



هيئة التحرير

رئيس مجلس الإدارة وعميد الكلية

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رئيس التحرير ووكيل الكلية للدراسات العليا والبحوث

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الهيئة الاستشارية

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(1) تم ترتيب الأسماء استناداً لتصنيف ديوى للمعرفة البشرية ، ثم هجائياً بالأسماء

(2) تم ترتيب الأسماء استناداً لتصنيف ديوى للمعرفة البشرية ، ثم هجائياً بالأسماء



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أستاذ التاريخ .جامعة الأزهر	أ.د. عبد المنعم شحاته



عن الحولية

حولية كلية الآداب جامعة بني سويف حولية علمية محكمة تصدر سنوية بهدف نشر الإنتاج العلمي في مجالات العلوم الاجتماعية والسلوكية" السياسة، الاقتصاد، الاحصاء، القانون، الإدارة العامة والعلوم العسكرية، الخدمة الاجتماعية والجمعيات الأهلية، التعليم، النقل والاتصالات والتجارة، العادات والتقاليد وآداب السلوك والفلكلور" واللغات والآداب والإنسانيات، وتحقيقا لهذا الغرض يُنشر في الحولية الأبحاث والدراسات العلمية.

وتتضمن الحولية بجانب البحوث التي يتقرر نشرها، عروضاً للكتب حديثة الصدور في مجالات العلوم الاجتماعية والإنسانية، كما تتضمن ملخصات وعروضاً لرسائل الماجستير والدكتوراه المجازة من الكلية أو الكليات المناظرة، وتقارير اللقاءات العلمية (المؤتمرات والندوات والحلقات العلمية).

وتراعي هيئة تحرير الحولية إتباع قواعد التحكيم العلمي التي يجرى العمل على أساسها في المجالات العلمية وذلك لتحديد صلاحية ما يرد إليها من مقالات وبحوث. هذا وينشر كل بحث بعد موافقة كتابية على نشر البحث من محكمين على الأقل.



قواعد النشر بالحوالية

❖ أولاً: شروط النشر

- 1- ترحب الحولية بنشر البحوث والدراسات العلمية التي تتسم بالأصالة والجدة، بإحدى اللغتين العربية أو الإنجليزية، شريطة أن يرفق بالأبحاث والدراسات العلمية مستخلصان، أحدهما بالعربية، والآخر بالإنجليزية، كما تنشر التقرير السنوي عن انجازات الكلية، وكذا لمسة وفاء (حيث يتم البدء بنشر رسائل الماجستير والدكتوراة لأعضاء هيئة التدريس الذين توفاهم الله أثناء إعدادهم لرسائلهم وذلك تكريماً لهم وحفاظاً على حقوقهم العلمية والأدبية.
- 2- كما ترحب الحولية بنشر الترجمات، وملخصات الرسائل الجامعية المجازة من الكلية أو الكليات المناظرة، وتقارير المؤتمرات والندوات والحلقات الدراسية، وعروض الكتب حديثة الصدور في مجالات العلوم الاجتماعية والإنسانية .
- 3- لا يتم نشر الدراسات التي سبق نشرها بأي صورة من صور النشر، أو قدمت للنشر لجهة أخرى، ويُعد إرساله إلى الحولية تعهداً بذلك، وفي حال قبوله للنشر في الحولية لا يسمح للباحث بنشره في مكان آخر.
- 4- يلتزم الباحث بعدم تقديم الدراسة المقدمة للنشر إلي أي مجلة أخرى، وذلك حتي يتم إعلامه بنتيجة التحكيم.
- 5- يتحمل الباحث تكاليف تحكيم البحث سواء قبل للنشر أم لم يُقبل.
- 6- لن ينظر إلى الأبحاث التي لا تتفق وشروط وقواعد النشر بالحوالية ، أو ترد ناقصة لمخلص البحث في أي من اللغتين.
- 7- لا ترد أصول الأعمال المقدمة للحوالية سواء قبلت للنشر أم لم تُقبل.



❖ ثانياً: إجراءات النشر

1-يقدم الباحث نسختين ورقيتين من البحث على ورق (A4) بالإضافة إلى نسخة إلكترونية على CD أو عبر البريد الإلكتروني.

2-يلتزم الباحث بتقديم سيرة ذاتية مختصرة تتضمن: الاسم كاملاً، والدرجة العلمية، وجهة العمل، والعنوان البريدي، والبريد الإلكتروني، وأرقام الهواتف (الأرضي والمحمول) والفاكس من أجل سهولة الاتصال وسرعته.

3-تقوم هيئة التحرير بالقراءة الأولية للبحوث العلمية المقدمة للنشر بالحوالية للتأكد من توافر مقومات البحث العلمي، وترسل بعد ذلك إلى المحكمين، مع مراعاة ما يلي:

- تختار هيئة التحرير شخصاً من جهة علمية مختلفة يعهد إليه بمهمة التحكيم، على أن يكون متخصص في مجال البحث، ويفضل أن يكون بدرجة أستاذ أو أستاذ مساعد.
- يرسل العمل العلمي إلى المحكمين بصفة سرية بدون ذكر اسم الباحث أو ما يدل على شخصيته، ويرفق مع العمل العلمي المراد تحكيمه استمارة تقويم تضم قائمة بالمعايير التي على ضوءها يتم تقويم العمل العلمي.
- يتولى أعضاء هيئة التحرير متابعة إجراءات التعديل والتحقق من استيفاء التعديلات المطلوبة قبل نشر العمل العلمي.
- يتم إبلاغ جميع الباحثين بقرار صلاحية بحوثهم للنشر من عدمه.
- ينشر العمل العلمي إذا اجتاز التحكيم وفق الضوابط العلمية المتعارف عليها واستوفى قواعد وشروط النشر بالحوالية، ويعتذر عن نشره في حالة عدم تحقق ذلك.
- يكتفي بالإجازة من قبل اثنين من أعضاء هيئة التحرير لنشر مراجعات الكتب والرسائل الجامعية وتقارير اللقاءات العلمية.



❖ ثالثاً: سياسات النشر

1- تعطى الأولوية في النشر للبحوث والتقارير حسب الأسبقية الزمنية للورود إلى هيئة تحرير الحولية ، وذلك بعد إجازتها من قبل المحكمين، ووفقاً للاعتبارات العلمية والفنية التي تراها هيئة التحرير.

2- يتم ترتيب الأبحاث داخل العدد موضوعياً وفق خطة تصنيف ديوي العشري العالمية المستخدمة في تصنيف المعرفة في المكتبات، وفي الموضوع الواحد يراعى الترتيب وفق الدرجة العلمية لصاحب العمل، ثم هجائياً.

3- يراعى الترتيب التالي في أجزاء البحث: صفحة العنوان، المستخلص باللغة العربية، المستخلص باللغة الإنجليزية، الكلمات الدالة، المقدمة المنهجية، النتائج ومناقشتها، المراجع، الأشكال والجداول والملاحق.

■ يسجل على صفحة العنوان: عنوان البحث في منتصف الصفحة، واسم الباحث / الباحثين متبوعاً باسم المؤسسة التي يعمل / يعملون بها، والبريد الإلكتروني الخاص به / بهم.

■ يراعى أن يكون المستخلص في حدود 150 كلمة، وخال من الاختصارات والمراجع، ويشير بوضوح إلى أهداف البحث ومنهجيته وأهم نتائجه.

■ يقصد بالكلمات الدالة: المصطلحات الرئيسية التي وردت في متن البحث أو المباحث الفرعية التي تم تناولها.

■ يراعى في المقدمة أن تقدم خلفية كافية عن الموضوع وأن يوضح بها المنهج المتبع وأدوات جمع البيانات وإجراءات الدراسة والتحليلات الإحصائية المستخدمة، إن وجدت، والدراسات السابقة، والمثيلة.

■ بعد المقدمة المنهجية يتم عرض النتائج التي توصل إليها الباحث، يلي ذلك مناقشة هذه النتائج ومناقشة صحة فرضيات الدراسة ومدى ارتباط النتائج بالأعمال المنشورة التي تناولت نفس الموضوع.



▪ يراعى عدم وضع الجداول الكبيرة والأشكال التوضيحية والخرائط الكبيرة في متن البحث بل توضع في نهايته حتى يتمكن المراجعون من التحكم في حجمها وفق حجم صفحة الحولية ، أما الجداول والأشكال التي توضع في متن البحث فيجب أن يكون كل منها في صفحة مستقلة على أن يوضع رقم الجدول وعنوانه أعلاه، ورقم الشكل وعنوانه أدناه.

▪ تسجل المراجع على النحو التالي:

في حالة الكتب:

اسم المؤلف (سنة النشر). عنوان الكتاب.- رقم الطبعة.- مكان النشر، اسم الناشر.

في حالة مقالات الدوريات:

اسم المؤلف (سنة النشر). عنوان المقال.- عنوان الدورية.- رقم المجلد (رقم العدد)، الصفحات التي يشغلها المقال.

في حالة المصدر الإلكتروني على الويب:

اسم المؤلف (تاريخ الإتاحة على الموقع). عنوان المصدر الإلكتروني. متاح على الرابط: <يوضع الرابط> تاريخ الاطلاع.

❖ رابعا: حقوق النشر

1- يُمنح كل باحث إفادة بقبول بحثه للنشر بعد إتمام كافة التصويبات والتعديلات المطلوبة بعد التحكيم.

2- يُمنح كل باحث عشر مستلات من بحثه المنشور، بالإضافة إلى نسخة واحدة من الحولية



❖ خامسا: رسوم النشر

بعد قبول البحث أو الدراسة للنشر يسهم الباحث في تكاليف طباعة بحثه ونشره على النحو التالي:

م	الجهة التابع لها الباحث	رسم تحكيم البحث	تكلفة الصفحة	
			العدد الأساسي	العدد الخاص
1	كلية الآداب ببني سويف	200 : 250 جنيهاً مصرياً	12 جنيهاً مصرية	24 جنيهاً مصرية
2	أعضاء هيئة التدريس بالجامعات المصرية	200 : 250 جنيهاً مصرياً	15 جنيهاً مصرية	30 جنيهاً مصرية
3	أعضاء هيئة التدريس المعارون للخارج من كافة الجامعات المصرية	200 : 250 جنيهاً مصرياً	20 جنيهاً مصرياً	40 جنيهاً مصرياً
4	أعضاء هيئة التدريس من كافة أقطار الوطن العربي	100 دولار أو ما يعادلها	5 دولارات أو ما يعادلها	10 دولارات أو ما يعادلها

ملحوظة : تسترد مبالغ النشر في حالة عدم قبول البحث للنشر، بعد خصم قيمة التحكيم والمراسلة (250 جنيهاً)



❖ سادساً: اشتراكات الحولية

قيمة الاشتراك السنوي للعدد الرئيسي كما يلي :

● للأفراد 50 ج.م من داخل جمهورية مصر العربية :

● للمؤسسات 75 ج.م

● للأفراد 25 دولار، أو ما يعادلها من خارج جمهورية مصر العربية :

يعادلها

● للمؤسسات 50 دولار، أو ما

يعادلها

☒ عنوان المراسلة :

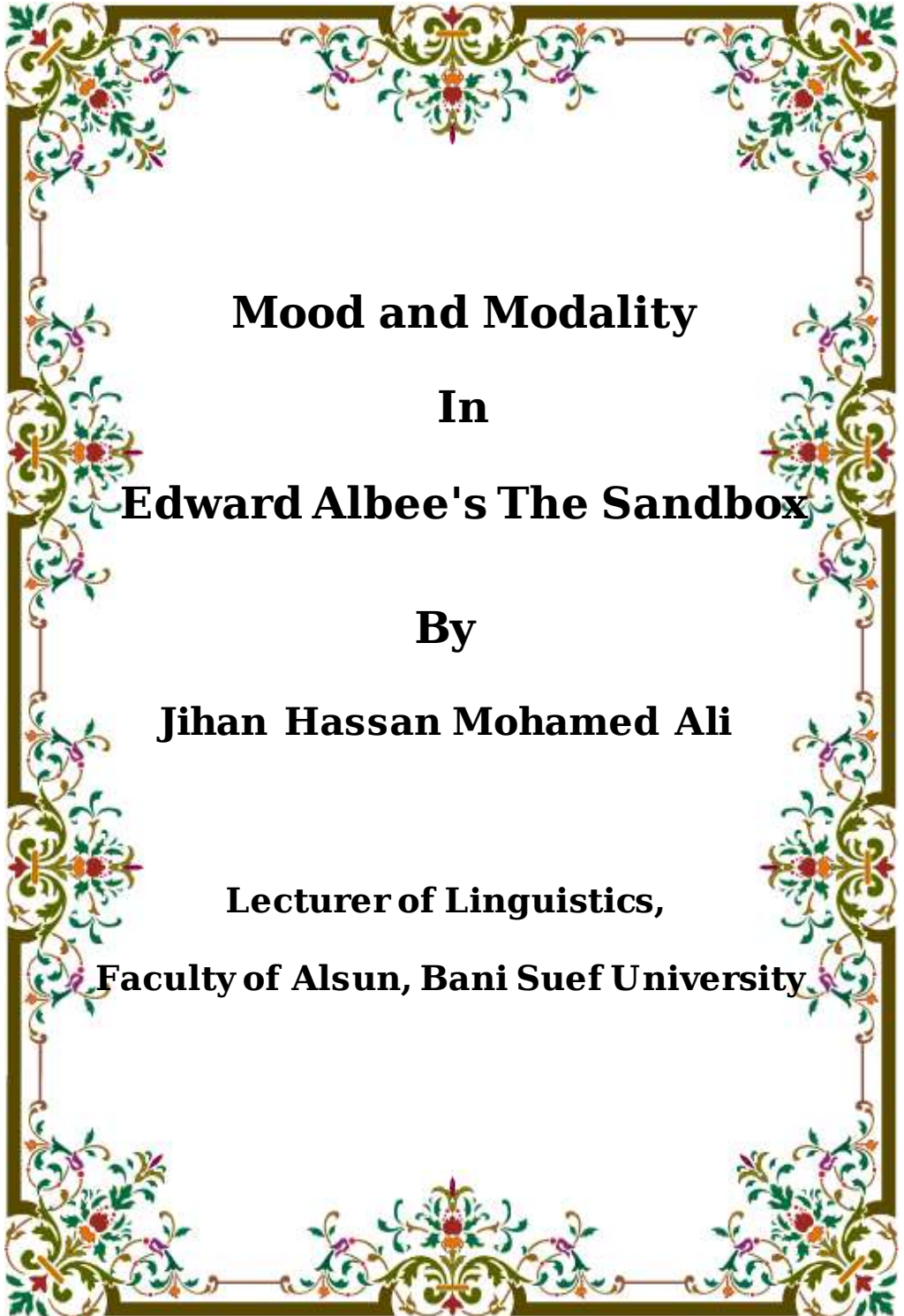
ترسل جميع المراسلات باسم رئيس تحرير الحولية على العنوان البريدي التالي:

● جمهورية مصر العربية- محافظة بني سويف- كلية الآداب- رئيس تحرير
حولية كلية الآداب.

● أو عن طريق فاكس رقم : 0822328857

● أو عن طريق البريد الإلكتروني التالي:

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Mood and Modality

In

Edward Albee's The Sandbox

By

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المستخلص:

صيغة الفعل وكيفية الفعل في مسرحية "صندوق الرمل" للكاتب ادورد اولبي

تهدف الدراسة الي دراسة صيغة الفعل وكيفية الفعل والتي بدأت دراستها منذ عهد الفيلسوف ارسطو وبدأت بدراسة الافعال النموذجية ولكن ظهر العديد من النظريات الحديثة ، وخاصة علم اللغة الوظيفي والذي قدمه العالم اللغوي الشهير هاليداي والذي يعد الاساس الذي قامت عليه العديد من النظريات اللغوية الوظيفية و توصلت الدراسة الي ان دراسة صيغة الفعل و كيفية الفعل هامين للغاية لانهما يبرزان اراء و اتجاهات ومشاعر المتحدث او الكاتب . كما ان صيغة الفعل وكيفيته لهما دور كبير في اقناع المسمتع او القاريء بما يقوله المتكلم او يكتبه الكاتب. ولذا فان صيغة الفعل وكيفيته لهما دور كبير في دراسة و تحليل النصوص الادبية و غيرها.

الكلمات الدالة: علم اللغة الوظيفي ؛ كيفية الفعل ؛ صيغة الفعل .

الافعال النموذجية

Abstract:

The paper deals with mood and modality in a one-act play by a well-known American dramatist, Edward Albee. Mood and modality are important components of interpersonal metafunction of the language. According to Halliday's theory of Systemic Functional Linguistics (SFL), language has three main metafunctions: experiential (ideational), interpersonal, and textual. Mood and modality can reveal the interpersonal metafunction of the language. Through them, speaker/writer can persuade readers/hearers



of what he/she wants to say. Interpersonal metafunction is the most used one. SFL has offered a tool to analyze how linguistic choices made by speakers which reveal their roles in a conversation. It also illustrates how an interlocutor can develop his/her personal interests through language. The SFL analysis explains how a particular speaker can be predominant over other interlocutors in a conversation through the grammatical choices he made.

Descriptors : *mood, modality, modalization, modulation, SFL*

الاستشهاد المرجعي:

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Introduction:

People have to consider what they say as it affects other persons they are communicating with. Modals can turn an order into a polite request: close the window differs from could you please close the window? Modals are used when people want to express their feelings, thoughts, attitudes and commitment. More importantly, modals are devoid of any lexical meaning when they stand alone. So, they differ from lexical verbs as they lack the capacity to express precise meaning if they are not in a context (Kordzadze, 2007, p.8).

Guranda Kordzadze states that the study of modals is ancient and not new, as it began since the time of the great philosopher Aristotle (2007, p.1).She adds that the study of modals was a subject of great concern. Many theoretical, empirical, and applied studies have been conducted on modals, mood and modality. Modals have presented a challenge for both semantic theories and descriptive grammars despite their simple usage in making requests, offers and expressing obligation and necessity (Kordzadze, 2007, p.2).

Palmer argues that ' there is, perhaps, no area of English grammar that is both more important and more difficult than the system of the modals' (1979, p.1).What accounts for their difficulty is that most modals are polysemous, and many of them have similar meanings. For example, must, should, and ought to can express obligation (ibid, p.1).

Mood and modality are parts of interpersonal metafunction of language, according to Halliday's Systemic Functional



Linguistics (SFL). Both of them are very important for readers and speakers. Jairo Vasquez states that analyzing mood of any conversation enables people to get the personal relations among interlocutors involved in the process of communication. Simply, a person can not only select a role for him/herself, but for the rest of the hearers as well. Moreover, modality analysis makes it very possible for people to understand any person's appraisal of what he/she says. This can easily occur as people can choose the probability, obligation, possibility, desire, and willingness of the message he/she will convey to the hearers (Vasquez, 2018, p. 8). Interpersonal metafunction of the language is the most used one, simply because when any person starts a conversation, he/she makes this for a certain purpose to be fulfilled or achieved. Through mood and modality, speakers can persuade hearers to get the information he/she wants to give or provide from the beginning of the conversation (ibid, p.12).

Aim of Study:

The study aims to answer the following questions:

Is the study of mood and modality helpful?

Are there different categories of mood?

Are there different categories of modality?

Does the study of mood and modality reveal interpersonal meaning?

How can mood and modality be realized?

How can we develop persuasion through mood and modality?



Mood and Modality:

The two terms are often used interchangeably, though they are different.

Mood and modality are very important parts of the interpersonal metafunction of language that deal with the clause as exchange. They can be considered the grammatical sources which realize various interactional moves in the discourse. It is very fruitful to differentiate traditional notion of mood from the technical one introduced by Halliday. Traditional notion of mood deals with it as the verb forms which express facts or actions like indicative mood ,which includes declarative and interrogative types, command (or imperative), and subjunctive or doubt. According to Palmer and Leech, subjunctive mood is 'archaic' and has disappeared from modern English (Adejare, 2013, p.26). In SFL, mood refers to the mood types of indicative and imperative (Yu and Wu, 2016, p.1). Halliday and Matthiessen (2004) do not deal with subjunctive mood. Halliday's notion of mood will be dealt with later in the paper.

Khomutova claims that mood is the most controversial category of the verb. She justifies this by saying that mood is very often confused with modality. She adds that in distinguishing different types of mood, linguists use different functional, formal, and semantic criteria. Many grammars have been written in traditional ways which are very similar to those of Latin and Greek (Khomutova, 2014, pp.395-6). Moreover, there are different approaches to the categories of both mood and modality. She explains that linguists have introduced various



systems of mood comprising from sixteen moods to no moods at all. In 1920, M. Deutschbe proposed 16 moods in English, but his theory has focused on meaning only overlooking the form (ibid, p.397).H. Whitehall and Palmer have argued that the category of mood has died out in Modern English. Between these two extremes, there are intermediate approaches like that of A.I.Simirnitsky who presented a six mood approach: Indicative, Imperative, Subjunctive I, Subjunctive II, Suppositional, and Conditional. She adds that the most widely known system of moods in English is that of three moods: Indicative, Imperative, and Subjunctive. This system which has been taught in textbooks and in schools (Khomutova, 2014, pp.395-6).

In 1992, a symposium on Mood and Modality was held at the University of New Mexico in order to gather linguists, especially those who sought to explore modality from various perspectives from a functional point of view. All of them believe that the functions of modality are embedded in contexts of social interactions (Aijmer, 2016, p.1).

Oxford English dictionary defines mood as 'any of the several groups of forms in the conjugation of a verb which serve to indicate...whether it expresses a prediction, a command, or a wish, or the like' (p.1844).This implies that mood is a category of grammar that deals with the differences in the morphology of the verb. In Palmer's words, it is the grammaticalization of the differences between 'mand' and statements cited in Adejare, mood is concerned with the speaker's attitude towards the proposition which is embedded in the form of the verb.



Consequently, it is positioned in the verbal group or the clause or both of them (Adejare, 2013, p.25).

Halliday and Matthiessen define mood as 'a system of the clause, not of the verbal group or of the verb' (2004, p.114). This means that in order to study the mood system in any conversation, the clause as a whole, and in every detail, should be analyzed. According to them, every single element of the clause is important and can make difference between the different types of the mood employed in the sentence. Berry defines mood system as the 'choices between different roles which a speaker can select for himself and for his hearer' cited in (Vasquez, 2018, p.2). This means that the speaker who starts the conversation can select for himself/herself the role (s) he assumes. Moreover, the speaker can determine the hearer's roles. Mood choices can be made only in linguistic exchanges.

The mood system is of two types: **indicative** and **imperative**. The difference between these two types, according to Halliday and Matthiessen, is realized structurally: indicative clauses always have a subject. Moreover, indicative mood is the most commonly used one, and it is used to exchange information (Halliday and Matthiessen, 2014, p. 114). Indicative mood is subdivided into: declarative and interrogative. The speaker, in indicative clause, gives information to the hearer, whereas in interrogative, the contrary occurs, i.e. the speaker asks the hearer for information. Both of the declarative and interrogative moods are the most common patterns in any conversation. They have different syntactic structures. The important elements which



differentiate between the types of the mood are the Subject, a pronoun or a nominal group, and a Finite, one of a small number of operators which express tense (is, have) or modality (can, will) (Yu and Wu, 2016, p.3). The presence or absence of Subject or the finite or both of them can be the distinction between indicative and imperative moods. Within the indicative, Subject+Finite is the order of the declarative, while Finite+Subject is the order of yes/no interrogative, and wh-interrogative word+Subject+Finite is the order of open interrogative (Halliday & Matthiessen, 2004, pp.111-115).

Interrogative mood is a system on its own. It is marked by starting the clause with an auxiliary verb or an interrogative word like: when, where, what, how among others (Kordzadze, 2007, p.100). There are two subtypes: closed (or polar) interrogatives and open (nonpolar) interrogatives. In the first subtype, the speaker wants a very short answer. The expected answer is yes or no. So, they are called polar questions. When the speaker selects this type of questions, he/she assumes the role of the controller of the conversation. In the second subtype of interrogatives, the speaker wants more information. They are called content questions. In this type of interrogatives it is the hearer who acts as the controller of the conversation (Vasquez, 2018, p.3). When a speaker starts a conversation with a question, he/she expects a verbal response from the hearer. In addition, this question generates a probable exchange of utterances. One takes the role of the informed, and the other takes the role of the informer. The more questions the speaker asks, the larger the process of



communication occurs. Though they are subtypes of the indicative mood, they are opposites of each other (ibid, p.3).

Interrogative sentences, like declarative, are used to convey messages and belong to different types of modality. They can be used to make a permission in a more polite way, e.g. could I have another drink? In addition, interrogative sentences with a modal verb can function as an exclamation which expresses surprise, astonishment, or discouragement such as what a betrayal? (Kordzadze, 2007, p.102). Interrogative sentences occur more frequently in spoken discourse than in the written one.

In spoken discourse, some sentences may begin as a declarative one, but ends as a question mark like: beyond this, who can say?

Generally, a clause should be negative or positive. The very common way to negate a clause is to add 'not' or its contraction 'n't' after the operator, e.g. he is a student-he is not (n't) a student.

According to Biber et al (2002, p.452), there are two main kinds of negation: not and no negatives. They make difference in meaning: I cannot understand why you heard nothing /I see no connection between their presence and the lady's murder. The first negative sentence expresses an opinion or the speaker's judgment of the hearer's inability to hear, while the second sentence is a factual description of the state. Speakers use negated modal verbs to express their indecision to commit themselves to an idea or opinion like cannot, cannot say, and cannot believe. All of them have the pragmatic function, namely a hedge. There are other tools used to make negatives like: no,



never, nowhere, no one, hardly, and scarcely (Kordzadze, 2007, p.107).

Imperative mood is a system of its own. Structurally, it has no subject. Unlike interrogative and declarative moods, the imperative mood does not mark tense nor person, nor number contrasts (Adejare, 2013, p.26). There are two subtypes of imperatives: exclusive and inclusive. In exclusive imperative clauses, the speaker is not a doer of the action, but in inclusive clauses, he/she becomes a doer. In the first case, he/she wants other persons to do what he/she said, to follow his commands without arguing. In the second case, the speaker becomes a participant in the action; let's go now. According to Leon (2004, p.65), the imperative mood is the most obvious illustration of interpersonal instrumental function of how the speaker influences the hearer's behaviour. The speaker, through language, can exist a certain behaviour of the hearer. Language in this sense is a connection between our desires and the way we achieve them: it enables people to do specific actions in certain contexts. Many linguists like Mehwish, Moazzam, and Bahram argue that imperative mood indicates authority and power relation of the commander over the participants in the discourse. Normally, a person who issues commands controls the situation and the social exchange over the people who are controlled. In addition, imperative mood is the ' principal 'mood of desire and will (Adejare, 2013, p.25).The verbal groups which mark the imperative mood are finite, and base verb form. Imperatives are used in commands, requests, and directives. It does not occur



either in subordinate clauses or in questions, simply because it is performative (Halliday &Matthiessen, 2004, p.134).

Speech Function	Typical Mood in Clause
Statement	Declarative mood
Question	Interrogative mood
Command	Imperative mood
Offer	Modulated Interrogative mood
Answer	Elliptical Declarative mood

Egins (2004, p.147).

Mood structures include the interactional meaning or the verbal exchange between speakers and hearers. In other words, mood structures explain what the clause is doing. Mood elements and residue are the main components of mood structures. Mood elements are the most important elements of the clause which must be existent in different types of the mood. They are subject, finite and mood adjuncts. For example, in he is the most important member in the committee: the subject is he, the finite is is, and in the committee is mood adjunct. Residue elements are those ones which are not included in mood elements. They are predicator, complement and circumstance (Suhadi, 2011, p.157).The complement is the element that can be a subject, but not a subject, and is realized by a nominal group. An adjunct can be realized by an adverbial group or a prepositional phrase, and not by a nominal group (Halliday and Matthiessen, 2004, pp.122-124).They refer to it as MOOD. Modal adjuncts express additional information on usuality, likelihood, obligation,



speaker's opinions, or comment. Comment adjuncts are those prepositional phrases or adverbs which express admission, evaluation, prediction, and entreaty.

Modality:

Quirk et al. (cited in Adejare 2013, p.26) define modality as the 'manner in which the meaning of a clause is qualified so as to reflect the speaker's judgment of the likelihood of the proposition it expresses being true' (Adejare, 2013, p.26), whereas Palmer defines modality as a category of meaning which deals with 'the status of the proposition' (2001,p.1).This means that modality can be considered as a semantic feature of the verbal group and it can also be marked by modal auxiliary verbs. Often, it does not contain a verb, but it may contain other terms like possibly, perhaps, probably (Palmer, 2001, p.1).

Vasquez states that modality is a system within the interpersonal macrofunction of language. Its analysis helps to describe and characterize any speaker's speech. In addition, the modality system is employed by speakers to express their personal attitudes, feelings and attitudes towards what they say (2018, p.4).Leon emphasizes that modality reveals the speaker's attitude towards the content of his/her proposition. In this sense, it is related mainly not to the roles of the participants within the exchange but to their desires, perception, certainty and obligation towards their messages. He adds that in analyzing modality, the focus should be mainly on declarative clause (cited in Vasquez, 2018, p.5).



There are two types of modality depending on the speakers' reference to the certainty of their message: if the speakers say sentences and make reference to the certainty of their message, it is called an assessed modality, even if they are not very certain of the truth of the message. When speakers say sentences and do not make reference to the certainty of the message, it is called neutral modality (Leon cited in Vasquez, 2018, p.4). Assessed modality is of three types: epistemic, boulomaic, and deontic. Epistemic modality is concerned with the certainty of the message, and it can be represented by verbs like think, suppose and know. Boulomaic modality reveals the speaker's desire within the message, and can be expressed by using verbs like wish, love, and hate. Deontic modality is connected to obligation and permission of the message and can be found in verbs like must, should, and need (Vasquez, 2018, p.4).

Palmer defines modality as 'a valid cross language grammatical category, along with tense and aspect, which is notionally concerned with the event or situation that is reported by an utterance' (2001, p.236), while Halliday and Matthiessen state that modality is an expression of indeterminacy (2004, p.148). Matthews defines modality as a category which includes a sort of speech act or a degree of certainty (cited in Ardiansah, 2015, p.4). Halliday defines modality as the intermediate degree between the positive and negative poles, and he refer to it as the area of meaning between yes and no (1994, p.88).Halliday and Matthiessen state that modality is a speaker's judgment or request of the listener's judgment over what is being said. They add that



it can be considered as a means of expressing the relationship between the speaker and his/her utterance, or in more accurate words, the relationship between the speaker and the truth-value of an utterance. Moreover, they describe modality as the system that can interpret the message behind 'yes' or 'no', or the area between positive and negative.

Modal auxiliaries and grammatical modal expressions were the main concern of traditional studies. Recent studies made a sort of development and extended to add other types of linguistic expressions which can be found in Western European Languages like modal adverbs, adjectives, mental state predicates, in addition to modal auxiliaries (Aijmer, 2016, p.2). It is worth-mentioning that the main reason behind the existence of functional approaches to mood and modality was a general dissatisfaction with formalist perspectives on language (ibid, p.1).

Linguists have categorized modality into different types: Coates classified it into two: Epistemic-Root; Quirk et al into Extrinsic-Intrinsic; Greenbaum – Epistemic-Deontic and Halliday Matthiessen –Modalization and Modulation (Adejare,2013,p.26).According to Coates, Epistemic modality is subjective simply because it expresses human judgment on the truth of proposition. Root modality express human control, whereas epistemic modals do not have a past tense form and are not affected by negation and aspect .Coates has conducted a large-scale corpus-based study on English modals and has concluded that modals can be classified into epistemic and root



modals; their meaning depends on the context at which they occur. So, there are modals of obligation, necessity, ability, possibility, prediction, volition, willingness and intention. In addition, modals are used more frequently in spoken language than in written one. Prediction is the most recurring modal meaning, whereas permission is the least. Will and can are the most frequent modals in spoken language.

From the semantic point of view, or the meaning orientation, modality can be divided into **subjective** and **objective** modalities. Subjective modality is the modality that expresses personal judgment in the clause by the first person (I or we). For example, I must study hard. On the contrary, objective modality is that the personal judgment is expressed by using the third person or by using the impersonal it (Suhadi, 2011, p.161). Modality can be **explicit** or **implicit**: explicit modality is expressed by using modal operator like she must buy a car. On the other hand, implicit modality is not overtly expressed by a modal, but by other linguistic units like modal adjuncts, or lexical verbs, or adjectives, or nouns, for example, I think that the neighbors will move in/ there is certainty that the Dean will come today.



Systemic Functional Linguistics (SFL)/Systemic Functional Grammar (SFG):

In 1985, M.A.K. Halliday introduced Systemic Functional Linguistics that came later to be known as SFL, an approach for studying and analyzing language in relation to the functions that human beings can achieve through language in their environment and social context (Vasquez, 2018, p.1).

Halliday's functional theory of language explains linguistic structures and linguistic phenomena. Language is used mainly for communication. In addition, speakers can communicate through a single clause, and different meanings can be expressed in different parts of the clauses. Any clause can represent several types of communicative functions (Kordzadze, 2007, p.10).

Cerban states that language, according to SFL, has three main metafunctions or macrofunctions: experiential, interpersonal, and textual. By experiential metafunctions (sometimes referred to as Ideational, which is a broader term) people can talk about their experience of the world, including the world in our own minds, describe events and states and the entities involved in them (Thompson, 2004, p.30). This function helps interlocutors to express themselves. Interpersonal metafunctions enable human beings to interact with each other, to make and maintain relations with people around them, and to express opinions about states or events. More importantly, it is used to influence other persons' behaviour and to 'express their own viewpoint on things in the world, and to elicit or change theirs' (ibid, 2004, p.31). Interpersonal metafunction focusses on communicative



exchange. Textual metafunction refers to the way people organize their messages, the way they convey them (messages), and the way they say and receive them in larger contexts (Cerban, p. 1).

According to Halliday's model, the most important purpose of any communicative exchange is giving and demanding 'commodities'. These commodities can be either information or goods-and-services. But they differ in that in exchanging information, one has to use language, while exchanging goods-and-services can be achieved without language. They are similar in that all of them have functions. The ordinary labels for these functions are the traditional speech functions, namely statements, questions, offers and commands (ibid, p.1). Exchange of information involves statements, and questions are called propositions. Exchange of goods-and-services, which includes offers and commands, are called proposals. This can be summarized simply in the following table:

Commodity Exchanged	Giving	Demanding
Goods-and-services	Offer I'll help you with your luggage.	Command Help me with my luggage.
Information	Statement My father is a doctor.	Question Is your father a doctor?

Theoretical Framework:



The model employed for analysis in this study is mainly based on SFL or SFG with some modifications. SFL is concerned with how people use language to make meanings, and also how language is structured for use as a semiotic system. SFG is firstly introduced by M.AK.Halliday who assumes that there can be no such a 'complete ' account of the grammar of the language, as language is 'inexhaustible'. He presented a 'conceptual framework ' which is functional rather than formal (Ardiansah, 2015, p.1).SFG theory is the most wide-ranging account of modality and the most important motive behind the recent developments in the studies of mood and modality (Aijmer, 2016, p.4).It is the theory of language as a social process (Kordzadze, 2007, p.9).

Halliday and Matthiessen explains that his model is functional in three senses: in its interpretation of texts, of the elements of linguistic structures, and of the system (Halliday and Matthiessen, 2004, p.147).They argue that systemic grammar is one which depends mainly on the notion of grammaticalization, whereby meaning is made by networks of interrelated contrasts, whereas Eggins explains that systemic grammar illustrates how language is structured for use to construe different kinds of meanings (Eggins,2004,p.111).She adds that it is functional in the sense that it investigates how people make use of language in diverse situations. She defines modality as a complex area of grammar that is mainly concerned with how people convey a message and how they express their attitudes, feelings, judgments and thoughts through different ways.



The mood system is concerned with the principles behind the choice of the indicative and imperative and between declarative and interrogative clauses. According to SFG, modality is highly associated with mood system (Aijmer, 2016, p.5).

Modality is one of SFL or SFG tools. Halliday and Matthiessen divide it into two types: propositions and proposals which are known as **modalization** and **modulation**. Modality choices can reveal the interpersonal meaning through investigating speaker's judgments, opinions and expressions within the clause (AlThekrallah, 2019, p.49). It is part of mood. It can semantically be represented through the types expressed by modal verbs and adjuncts (Fontainer cited in (AlThekrallah, 2019, p.49)). Both of modalization and modulation have subtypes and different values according to the type of the clause, proposal or proposition. Modalization is related to proposition, the function of the clause in the exchange of information, while modulation is concerned with proposals, the clause functions in the exchange of goods- and services. Propositions can be affirmed or denied. This type of modality system is to construe the area of certainty/uncertainty which lies between 'yes' and 'no'. There are two types of intermediate possibilities: degrees of probability (possibly, probably, certainly), and degrees of usuality (sometimes, usually, and always).

Halliday and Matthiessen avoid philosophical terms like epistemic and deontic to differentiate between different modal fields. They introduce modalization (roughly epistemic modality) and modulation (roughly obligation and inclination) (Aijmer,



2016, p.6). Modulation and modalization are important politeness strategies. Politeness is a 'system of interpersonal relations to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange' (Lakoff cited in Kordzadze, 2007, p. 12).

Modality in English language can be realized through different linguistic units that can be summarized in the following table which is based on **SFL** proposed by Halliday & Matthiessen (2004) and Eggins (2004):

Linguistic Unit	Example
<p>1-Overt modal operators: must, can, could, may, might, will, would, shall, should, ought to</p> <p>Semi modals like need and dare</p>	<p>I can lift 50 kilos (ability).</p> <p>You can leave (permission).</p> <p>You must follow the rules (obligation).</p> <p>It is cloudy, it might rain (probability).</p>
<p>2-Modal Adjunct: certainly, definitely, surely, may be, possibly, perhaps, always, obviously, probably, usually</p>	<p>Probably, he will pass the exam.</p> <p>Certainly, you will be paid.</p> <p>Possibly, he will marry her.</p>
<p>3-Lexical verbs: allow, beg, believe, wish, command, guess, promise, suggest, think, forbid, suppose and warn</p>	<p>I think he will overcome the crisis.</p> <p>Dad promised me that he will buy a car.</p> <p>The doctor warned the patient of smoking.</p>



<p>4-Lexico-modal auxiliaries: be able to, be about to, be certain to, be likely to, be going to, be liable to, be sure to, have to, have got to, had better, would rather</p>	<p>My grandma is able to remember everything happened in the past. They were about to make an accident. He is likely to come on time.</p>
<p>5-Clause with adjective that can be followed by an infinitive or that clause Adjectives express modality like sure, certain, willing, possible</p>	<p>It is certain that police arrested her. It is possible to come today home.</p>
<p>6- Conditional Clauses: if the first condition is achieved, the second one will be certain or probable or possible to occur.</p>	<p>If you come on time, you catch the train (possibility). If green is mixed with yellow, it will become blue (certainty).</p>
<p>7-Clause with Nouns: usually in these cases, the clauses begin with it or existential there, followed by that clause. Nouns that express modality like must, certainty, possibility, probability, chance, likelihood.</p>	<p>There is a possibility that the project will prosper. It is an obligation to pass the admission test. It is must to abide by laws.</p>
<p>8-Clause with Past participle: clauses with past participle followed by that clause or an</p>	<p>Students are obliged to submit papers on time. They are determined to</p>



infinitive clause, past participle of verbs like allowed, determined, obliged, required, supposed, confirmed	leave. She is supposed to be at home now. It is required that you give your ID.
9-Combination of Modal and Adjunct	He will certainly pass the exam. She might possibly be with him.

Modalization (Epistemic Modality):

Halliday asserts that modalization is related to the area of meaning which lies between positive and negative poles, or between asserting and denying (1994, p.89). It can be defined as the expression of the speaker's degree of commitment to the truth of what he/she says (Kordzadze, 2007, p.12). Modalization is divided into two types: probability and usuality. Probability is related to the degree of likelihood of the proposition. The probability scales are: possible-probable-certain. Usuality is connected with the oftenness of the speaker's judgments or rather the frequency of what occurred, occurs and will occur (AlThekrallah, 2019, p.51).



The following table indicates the **realization** of the two subtypes of **modalization**:

Probability	Usuality
<p>It can be realized by:</p> <p>1- A finite modal operator like will, would, may, might, must For example, he must attend the meeting.</p> <p>2-A modal adjunct like: possibly, certainly, probably For example, he is possibly a migration student.</p> <p>3A combination of both finite modal operator and modal adjunct: For example, the project of graduation will certainly be finished by the end of the year.</p>	<p>It can be realized by:</p> <p>1- A modal adjunct like: sometimes, always, usually For example, he always goes to cinema on Fridays.</p> <p>2-A finite modal operator like will, would, may, might.. For example, she will come next month.</p> <p>3-A combination of both finite modal operator and modal adjunct: For example, the family may sometimes have breakfast at 8 o'clock in the morning.</p>



Modulation (Deontic Modality):

It is concerned with the proposals in the exchange of goods-and-services. In proposals, a distinction is made between positive 'do this' and negative 'do not do this'. Modulated clauses can be offers (can I help you?), request to the hearer (go home), or suggestion that both the speaker and the hearer do the same thing (let's go) (Aijmer, 2016, p.6). There are two kinds of intermediate possibility determined by the speech function: **obligation** which is related to commands, and **inclination** related to offers; it expresses the **willingness** of the speaker to do something. In commands, the degree of obligation is related to the hearer and not to the speaker, as the former is the person who is to carry out the command (Suhadi, 2011, p.164).

Obligation	Inclination
Scales/Degree: allowed to, anxious to, determined to	Scale/Degree: willing to, anxious to, determined to
Realization: by a finite modal operator, for example students should wear uniforms. By a passive verb: are allowed to, are obliged to, are advised to Students are obliged to wear uniforms. By an adjective: permissible, advisable, obligatory, for example: students are	Realization: by a finite modal operator, for example, males can swim in this pool. Expansion of the predicator by an adjective or a participle, for example, men are willing to swim in this pool.



permissible to use mobiles on campus.	
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Value of Modality:

Halliday (1994, p.358) and Eggins (2004, p.173) assert that modality has values or degrees that are dependent upon the modal judgment into three degrees: high, median, and low, as in the following table:

Value	Probability	Usuality	Obligation	Inclination
High	Certain	Always	Required	Determined
Median	Probable	Usually	Supposed	Keen
Low	Possible	Sometimes	Allowed	Willing

Suhadi, 2011, p166

It is worth-mentioning that high means that the action is closest to positive pole and most possible to occur, whereas low is closest to negative pole and most possible not to happen, and median is in-between the two poles.

Epistemic Modality:

The term epistemic is derived from the Greek word 'episteme' which means knowledge. So, epistemic modality is concerned with the speaker's knowledge of a proposition. Its function is to comment on and evaluate the truth of the speech. It helps speakers to express their thoughts, doubts, guesses and certainties. (Suhadi, 2011, p.167).It is what Halliday calls **modalization**.



Deontic Modality:

The term deontic is derived from the Greek word 'deont-,deon which means obligatory. It refers to a type of modality which is concerned with obligation and permission (Suhadi, 2011, p.173).It is what Halliday refers to as **modulation**.

The Play:

Sandbox (1950) is Edward Albee's shortest and favourite play. It is a 15-minute one act play. In his opinion, the play is such a short one that he cannot make mistakes. He thinks that the play is an examination of the American scene, which he refuses, where artificial values, cruelty, and vacuity replace sentiments and family integration (Kaibr and Jingjing, 2018, p.9).The play is dedicated to Albee's grandmother on his mother's side.

The play has **three main** characters who do not have names: Mommy, Daddy, and Grandma who is the main character in the play. There are **two other minor** characters: The **Youngman** (later known as **Angel of Death**) and the **Musician**. The play opens on the beach with the YoungMan doing exercises. Mommy and Daddy enter holding Grandma between their hands (holding her under her armpits); they carry her to the beach like a child, and put her on the sand and sit on chairs watching her. The Musician plays music from time to time according to the instructions of the characters especially Mommy and Grandma. The Young Man looks handsome and gives nice looks to the other characters with a smile. After some time, Mommy and Daddy begin to put sand on Grandma who is already half-buried in sand. Mommy decides that this time is the time for Grandma



to die, as she has become advanced in age. So, Mommy and Daddy put her in a children's sandbox. Consequently, Grandma becomes motionless. She begins to address the audience directly, telling her story that she was married when she was 17 to a farmer who died when she was thirty. She raised Mommy (her only daughter) alone. When Mommy married Daddy, because he was rich, they took Grandma off her farm to live in their townhouse in the city. They put her under the stove, gave her only an army blanket and a dish. The YoungMan tells Grandma that he is the Angel of Death. She feels his mercy and compassion. She surrenders and accepts death, or rather she welcomes death. He kisses her on the forehead leaving her a smile on her face (ibid, 2018, pp. 10-12).

Analysis of the Mood:

The play is structured naturally as linguistic exchanges of question-answer. Sometimes, the pattern of question-answer is not regular; it is violated: Daddy: what do we do now? / Mommy: what do you mean? What do we do now?

Most of the clauses are declaratives and positive. Grandma's clauses are more than the other characters, simply because she is the main character in the play. There are negative clauses also. Daddy's clauses are lesser than those of Mommy's and Grandma's. He does not have any imperative clauses. Simply because he is a submissive character. All of the time, he is uncertain of what he says. Mommy is the one who issues commands, both inclusive and exclusive; she is described in stage directions as an imposing character.



1- Daddy's clauses: (frequency of occurrence)

Declaratives	Interrogatives	Imperative
Number 9	Number 6	No.1
Positive 7	Close	Be brave
I'm cold.	interrogatives 2	Mommy.
Negative 2	Example: Do you	
She's your	think...Do you	
mother, not mine.	think...She's	
	comfortable?	
No....I suppose	Open interrogative	
not.	4	
	Example: where	
	do we put her?	
	What do we do	
	now?	

He does not speak too much. His close interrogatives are just two, which reveals his character as weak and submissive, not a dominating one. Simply, the character who orders the other is stronger and more authoritative than the one who commands. Moreover, he has just one imperative clause which functions as a sort of encouragement, and not an order.



2-Mommy:

Declaratives	Interrogatives	Imperatives
Positive : 35 I know she's my mother. Over there...in the sandbox.	Close-interrogatives: 3 It's settled, is it? Don't you think Daddy?	Inclusive: 3 Let's get on with it. Let's get grandma. Let me see.
Negative: 6 He doesn't think it is cold. It was nothing. I can't bear it. Of course, not.	Open interrogatives: 4 What are you waiting for Daddy?	Exclusive: 7 Be still. Wait. Look at the YoungMan. Just sit here and wait. You stop throwing sand at me. Don't look at her.

Moreover, she has many declarative clauses which begin as declaratives and end as interrogatives. This implies that she imposes the answer to these questions in the statement itself. These interrogatives are about the opinion of the other character. For example:



There is sand there...and water beyond, what do you think Daddy?

This will do perfectly, don't you think so, Daddy?

Well, of course...whatever I say. Then, it's settled, is it?

She is not sincere in asking for the opinion. She wants him to assert what she says. In addition, most of the imperatives in the play are issued by her to almost all characters in the play. Moreover, she uses inclusive imperatives when she needs someone to help her in things she cannot do alone, for example in carrying Grandma.

3-Grandma:

She is the central character in the play. So, her clauses are more in number than the other characters. She is the one who tells the story of the play. Through her speech, we sympathize with her story and her end. Really, she persuades us, as readers and audience, that her family members are cruel and merciless.



Declaratives	Interrogatives	Imperatives
Positive : 35 I'm a feeble old woman. I've got to talk some more... Money....money... They gave me an army blanket...and my own dish. Negative : 13 No, I mean... There's no respect around here. I'm not complaining.	Close interrogative: 2 Will you look at me? Will you stop that please? Open interrogative: 3 What a way to treat an old woman? What's your name, honey?	Inclusive: 0 Exclusive: 2 Take off your mourning. Take your time, dear.

She takes some time to be able to speak: Aa haaaaa., Graaaaaaa. She begins to speak to the audience directly; she avoids speaking with any member of her family. Most of her declaratives are complaints of the bad treatment of her daughter and son-in-law. She uses declaratives more than the other characters as her aim is to give information.



She expresses her feelings of loneliness and ill-treatment. Finally, she welcomes death to get of her sad life. Her negatives reveal her complete inability: I can't move...I can't get up, while other negatives denote her lack of knowledge such as I don't know. Her close-interrogatives are not real demanding for information; she makes requests from other characters. Open-interrogatives are just to make chit-chat with the YoungMan with whom she feels comfortable. The first open-interrogative is an exclamation which denotes bad and ill-treatment of her relatives though she is an old and weak woman. There are no real imperatives; they are: the first one is an irony of their fake mourning, and the second is an offer to the Young Man or the Angel of Death who comes to take her soul.

Modality in the Play:

Modalization:

According to Halliday's concept of modalization as the degree of the speaker's commitment of the truth of his/her speech, we find that **Grandma** is very certain of what she says; she uses honestly (a modal adjunct) which refers to the high degree of certainty: e.g.

Honestly, drag her out of the house...stick her in a car...bring her out here from the city...dump her in a pile of sand...I'm eighty- six years old...I'm a feeble old woman...There's no respect around here. For her high



degree of certainty and honesty, **Angel of Death**, audience and readers sympathize with her.

Mommy is very sure and certain of what she does and say; she uses of course (a modal adjunct) that indicates the high degree of certainty:

Whatever I say; of course...well...all right over there...in the sandbox. / You come in now.

Of course, whatever I say. You can begin now.

On the contrary, **Daddy** is not sure nor certain of anything: Whatever you say, Mummy.

Where do we put her?

What do we do now?

Do you think ...do you think she's comfortable?

No, I suppose not.

It was...it was...thunder...or wave breaking...or something.

His uncertainty denotes his weakness as a character and his submission.

Modulation in the Play:

It includes both obligation and inclination. When we come to obligation. Mommy is the main character who obliges other characters; she is the one who gives permission to the other characters, e.g.

You can begin now (permission).

You can stop now (permission).

You can talk, if you want to... (Permission)



She uses an overt modal operator (can) and conditional clauses.

Even when you uses an operator to express an inability (can't): I can't bear it., it was a fake not a real one.

She obliges other characters to stop weeping, e.g.

Well. Our long night is over. We must put away our tears, take off our mourning and face the future. It's our duty.

She an overt modal operator to express obligation must. In addition, she makes many obligations: stop weeping, stop mourning and face the future.

It's hard to be sad: here, she uses the verb to be and the adjective hard.

On the other hand, Grandma expresses her inability to do anything:

I can't move...I can't get up...I can't...

She uses this modal operator many times just for her inability. She requests other characters:

Shouldn't it be getting dark now, dear?

That's better. / Well, keep it nice and soft. That's a good boy.

I don't know. I'm supposed to do anything with this god-damn toy.

Again, she was obliged to raise her cruel daughter:

I had to raise that over there.

This expresses her obligation to do these things.



Oh, I've got to talk some more, don't you go away? This is a request to the Angel of death to be beside her; she feels comfort with him.

Grandma has a high degree of inclination to death. This becomes very clear when she tells the Angel of death:

Take your time, dear. I'm sorry, sweetie, you go right ahead.

She offer him to take her soul.

You've got that....this means that he is obliged to do this this.

Again another clause indicates a high degree of inclination and willingness to death:

You're....you're welcome...dear.

Findings and Conclusion:

Mood and modality are important parts of the interpersonal metafunction. Through studying and analyzing them, one can simply understand the feeling, attitudes, and judgments of the speakers. Consequently, they should be employed in studying any literary or nonliterary texts.

There are different studies of mood and modality. They are wrongly used interchangeably.

SFL is the most-wide range study of mood and modality. Halliday's theory is the main reason behind the developments of other theories of mood and modality.

Modality can be overt or covert .What makes difference is the use of a modal operator or not.



Modals' meaning depends largely upon the context: in the play, for example, can has two different meanings, namely: permission and ability: I can't move (lack of ability), you can talk now (permission).

Mood and modality reveal interpersonal Metafunction of language. They can be used to persuade hearers of what a speaker says. Grandma persuades the readers/audience of her story, and makes them believe her and sympathize with her at the same time.



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