

## Mood structures and their functions to reveal white's dominance: A critical discourse analysis in Doris Lessing's *The Grass is Singing*

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### Abstract

This discourse study aims to analyze the structure and function of the modes in the speech of the characters in *The Grass is Singing* concerning white domination over black people. This is a qualitative study with a critical discourse analysis approach. The findings conform Fairclough's theory (1989) that the mood structure, whether declarative, interrogative, or imperative, can show the speaker's dominance and power. In the declarative mode, the speaker or the person giving the information tends to be in a higher position than the interlocutor. In the interrogative and imperative modes, the person who asks for both information and action from the interlocutor is generally more dominant. These findings reveal that white people consider their group to be superior to black people even though within the white group itself a social class division exists where those who are more successful will be more powerful than people who are struggling economically.

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### INTRODUCTION

Colonialism is a part of the history of human civilization. One of the effects of colonization is the existence of dominant groups who are regarded as superior to the colonized people and cultures. People from the dominant group will maintain their domination in various ways and one of them is by creating a cultural image of the marginal group, known as a stereotype. By creating this image, it will be very difficult for the marginal group to get out of the stereotype that has been formed. In the end, the more dominant community will consider their culture the superior while the culture of the marginal group is uncivilized and outdated.

As various discourses existing in the world are all created and maintained with the help of the society where the discourse exists (Foucault in Mills, 2004), the hegemony of power and domination in a group of people can be seen through language use, one of which is through sentence modes. Fairclough (1989) mentioned three types of major modes. They are declarative, grammatical question, and imperative. While Lock (1996) calls them mood structures and they are divided into four: declarative, interrogative, imperative, and exclamative. As having the same meaning, the term 'mode' and 'mood' are used interchangeably within this paper. Since exclamative does not show the power relation of the participants, this study will focus on the declarative, interrogative, and imperative mode.

Those three modes position the subject in different ways. In a typical declarative, the position of the speaker/writer is as the provider of information, and the position of the interlocutor is as the receiver. In the imperative, the speaker/writer is in the position of asking for something from the addressee, and the interlocutor (ideally) is the subject. In the grammatical question, the interlocutor

is a provider of information while the speaker is the one who asks for that information. In identifying the relationship between the parties involved in an interaction, considering sentence modes is important. Fairclough (1989: p. 126) argues further that “Systematic asymmetries in the distribution of modes between participants are important *per se* in terms of participant relation” where asking, whether for action or information, and giving information is usually stated by those in a position of power.

The discourse functions associated with those modes are: declarative is mainly used to transmit information, interrogative is primarily used to ask for information on a specific point, while a directive is mostly used to order someone to do something (Quirk, et. al., 1985). Despite those general functions, the interpretation of the function of the mode usually depends on structure, context, and intonation. For example, the utterance “Why don't we take a short break right now?” which is an interrogative, contextually can be interpreted as a suggestion or offer if the speaker of the speech is a teacher or tutor who talks to his students in class. Therefore, in this study, the functions of the speech mode used by speakers in the novel *The Grass is Singing* is also analyzed.

In brief, this discourse study seeks to analyze the formal features of a text to reveal the racism issue, especially the dominance of white people over the black. Reisigl and Wodak (2001) stated that the starting point of the discourse analytical approach to the complex phenomenon of racism is to realize that racism, as a social practice and as an ideology, manifests itself discursively. On the one hand, racist opinions and beliefs are produced and reproduced by intermediaries in discourse, on the other hand, through discourse, discriminatory practices are prepared, disseminated, and legitimized. An example is provided by Yuen (2019) who states that racial images packaged as entertainment and racial stereotypes in film and television can bring negative impacts on white's perceptions of color people which aggravate preexisting racist fears. This issue is exacerbated in this digital age. Abuse, hate, and discrimination are increasing in social media where people can express their racist views and opinions more visibly, commonly, and explicitly (Keum & Miller, 2018). Therefore, to gain insight into the social and historical structure and dynamics of racist prejudice, discourse analysts must connect discriminatory linguistic features with the social, political, and historical context of the 'discursive events' analyzed.

*The Grass is Singing* by Doris Lessing which is a reflection of the life of white immigrants in South Africa around the 1940s is chosen as the object of the study. It depicts the power relationship between whites and blacks, masters and servants. “It documents the complex white master - black servant relationship, and traces the racial subjugations and inhumanities suffered by black Africans and also explores the complacency and shallowness of white colonial society in Southern Africa” (Kirton, 2010: p. 10). The racial classification and discrimination were then systematized in apartheid; this policy was designed to support the supremacy of white people and was widely blamed outside the country (Lowe, 1982: p. 336). The policy was made since white people were aware of the growing racial equality in South Africa. Most white people opposed racial equality because they believed that white people are an "employer race" and non-white races were inferior beings.

The apartheid system in South Africa has been abolished, yet still, in all regions, too many individuals, communities, and societies suffer from the injustice and stigma brought by racism (United Nations, 2022), including Indonesia. Under the national foundation of ‘*Bhineka Tunggal Ika*’ and the country's image as a tolerant and pluralist nation, racial issues must be encountered by some racial and religious minorities in Indonesia. Papuans often faced racial abuse by being considered ‘primitive’ and less intelligent or treated as if they were half-animals. Meanwhile, ethnic Chinese's perceived mistake is swiftly met with law enforcement action, as that of Ahok and Meiliana, while criminal action against them is often ignored (Hamid, 2021). Considering the detrimental effects that racism brings, this study is significant to raise people's awareness of power and domination that are hidden behind the modes of utterance a speaker chooses.

Several studies on racism in *The Grass is Singing* have been done before, such as Kakaneini (2016), Bano and Davidson (2017), Das (2019), and Majumder (2021). However, none of those studies investigated the power relations among the characters based on the speech modes they utter. This is important since the power relation of the characters in the novel is complex, not only between the white and the black as the superior and the inferior group but also among whites in different

social classes. Reflecting on these, this study seeks to explore the mood structure in the characters' utterances to reveal the power relations of the characters in *The Grass is Singing*.

## RESEARCH METHOD

This is a qualitative study with a critical discourse analysis (CDA) approach. This approach emphasized critical language analysis for an existing text (Wodak & Meyer, 2009; Mullet, 2018) to understand the power relations and ideological processes in the discourse (Fairclough, 1989).

The data of this study were the utterances in the form of sentences or clauses delivered by the characters in the novel. Reading and note-taking were the techniques used to collect the data. They were then classified based on their modes: declarative, interrogative, and imperative. A data sheet was employed as an instrument to help organize the data. The mode analysis in this study used the CDA model proposed by Norman Fairclough (1989) in which the research procedure consists of three stages, description, interpretation, and explanation.

The description phase involved an analysis of the characters' speech mode, whether it is a declarative, interrogative, or imperative mode, with its grammatical features. As the mood structure sometimes does not reflect the function, for example, the interrogative does not always function to question, a close analysis to interpret the functions of the speech mode in relation to the power held by the white and black community were done in the interpretation stage. Finally, at the explanatory stage, the interconnectedness between the mode's structure and the social structures or the relation of power among the participants is revealed.

Conducting a deep observation of the data thoroughly and clearly was the method to gain data credibility. Besides, credibility was also obtained by using Fairclough's theory (1989) on sentence modes and the power relations between the speakers as the reference of analysis. Meanwhile, dependability was gained by comparing and contrasting the findings with other research findings and relevant literature.

## FINDINGS AND DISCUSSION

### Sentence modes

Through the analysis of dialogues expressed by the characters in the novel, all modes that are the focus of this research, namely declarative, interrogative, and imperative, are used in their communication interactions. In terms of power relations between the speakers, the findings of this study are in line with Fairclough's theory (1989) that the mood structure of an utterance can show the speaker's dominance and power. In the declarative mode, the speaker or the person giving the information tends to be in a higher position than the interlocutor. In the interrogative and imperative modes, the person who asks for both information and action from the interlocutor is generally more dominant. However, it turns out that each mode is represented in different forms of utterance. The detailed examples and explanations of those forms are presented in the following sections.

### *Declarative*

Declarative is generally spoken to provide information or an explanation of something. It is realized by forming a subject followed by finite and predicator. The finite and predicator are often fused where the finite verb group consists only of a head (Quirk, et. al., 1985).

- 1) *One **has to understand** the country. You **have to get used** to our ideas about the native. (C-W/18)*
- 2) *Yes, she **treated** him badly, I **thought**. Though on the other hand... **Nagged** at him. (M-B/23)*
- 3) *When your work in the kraal **is finished**, you **will come** back and work for us again. (D-W/65)*
- 4) *I **want** to drink. (S-B/119)*
- 5) *I **hate** your farm, I **hate** it, I **want** nothing to do with it. (M-W/136)*

Excerpts 1-5 show the declarative mode used by both white and black people. The finite verb group of excerpts 1 and 3 is in the form of finite and predicator (*has to understand, have to get used to, is finished, will come*). One of the excerpts 2, 4, and 5 are in the form of a head (*treated, thought, want, hate*). Those declarative forms clearly show what a speaker intends to say, as *You have to..., I thought..., I want..., I hate ...*. This fits Kamalu and Tamunobelega's idea (2013) that the expression conclusive, strong and factual are shown by declarative mood.

Under the white's dominance, the black people are portrayed as ones who rarely speak. In a scene, Lessing illustrates this as '*He said, Yes, Mrs. Turner. No, Mrs. Turner*' (p. 177). The excerpts also show that the context of the use of declarative by black people (2,4) is different from that of the white people (1,3,5). If white people can use this mode in any situation with whatever topic they wish, the black people use the declarative only if they really need to do so. Marston (in excerpt 2), for example, said *Yes, she treated him badly, I thought. Though on the other hand... Nagged at him* because he is being interrogated by the Police Sergeant and asks how Mary treated Moses. Likewise, Samson says *I want to drink* because he really needed to say that after working a day cleaning the tub without being allowed to eat, drink and rest.

A black boy Moses (in excerpt 6) employs this declarative mode twice with the same clause.

Moses: *Oranges finished.* (M-B/177)

Mary : *I know they are not finished. There were two left. I know they are not.'*

6) Moses: *Oranges finished.*

The finite (*are*) is omitted in both clauses spoken by Moses since he cannot speak English well. Depicted as rarely speaking, this time Moses needs to tell his master that he has done the job she instructed. However, since Mary argues by stating that it must have not been finished, Moses repeats the same utterance "in that tone of surly indifference, but with a note of self-satisfaction of conscious power that took Charlie's breath away" (p. 177). Charlie's reaction shows that the manner Moses speaks to Mary is unacceptable.

Moses is actually aware of his position as a black servant. However, as Mary is attracted to him, his close relationship with Mary makes him brave enough to state the second '*Oranges finished.*' as a way of complaining.

In the novel, declarative is the most dominant mode. However, the people who use it the most are white people. Black people tend to be quiet because they are aware of their status as people working for white people. They are aware of an unwritten rule stating that white people are their "masters". This assumption makes them tend to be quiet, so they only talk if they are told to speak or if they really need to talk. By looking closely at those excerpts, they imply that by being the servant of the white, black people are restricted to speak and express their opinions. Disobedience to this unwritten rule indicates that there must be something among the participants of the interaction.

### **Interrogative**

Declarative and interrogative differ in the ordering of subject and finite (Quirk, et. al., 1985). Lock (1996) divides interrogative mood into two: *wh*-interrogative and Yes/No-interrogative. The first is intended to ask for an explanation and the second inquire a yes or no answer. However, in real communication, these two goals can be achieved not only by using these two grammatical structures. This study found five realizations of the interrogative. They are *wh*- interrogative, yes/no-interrogative, declarative-interrogative, predicator-interrogative, and ellipsis-interrogative.

#### **Wh- interrogative**

The grammatical structure of *Wh*-interrogative is a *wh*- question word (when, what, where, who, why, how) at the beginning of a sentence followed by a finite and a predicator. This mode is used by the speaker when he wants the interlocutor to answer the question in an adequate explanation.

7) *What do you know of this?* (C-W/17)

8) *What do you mean, it is all so difficult?* (C-W/18)

9) *What do you say about bees, Mary?* (D-W/86)

10) *Why did you come here?* (M-W/187)

Taking one as an example, in excerpt 7, the speaker, a white police sergeant is interrogating Marston, a black boy. The policeman wants Marston to give a clear answer on what he knows about Mary's murder.

One characteristic of this type of interrogative mode is that if the questioner does not get the answer he wants, he tends to continue to pursue the answer until reaching a satisfying answer, as seen in excerpt 11.

11) Sergeant : ***What do you know of this?***

Marston : *I don't know. Nothing really. It is all so difficult...*

Sergeant : ***What do you mean, it is all so difficult?*** (C-W/17)

Because the Police Sergeant has not got a clear answer about what Marston knows about Mary's murder, he would keep questioning until at least Marston gave a hint of the murder. Normally, the sergeant will get angry for not getting the expected answer upon the death of a white woman who comes from the same racial group as him. Yet, the Sergeant's second utterance is delivered "with a speculative frowning look, not condemning him, only wary and on the alert" (p. 17) because in his mind he actually does not concur with the inequality he faces in Rhodesia. Lessing portrayed his discomfort by stating "They (young men from England) had been prepared to treat them as human beings. But they could not stand out against the society they were joining" (p. 18).

Yes/No interrogative

The second realization of an interrogative is yes/no interrogative. It is formed by placing finite at the beginning of a sentence then followed by a subject and a predicator. The intention is different from *wh-* interrogative which asks for a complete explanation. When a speaker utters this type of interrogative, commonly, they inquire a yes or no answer to the question asked. However, this is not always true. The finite form chosen by the speaker reflects the response they expect.

12) *Did she treat her boys well?* (C-W/23)

13) *Can't we have ceilings, Dick?* (M-W/63)

Both utterances use the yes/no interrogative, but they use different forms of finite. Excerpt 12 uses positive auxiliary (*did*). Quirk, et. al. (1985) called this as positive yes/no questions which expresses a neutral attitude of the speaker without any bias expectation towards a positive or negative response. This means that whatever the answer will be, either yes or no, he can accept both.

However, excerpt 13 employs negative auxiliary (*can't*). By using negative auxiliary verbs, such as *can't*, *don't*, or *didn't*, the speaker might have a positive or negative attitude. Questions expecting a positive response tend to be identified with hopes or wishes expressing disappointment or annoyance (Quirk, et. al., 1985) as seen in the full dialogue of excerpt 13.

Mary: *Can't we have ceilings, Dick?*

Dick : *It would cost so much. Perhaps next year, if we do well.*

Excerpt 13 depicts that Mary wishes to express how she really wants to have the ceilings of the house. Since Dick does not have money to buy the ceiling, the response is a reason for not being able to realize her wish. To appease Mary, she said that she would buy it next year if there was enough money.

Fairclough (1989) stated that in interrogative, the participant who asks for information is usually the one in a position of power. That is why it is weird when a black gives a question to a white, moreover when the question is beyond expectations.

- 14) *Did Madame think it would be over soon?*  
*Did Jesus think it right that people should kill each other?* (M-B/155)

Those two questions in excerpt 14 are uttered by Moses to Mary after they are in a close relationship. At the first utterance, Mary is startled because a boy who lives out of contact with everything and never read newspaper knows about the war that is currently happening. In the second question, Mary is angry as this is not a mere question but a criticism. Besides her amazement of Moses' understanding on the war, Mary's anger is reasonable since choosing an interrogative in the form of yes/no questions clearly shows the speaker's power. Noor, et. al. (2016) said so because such questions merely give two options and no liberty is offered on the part of the audience.

Mary's reaction, where she is shocked and angry because of Moses' questions, depicts the way how white people there look at the black people as uneducated. They even do not like it if a black is knowledgeable. Lessing states this hatred by saying that "Like most South Africans, Dick did not like mission boys, they 'knew too much' in any case they should not be taught to read and write: they should be taught the dignity of labour and general usefulness to the white man" (p. 155).

#### Declarative interrogative

The fourth structure is in the form of declarative interrogative. The structure is the same as in the declarative sentence, where the subject is followed by a finite and a predicator, but the intention is for interrogative purposes. Although the structure is the same as a declarative sentence, the interlocutor knows that it is in interrogative mood from the question mark at the end of the sentence, if it is a written language, and from the intonation of the utterance, if it is in a spoken language.

Similar to yes/no- interrogative, this type of interrogative also inquires a yes or no answer from the interlocutor. An example of the use of declarative-interrogative in the novel is shown in excerpts 15 and 16.

- 15) *Missus like to see the kitchen?* (S-B/59)  
16) *You had your meals with the Turners?* (SD-W/21)

By eliminating the finite auxiliaries (*does* and *did*), the speakers want to get rid of being too formal in his interaction. Although excerpt 14 is uttered by a servant to his employer, using this kind of less formal variety is appropriate since the setting of the speech was at home. Besides, the use of the address term '*Missus*' can show the servant's respectful attitude within his informal language variety. The context of excerpt 15 is different from the previous utterance, Excerpt 16 spoken by a police sergeant to a young black man. Because the speaker has a higher social status, so using informal variety to ask questions is considered appropriate.

Another declarative sentence structure that also functions to ask for yes or no answers is formed by adding the word 'yes' at the end of the sentence, as Moses said to Mary in excerpt 17.

- 17) *Madame afraid of me, yes?* (M-B/153).

Adding the word 'yes' at the end of a sentence can be used to change a declarative mood into an interrogative one. It functions like a question tag used to ask for an agreement for something that has just been said. In this case, Moses uses such a grammatical structure because he was a young black man and lacked education so he could not speak English properly.

Moses' utterance in excerpt 17 shows that his close relationship with Mary has made him bravely ask a personal question to Mary. Respect for Mary is still shown by using the address term 'madame' although Mary does not like to be called that way. "That 'Madame' annoyed her. She would have liked to ask him to drop it. But there was nothing disrespectful in it ..." (p. 156).

#### Predicator interrogative

The fourth structure of the interrogative also functions to ask yes or no answers from the interlocutor. However, this type does not use a finite auxiliary at the beginning of the sentence, but rather directly uses a predicator. The only data showing predicator interrogative structure is shown in excerpt 18.

18) *Have you any idea why this nigger murdered Mrs. Turner?* (C-B/19)

Excerpt 17 is an utterance spoken by a police sergeant to Marston, a black man. Although it looks like a yes-no question in general, as it starts with the word *have*, the word *have* here is not a finite auxiliary. *Have* here is a predicator which 'to possess' or 'to own'. So, by using this type of interrogative structure, the word *have* wants to be emphasized by the speaker. It sounds more striking compared to using 'Do you have ...'.

#### Ellipsis-interrogative

Same as the third and fourth structures of interrogative, the fifth one also functions to ask yes or no answers from the interlocutor. This structure is called ellipsis interrogative because the finite auxiliary as well as the subject are omitted. Therefore, the structure is similar to that of the imperative. The question mark at the end of the sentence and the rising intonation are the clues that help readers and listeners to differentiate it from the imperative. Some ellipsis-interrogative found in the data are shown in excerpts 19-21.

19) *Sleep well?* (D-W/57)

20) *Get on well with Turner?* (SD-W/21)

21) *Like some fruit, Mr Slatter?* (M-W/177)

The use of ellipsis-interrogative aims to word efficiency and to create a not-too-formal atmosphere in interaction. It is known from the context of the speech. The setting of place those three utterances is at Dick Turner's house. The participants of the first interaction are between husband and wife who are in a close relationship. The second one is between sergeant police to a black man considered a murderer, where the speaker is the sergeant who has higher social status than the interlocutor. The third is uttered by Mary to Charlie Slatter. Although both are whites, Mary tries to show respect to Charlie by mentioning the name 'Mr. Slatter' because the Turners' way of life is far below Charlie Slatter. Slatter is a very successful landowner and farmer that Dick strives to be but is not. Slatter's farm and house are large. His financial situation is good, and he can actually not stop making money (Kakanaeni, 2016).

Kakanaeni further explains that this situation depicts a contradictory idea of the white's superiority, where a good colonist should be rational, determined, and successful, as Dick's qualities are more closely associated with the black man than the white colonizer.

#### ***Imperative***

An imperative is used to give commands to the interlocutor. Two ways in how the imperative mood is realized in the speech of the characters are found in this study. They are ellipsis imperative and persuasive imperative.

#### Ellipsis imperative

The imperative mood is used to give commands to the interlocutor. An imperative clause is usually realized with a predicator in the base form of a verb without explicit subject or finite (Lock, 1996; Quirk, et. al., 1985). The subject in imperative clauses is understood to be *you*.

22) *Learn our ideas, or otherwise get out.* (OS-W/18)

23) *Scrub this floor!* (M-W/144)

24) *Get away from there. Get on with your work!* (C-W/178)

All utterances in excerpts 22-24 are spoken by whites to the black people. Almost all imperative clauses in the novel are spoken by white people. An imperative spoken by the white to the other white is shown in excerpts 25 and 26.

25) *Get rid of that boy. Get rid of him, Turner.* (C-W/178)

26) *Come outside, I want to talk to you.* (D-W/178)

Excerpts 25 and 26 are said subsequently when Charlie finds that there is an affair between Moses and Mary. Excerpt 25 is uttered by Charlie to Dick, while the next is spoken by Dick to Charlie. Although Charlie has higher social class, both are white and they are good friends. Therefore, using direct imperative is acceptable for both parties. No one is being offended by such commands.

Charlie commands Dick to get rid of Moses because Mary “has broken their biracial sexual taboos” (Fishburn, 2012: p. 2) and she was regarded as a threat to the white’s superiority. Moses and Mary’s close relationship has made Moses a powerful person and Mary is submissive to him (Bahlaq, 2011).

Imperative is mainly spoken among the same racial group or by the higher to the lower social community. The only imperative spoken by a black addressed to a white is shown in excerpt 27.

27) *If you must blame somebody, then **blame Mrs. Turner*** (M-B/26).

Excerpt 27 is uttered by Marston to Charlie Slatter. This mode is very rarely used by blacks to white people because this imperative is very closely related to power. The people who give orders are those who have higher status. People of lower status are those who carry out the order (Fairclough, 1989).

In this novel, the blacks have less power than the white people. Marston, the only black person to use this imperative mode to white people, chooses to do so because he is in a state of extreme urgency because of Mrs. Turner’s murder accusation to him. Chueasuai (2017) found the same thing that using command may indicate the speaker’s dominance in the relationship between men and women. The omission of subject (you) in imperative mood clearly shows the speaker’s power over the interlocutor.

In the real spoken discourse, ellipsis imperatives are expressed with a falling tone at the end of the clauses. Since giving commands is considered impolite, especially when the interlocutor is someone of higher social status, adding the auxiliary ‘do’ at the beginning of the clause or putting the word ‘please’, can be a way to make the directive more polite since the clauses would be like an invitation rather than an order (Lock, 1996). However, such a form is not found in this novel.

#### Persuasive imperative

When a subject ‘you’ is not omitted, the imperative might be vocative or persuasive. Vocative imperative frequently expresses strong irritation or insistence which is considered very impolite, as in the clause ‘You be quiet!’ (Quirk, et. al., 1985). On the other hand, the persuasive imperative has the effect of making the directive more polite because the order is not in a commanding manner, as in some of the following data.

28) *You can say what you think right in court!* (SD-W/26)

29) *You have to take things easy, you know, with a new boy.* (D-W/67)

30) *And you should learn sense.* (D-W/78)

By using the persuasive imperative to give orders as used in excerpts 28-30, the command sounds more polite. In this less commanding manner, the speaker saves the interlocutor’s face although the persuasion implies that the order does not need to be followed up right away.

In this novel, the ellipsis imperative is mostly used by the whites to the black people, while the persuasive one tends to be employed in the interactions among the whites. This implies that



superiority can be shown through the use of imperative mode. Due to their superiority above the black people, the whites tend to choose the imperative with a commanding manner as a sign that they have more power over them.

### **Mode functions**

As stated before, although the declarative, interrogative, and imperative moods usually represent a statement of speech acts declaring, asking, and commanding, the interpretation of the functions of the mode usually depends on structure, context, and intonation. Since the common functions of speech moods, i.e. to give information in declarative mood, to ask for information in interrogative mood, and to give commands in imperative mood have been discussed earlier, the following discussion will explore some functions of speech moods that are different from their general functions. However, since the imperative has no other function than to give commands the discussion in the following session is only limited to the declarative and interrogative.

In addition, because this study focuses on the hegemony of the dominance of white and black societies, the functions that will be discussed are also the ones related to power and dominance.

### ***Functions of the declarative mode***

In general, the declarative serves to provide information to the interlocutor. However, in real communication, this mode is not only intended for this purpose. In this novel, it is found that the declarative mode can also be used to give and reject an order.

#### Giving order

Without using an imperative structure, which consists of predicator verbs without finite and subjects, one can also give orders. This is in line with what Eggins (2004) said that commands can not only be manifested in imperatives, but they can also in the form of declaratives. An example is shown in excerpt 31.

Sergeant: *You mean you know why Mrs Turner was murdered?*

Marston : *No, not just like that. Only I can form a theory.*

31) Charlie : ***We don't want theories. We want facts.*** (C-W/22)

When Marston says “*Only I can form a theory.*”, Sergeant and Charlie know that what Marston would say is the theory he had in mind about Mrs. Turner’s murder. Therefore, to anticipate this, by saying “*We don't want theories. We want facts*”, indirectly Charlie orders Marston to tell the facts he knows about the murder. Although the command is spoken in an indirect way, using the declarative form to ask for something sounds more demanding because it clearly shows what the speaker wants. This idea is also stated by Chueasuai (2017) that by using a declarative clause to convey a speaker’s demand reiterates his/her power over the interlocutor. Moreover, how the subject ‘we’ is used in excerpt 31 emphasizes the speaker’s orientation. Using declarative mood to demand others demonstrates the use of implicit command requires the interlocutor's reasoning power to infer the implied meaning of what is spoken by the speaker.

#### Rejecting an order/request

The declarative mode can also be used to reject requests or orders either directly or indirectly. Speech with a declarative mode whose function is to reject orders directly is shown in excerpt 32.

Dick : *You will have to let go your standards a little. You must go easy.*

32) Mary: ***I won't let go my standards. I won't!*** (M-W/68)

In excerpt 32, Mary uses the declarative mode to say *I won't let go my standards. I won't!* By stating this, she directly refuses the order given by Dick to further lower her standards in dealing with black people.

In addition to rejecting commands directly, a declarative mode can also be used to reject commands or requests indirectly. Understanding the rejection that is indirectly stated requires contextual interpretation because the rejection is implicit as in excerpts 33 and 34.

Mary : *Scrub this floor!*

33) Samson: ***I scrubbed it this morning.*** (S-B/145)

Mary : *No. No, you go back to the compound and sleep.*

34) Moses : ***Madame must sleep. She is tired, yes?*** (M-B/159)

In excerpts 33 and 34, all answers given by the interlocutor appear to be irrelevant to the commands delivered by Mary. This is because the interlocutor rejects the order indirectly. When Samson says '*I scrubbed it this morning,*' indirectly he refuses to be ordered to scrub the floor. Similarly, when Moses says '*Madame must sleep. She (you) is tired,*' this implies that he does not want to go back to his place and sleep. He wants to accompany Dick and tells him that it is Mary that must sleep. These data show that rejecting an order by using declarative clauses can function to soften the rejection.

In this novel, the declarative mode used to reject commands directly is only used in interactions between whites and among those who have a close relationship because it tends to threaten the speaker's face. On the other hand, the declarative mode used to reject commands indirectly is mostly used by black people to respect the white people who they consider to be superior to them.

### ***Functions of the interrogative mode***

The interrogative mode is usually uttered by a speaker to ask for information from the interlocutor. However, in this novel, it is found that this mode is not only intended for this purpose. Here, several other functions of the interrogative mode relating to power and domination are found: to give a command and to denigrate others.

#### Giving command

Commonly, the interrogative mode with finite followed by subjects and predicators is used for a request, such as '*Can you ...?*', '*Will you ...?*' or '*Do you mind ...?*' Although manifested in interrogative form, this modulated interrogative can also be used to command to demand goods and services (Eggs, 2004). This study found the same thing that an interrogative mode can also be used to give order to the interlocutor indirectly. This function is shown in excerpt 35.

Sergeant : *You mean you know why Mrs Turner was murdered?*

Marston : *No, not just like that. Only I can form a theory.*

Charlie : *We don't want theories. We want facts. And in any case, you should remember Dick Turner. This is all most unpleasant for him. You should remember him, poor devil.*

35) Marston : ***Do you or do you not want to hear what I have to say?*** (M-B/22)

In that conversation, Marston is interrogated by the Sergeant on the reason for killing Mrs. Turner. When he is about to explain what he knows, Charlie gives a lengthy explanation about Dick Turner, and it makes him unable to state what he knows about the murder. To stop Charlie from talking more and to make Charlie and the Sergeant listen to what he is going to state, Marston says '*Do you or do you not want to hear what I have to say?*' By saying this, he indirectly orders the other two to be quiet and listen to him. Rather than using the imperative '*Be quiet!*', he chooses to use the interrogative mode to give orders to Charlie and Sergeant because the two people he is dealing with are white people who socially have higher status than him, so it was inappropriate for him to give orders to these two people.

### Denigrating others

Apart from its function to give orders, the interrogative mode can also be used by speakers to denigrate others. The interrogative mode with such a function is different from the one used to request information where the former is usually in the form of a rhetorical question. This question generally does not expect an answer. This form is powerful to denigrate others since “rhetorical question is interrogative in structure, but has the force of a strong assertion” (Quirk, et. al., 1985: p. 825). Some utterances in the interrogative mode with denigrating functions are shown in excerpts 36 and 37.

Dick : *He'll look after you: he is not a bad old swine.*

36) Mary : ***And who does he think he is?*** (M-W/57)

Dick : *Why start him on it now? It's been like that for years. A zinc bath goes like that. It's not dirt, Mary, not really. It changes colour.*

37) Mary : *It's dirt, I will never get into that bath again until it is really clean. **How you can allow your things to be so filthy I cannot understand.*** (M-W/73)

The two utterances are uttered by Mary and addressed to Dick Turner. The first one is said to denigrate Samson who will take care of her. Dick says that Samson is not like the other black people with a bad nature. However, since Mary does not believe this and feels inappropriate if a black person cares for and helps her, who is white, she then said a rhetorical question ‘*And who does he think he is?*’ to denigrate Samson. Excerpt 30 is also said by Mary to Dick to mock him because the tub is very dirty, and he never tells his servants to clean it.

Through these two utterances, it can be concluded that the interrogative clauses with a denigrating function do not require an answer from the interlocutor because the speaker’s intention is not to ask for an answer but to make the interlocutor realize something. All utterances with such function in the novel are spoken by people who have high status in South African society.

The findings and discussion can be presented in either one (as a ‘finding and discussion’ part) or two-separated (as a ‘findings sub-heading’ and ‘discussion sub-heading’) part. Findings are the presentation of the research purely based on the analyzed data while discussion is the explanation of the findings relevant to the literature discussed in the introduction and other relevant theories and ideas.

The author(s) is/are required to provide the findings and discussion on the same sequence with the research aims, and, should also provide the summary of the discussion aimed at answering the grand question of the research at the end of the discussion part.

### CONCLUSION

Speech mode, which consists of declarative, interrogative, and imperative is a very simple aspect of language. However, what language users often do not realize is that this aspect turns out to be able to show the power relations among the users. This study conforms Fairclough’s (1989) theory of power relation in sentence modes. Speakers who give information in the declarative mode tend to be those in a higher position and those who ask for information in the declarative mode or give orders in the imperative mode are generally the ones who are in a higher position.

Aside from the main function of each mode: declarative is for informing, interrogative is for questioning, and imperative is for commanding, by analyzing the context of interaction, some other functions of declarative and interrogative sentence modes are found. Declarative can also be used to give orders and reject them, while interrogative can be used to give orders and denigrate others.

By closely investigating the modes in the discourses they produce, the power relation between the participants is also revealed. The society in which the novel is taken place is a rural slave society where masters and servants obviously know their positions and never disrupt the racial status quo (Schlueter, 1974). By ordering and using denigrating function more, the white people consider their group to be superior to black people. However, within the group of the white people, a social class division also exists where Charlie Slatter, a very wealthy person, is depicted as having the traits of real colonizers, while Dick and Mary Turner, who are struggling financially, are in a lower social

position. On the other hand, within the master-servant relationship, black people are aware that they are considered inferior. They very rarely speak except in a state of urgency or when there is a personal relationship with the employer. In their limited utterances, they use ungrammatical English which shows their uneducated quality.

These findings imply that people might adjust the mood structure of their utterances to fit their communication goals as well as to show their power and dominance over others. Reflecting on this, this study suggests the readers be careful in selecting the moods of their utterances. They might avoid choosing a mood structure indicating strong and demanding inquiries or they can employ some linguistic devices that function to soften the force of an utterance.

Since this study focuses more on the linguistic aspects of mood types and their functions to reveal power relation among white and black people, the author realized that the contextual aspects of the novel are not fully discussed. Therefore, to provide a complete understanding on both linguistic and contextual aspects, other researchers are suggested to conduct a deep analysis on the racial issue in the novel as well as the detrimental effects it brings to modern perspectives and modern society.

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