frequency of 63 (74.12%). From the opening scene, the giving birth scene, Louisa appears as a will-less person following the orders of others, when she tries to postpone facing the threat as in "*I have to get throw the house visit, I have to tell you something, I have to go*", when she starts to face the threat in "*I should go and see Doctor Hughes, Ask him for the donor's details so we can visit him, you need to come and see something, I'm asking the doctor, James, I have to*", when she tries to prove to herself she is not crazy in "*I have to admit, he bloody should do, I have no chance but to hold things together now, come on then Saint Nic, let me have that present, I have to convince them I'm sane*", when facing her friend Magda in "*never underestimate a mother whose child is in danger*", and finally when she receives commands from the donor in: "*shut up, make a sound, and I kill him, now walk, and stand up*", "*please, please, don't hurt him, Give him to me, please! And just tell me, please*". Within the inclination scale, willing is the second highest 20 (13,16%) after the obligation degree in the obligation scale. Precisely, willingness with subject implicit orientation appearing (17,85%). This shows that the mother in this British novel is an oppressed mother passing through psychological pressure because of her psychological record, her depression that makes her a waggled person distrusting herself and always hiding her past life. What grasps the attention is that when she decides to leave her son, there is no employment at all for the willing degree of inclination. This reflects that she unwillingly gives up her son.

TABLE 2  
FREQUENCY AND PERCENTAGE FOR MODALITY SYSTEM AND MODAL ORIENTATION IN THE DATA

Modalization									
Probability Scale									
Probability Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
22	41.50	26	49	3	5.65	2	3.76	53	32.91
Possibility Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
29	70.73	8	19.52	0	0	4	9.75	41	25.47
Certainty Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
17	25.37	40	59.70	2	2.99	8	11.94	67	41.62
Total of Probability Scale								161	97.58
Usuality Scale									
Usuality with usually /sometimes/ always/often Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
3	75	1	25	0	0	0	0	4	100
Total of Usuality Scale								4	2.48
Total of Modalization								165	52.05
Modulation									
Obligation Scale									
Obligation Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
63	74.12	22	25.88	0	0	0	0	85	55.92
Supposed to Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
2	50	2	50	0	0	0	0	4	2.63
Necessity Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
7	87.5	1	12.5	0	0	0	0	8	5.26
Determination Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
0	0	1	50	0	0	1	50	2	1.32
Total of the Obligation Scale								99	65.13
Inclination Scale									
Inclination Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
6	50	5	41.67	0	0	1	8.33	12	7.89
Allowance Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
9	81.82	2	18.18	0	0	0	0	11	7.24
Willing Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
17	85	3	15	0	0	0	0	20	13.16
Ability Degree									
Subject Implicit		Subject Explicit		Object Implicit		Object Explicit		Total	
F	%	F	%	F	%	F	%	F	%
8	80	2	20	0	0	0	0	10	6.58
Total of Inclination Scale								53	34.87
Total of Modulation								152	47.95
Total of Modality System								317	100
Modality System per Sentence								19.74	



## VI. DISCUSSION

The study examined the indisputability of interpersonal metafunction in realising the mother's sacrifice concept in the data through the Mood and Modality systems. This experience reflects the fact that mothers under conditions similar to the conditions of Louisa, experiencing the suffering and the pressure of losing their son and family, are forced to pass through several stages of thinking and psychological struggle to reach the final decision, which is to give up her son and life. Social interaction happens between the characters where the interpersonal metafunction plays a pivotal role in treating the clause as an exchange of the experience. The novel utilises the Mood system with the commodity, speech functions, and speech roles. To be more delicate, the declarative gives information through statements. The declarative through statement Mood is the most dominant Mood system. Besides, the second dominant is the interrogative Mood especially wh- interrogative demanding information Mood.

Modality is grounded in the initiating role of an exchange. It is the intermediate degree between the positive and negative poles. The concern of the Modality system is to constrain the uncertainty regions between the yes and no. Therefore, there are two subtypes of Modality: modalization and modulation. With modalization, the proposition reflects two scales, the probability and the usuality scales. With modulation, the proposal reflects the obligation and the inclination scales. There are other manifestations in the orientations of the Modality, either subjectively oriented or objectively oriented which are, in return, either implicitly or explicitly expressed. To express the characters' attitudes towards the experience of the mother's sacrifice and the effect of the sacrifice on the characters in return, the Modality system dangles between modalization through the probability scale and the usuality scale and modulation via obligation and inclination scale.

Regarding the results concerning the Modality system, modalization is used more than modulation in the whole data. Digging deeply into the modalization system, the probability scale with the certainty degree in subject explicit orientation is the most prominent. In contrast, in the modulation system, the obligation scale with the obligation degree in subject implicit orientation is the most eminent in the novel. In modalization and within the probability scale, the probability degree with subject explicit orientation is the second highest. This means that the mother is forced to do what others oblige her to do. This is clear since the obligation degree with subject implicit orientation is the highest among the rest. On the other hand, Willing appears as the second highest in the inclination scale with subject implicit orientation. However, willingness disappears in the final stage of the novel, revealing that unwillingly she must give up her son and end the struggle.

## VII. CONCLUSIONS

From the qualitative and quantitative analysis of the selected data supported by the obtained results, the present paper has arrived at the following conclusions:

1. To deliver the clause as a message, a mode of interaction is utilised through the Mood system, i.e., indicative (declarative and interrogative) and imperative Mood. Through these structures, speech roles appear in the commodity of either proposition or proposal. Therefore, the giving and demanding, through information or goods- &- services, are mirrored through the speech functions. The declarative Mood employs giving information through statements, giving information through exclamation, and demanding goods-&-services through offers. The interrogative Mood is demanding information either through polar interrogatives or through wh-interrogatives. The imperative Mood requires goods-&- services via commands and demands. The Modality system is converged with the Mood system in mirroring how the characters in the novel express their attitudes, moods, (dis) beliefs, fears, doubts, obligations, probabilities, necessities, possibilities,(un)certainities, wills, abilities and even usualities whether subjectively or objectively oriented and whether implicitly or explicitly expressed.
2. The engagement of the Mood system shows that all kinds of Moods are found to give a full portrait of mother's sacrifice. However, the most eminent Mood is the declarative Mood, the interrogative is the second, and the last is the imperative Mood. To be more precise, the results show higher use of the declarative giving information through statements and demanding information through interrogative Mood, but the imperative demanding goods-&- services through commands Mood is lower in the novel. This is to provide information about the experience of the mother's sacrifice. Within the interrogative Mood, Louisa inquires to make sure, asks when and from where the danger is coming, or asked by others why she looks worried and acts strangely.
3. To show the concept of the mother's sacrifice, propositions through modalization and proposals through Modality are employed. However, they are not equally employed. Modalization is found to be higher than modulation. The Modality system employs modalization and modulation to express the characters' attitudes shifting among their psychological reactions, hopes, probabilities, doubts, (un)certainities, necessities, inclinations, willing, abilities, and disabilities.
4. To add accuracy and delicacy, all the modalization and modulation degrees are employed at different rates. Under the same conditions and circumstances, the mother passes through, the probability scale is higher than the usuality scale in the whole data. The mother sinks in the probability, possibility and (un)certainity of damaging her life and doubts about the probability of taking her son away from her. Delicately, the certainty degree is the

highest with subject explicit orientation among other degrees in the probability scale to support the mother's doubts and the unsafety feeling of losing her son. The probability degree with subject explicit orientation is the second among other degrees in the probability scale to support the mothers' feeling of the probability of having her world and family destroyed.

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