The Logico-semantic Relation of Projection in the Short Story 'Ghost'

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Authors' contributions

This work was carried out in collaboration between both authors. Both authors read and approved the final manuscript.

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ABSTRACT

This is a study on the logico- semantic relations of projection as used in the short story 'Ghosts' by Chimamanda Adichie. Studies have been carried out on the use of projection in texts. There is, however, limited study on the use of projection as a means of communicating the author's ideas in short stories yet projection is widely used to develop themes in short stories. This study, therefore, aims at discussing the use of projection and its contribution towards the delivery of the intended message in the short story 'Ghost'. The study is guided by the systemic Functional Grammar theory as proposed by Halliday and Matthiessen [1]. The descriptive method of the qualitative approach was utilized to analyze the data collected. Purposeful sampling was useful in selecting the specific clause complexes for analysis from the short story. A total of one hundred and eighty-nine clause complexes exhibiting the logico-semantic relations of projection were sampled. Both Locution and idea were found in the text. The findings revealed that logico-semantic relations of projection are instrumental in divulging the thoughts, feelings, opinions and emotions of characters in short stories. This study is expected to be useful in contributing to knowledge in Systemic Functional theory; in particular clause complexing.

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1. INTRODUCTION

In their analysis of written speech, most linguists have focused on the pragmatic point of view, in particular the speech act theory. Literary texts such as plays, speeches and novels have received a lot of semantic analysis in comparison to short stories. Consequently, limited study has been done on analyzing the use of speech in short stories using Systemic Functional linguistics. This paper sought to analyze the use of direct and indirect speech in short stories from a semantic point of view based on the Systemic Functional Grammar approach as proposed by Halliday and Matthiessen [1].

Namara [2] notes that skilled writers have an awareness of the reader's needs which gives them a more epistemic stance towards the readers in comparison to less skilled authors who have less sensitivity to their readers. Consequently, less skilled authors produce texts characterized by a lack of coherence. Such texts, in my opinion, make it difficult for the readers to resonate with the message. Downing and Locke [3] in the same vein observe that writers of fiction combine features of quoted and reported speech to give the reader an illusion of entering a character's mind.

Adichie, the author of ' Ghosts', is a well-known Nigerian writer whose most thrilling works include 'Americanah' and 'Purple Hibiscus'. The short story 'Ghost' was first published in her collection 'The Thing Around Your Neck ' (2009). It also appears in the anthology of short stories 'A Silent Song and Other Stories' (2022); a short story collection currently under study by Kenyan High School students. The story is about the terrible memories surrounding loss and suffering and how these memories disturb people in society. This story was preferred because its overall meaning heavily relies on the communication between characters and what goes on in the characters' minds. It is, therefore, rich in the use of projection.

2. LITERATURE REVIEW

Systemic Functional Grammar views language as a resource for making meaning [1]. Functional Grammar is semiotic. It, therefore, has to do with making and understanding of meaning. Different meaning-making resources combine into meaningful structures in contexts which form meaningful texts. In this theory, the clause forms the structure and the text of analysis. Consequently, the clause cannot be analyzed out of its context. In the same vein, Alyahya and Alyousef [4] add that Systemic Functional Grammar highly conceptualizes the meaning of text to context. Consequently, the sampled clauses had to be analyzed in their contexts. The theory is also syntagmatic and looks at how texts are organized to produce meaning. However, the main focus of Functional Grammar is on how grammar functions to give meaning as revealed through the ideational, interpersonal and textual metafunctions [1]. Therefore, any given clause complex performs the three functions. Through the ideational function, under which the logical function is established, one is able to get a representation of the world. The interpersonal function makes it possible for people to interact, share and understand people's feelings whereas the textual function concerns itself with how a message is structured. It is this meaningful aspect of the clause that the study was interested in.

A clause complex is a sequence of clauses [1]. Basically, a clause complex is made up of two or more clauses that are logically combined. In traditional Grammar, a clause complex is graphologically realized as a sentence. However, in this paper, a clause complex is construed as two clauses linked together by some logico-semantic relation of projection and not just any sentence. Therefore, the terms 'a clause complex' and ' sentence ' do not necessarily refer to the same thing in this study. Language as a systemic system is made possible through clause complexing [1]. Clause complexing is a logical metafunction belonging to the ideational metafunction of language. The logical function concerns itself with how ideas relate to each other. The clause in this paper is, therefore, analyzed from a logico-semantic point of view which is crucial in making the logic of natural languages. The logical view presents two systems in which clauses combine: the l*ogico-semantic system* of expansion and projection and the *tactic system* which is either paratactic or hypotactic.

Saragih [5] postulates logical meaning as part of ideational meaning which is devoted to the clause complex. Hence, logical function occurs in a clause complex. For this reason, the clause complex was purposefully studied to establish

the use of the logico-semantic relation of projection in the short story.

In studying how opinion is expressed in 'Joseph Conrad's' play, Alaei and Ahangari [6] note that logico-semantic relations are used to convey the author's ideational meaning. Similarly, this paper aimed at analyzing how people's opinions on loss in 'Ghost' are represented through the logico- semantic relation of locution.

Expansion involves extension, enhancement and elaboration whereas projection comprises locution and idea [7]. In expansion, one clause is elaborated, extended or enhanced by another clause whereas projection, which involves locution and idea, the secondary clause, is projected through the primary clause. The discussion here concerns itself with projection rather than expansion.

Projection is a logico- semantic relation that refers to quoting and reporting what is said and thought. People say something and in so doing, the speaker attributes to other people what is in their mind. To this effect, projection is viewed both as a verbal and mental process that takes place in the lexicogrammar grammatical strata in SFL.

The projected clause may appear at the initial, medial or final position [3]. In projection, one clause reports or quotes the other in such a manner that one clause sets up as the representation of the linguistic content of another either as a 'verbal clause of saying' or as a 'mental clause' of sensing. For this reason, the projecting and projected clauses are considered two clauses that form a clause complex considering that each has a verbal particle. Wakarĩndĩ [8] distinguishes the Gĩkũyũ clause complexes from the English one. He observes that the two clauses in Gĩkũyũ are joined by ellipsis while in English, the joining of the two relies on the substitution of proforms. This knowledge is useful as it informs the study on identifying clausal combinations linked by locution.

Projection is realized through two levels: *locution* - what is said or *idea*- what is thought or what goes on in the mind. This, therefore, denotes that projection is a verbal and mental process. In writing the double quotation mark (") indicates locution - what someone said whereas the single quotation mark (') indicates ideas - +- what someone thought. In most cases, it is marked by the clause of saying or thinking. Tactic and embedding are the two modes of projection identified by Halliday and Matthiessen [1]. The discussion here focused on the tactic mode of projection rather than embedding. The level of projection and the mode of projection intersect to define four kinds of projection nexus namely: paratactic idea, paratactic locution, and hypotactic idea and hypotactic locution.

A clause can either be projected tactically or hypotactically. When the projection is represented as a quote, the projection is paratactic. Consider the following clause *"Nkiru is well," I said.* The clause "Nkiru is well' is projected paratactically by ' I said'.

In hypotactic projection, the projection is represented as a report. In projection, secondary clauses are stated by the main clauses as something said or thought. Consequently, the projected clause is dependent on the projecting clause. The clause: *I said that Nkiru is well* is a report at the level of locution. It is, therefore, hypotactic. In hypotactic projection, what someone said or thought is repackaged into an indirect form. Traditionally, the tactic mode of projection was known as direct and indirect speech. Paratactic projection is the equivalent of direct speech while hypotactic projection corresponds to indirect speech. The projecting clause is known as the phenomenon whereas the projected clause has the content of the projecting clause and it is referred to as the metaphenomenon. In our example above, *I said* is the 'phenomenon' and *Nkiru is well* is the 'metaphenomenon'.

In their semantic analysis of the use of clause complex in reporting and quoting citations, Jomaa and Bidin [9] concluded that language is used to report thoughts by using the mental process of cognition in the projecting clause, whereas the projected clause carries a textual meaning that includes any types of processes. They also argue that the basic term of projecting meaning is hypotactic because mental processes when used in projection are viewed as reporting rather than quoting. This signifies that the projected clause is dependent on the projecting clause. This argument inspired this study to find out whether hypotactic projection is the basic mode of projecting thoughts and ideas.

In examining the use of projection in the play Romeo and Juliet, Tasya [10] found out that of the four types of projection, paratactic locution

was the most used at 72.7 %. The researcher also observed that though both expansion and projection are useful in enhancing the literary language in drama, projection is more crucial than expansion. The authors here, therefore, aim at establishing the importance of projection in literary analysis of the short story.

In speech, projection functions to give a proposition or a proposal [1]. Propositions include statements that give information whereas proposals include questions and commands that demand for information or actions from the addressee.

From the literature review above, it is concluded that projection is intentionally used by authors to achieve given communicative purposes in their writings.

3. METHODS

This study intended to describe the use of projection in the story ' Ghost'. Therefore, descriptive qualitative with a mixed qualitative and quantitive approach was adopted to facilitate the researchers exhaustively describe the observed patterns in the data collected. Data was collected through documentation. A document is a record of past events which may be in the form of writing, drawing or monument work of a person. To gain a good source of data, a collection of short stories was read through and the observation method was used to pick out the short story 'Ghost' because the story depicted a good use of projection. The unit of analysis was the clause complexes that exhibit projection. First, the researcher read through the short story. Then, a total number of one hundred and eighty-nine clause complexes with projection were purposefully selected and documented in a field notebook. The sampling was guided by the data reduction principle. Here, data was summarized by focusing on the essentials without throwing away the unimportant. This enabled the researcher to only select clause complexes with relevant relations of projection. Thereafter, data was classified based on the type of projection (locution or idea) exhibited. The clauses were analyzed and their functions discussed

4. FINDINGS

4.1 Use of Projection in the Story Ghost

The projected clause is organized into two parts: first is the projecting element then the projected element. On one hand, the projecting element is the phenomenon and it represents the verbal or mental process whereas the projected element is the metaphenomenon representing the wording (what is said or thought). In examples 1 and 2 below, the clauses have been identified. The projected clause is in normal font and the projecting clause in italics.

1. Example 1. Chris Okigbo died, not so? *Ikenna asked.* (pg 62)

2. Example 2. I wondered if he wanted me to deny that. (pg.62)

The predicate in the projecting clause is vital in identifying the category of projection making it possible to differentiate locution (what was said) from idea (what was thought). First, the two types of projection were identified and both the hypotactic and paratactic relations they exhibit were discussed. The relation markers of these relations were analyzed thereafter.

4.2 Locution

This type of nexus is a representation of what is said by the characters in the story. The speaker and verbal process occur in the projecting clause with the verb in this clause revealing how the words were said. The exact words spoken occur in the projected clause as illustrated below.

Example 3*: "Thank you, Prof!" the men said.*

Example 4: "Have you been in Sweden since?*" I asked.*

In this context, the hungry men sitting under the flame tree asked Professor to buy them some bananas because they were hungry. The projecting clause reveals that it is these men who were saying *'thank you'* to Professor (Prof.). The exact words spoken are *'thank you Prof'*. In example 4, Prof. asks Ikenna if he has been in Sweden since the war erupted. He asks this because he had believed that Ikenna was dead and true to it, he had never seen him since the war erupted. Examples 3 and 4 are an illustration of paratactic locution. Paratactic locution is what in traditional grammar is known as direct speech. In paratactic locution, the verbal process is stated in the projecting clause and the exact words spoken are enclosed in double quotation marks; what is commonly known as speech marks.

Projection is inherently a directional (asymmetrical) relation. This implies that the clause nexus can be reworded such that either the phenomenon or metaphenomenon appears first as it occurs in examples 1 and 2 above. In some instances, the phenomenon can occur in between the metaphenomenon as illustrated in example 5 below.

> Example 5: "I am sorry*," he said,* "so sorry." p.63

There can be more than two things spoken or thought within one projected clause. In example 6, the projected clause presents the various things Prof told Ikenna in one moment. Example 7, Ikenna speaks of two things, how he left Nigeria and where he went.

> Example 6: *I began to tell Ikenna* [1]about the day Ibere and I drove back to Nssuka after the war ended,[2]about the landscape of ruins, [3]the blown-out roofs, [4]the houses riddled with holes that Ebere said were rather like Swiss cheese. p.*61*

> Example 7: [1]I went abroad on a Red Cross plane.[2] I went to Sweden *(p.60)*

If the speech is continuous, there is no need for the projecting clause to identify the speaker because the speaker is already known. Consider example 8.

> Example 8: *"You went to Sweden?"*
>
> *"Yes"* (pg. 60)

It is already known that it is Prof. asking Ikenna about his going to Sweden. There is, therefore, no need for the projecting nexus. However, the example above also illustrates that whenever there is a change in the speaker, the next quoted speech appears on a new line.

If the speaker's verbal process is the same for more than one utterance, one projecting clause can be used to identify the speaker and the verbal process. In most cases, the verbal processes appear in between whatever is projected as noted in example 9 below.

> Example 9: "No pension for three years, Prof," *he said." this is why people retire and die." (p.58)

Vincent, the former driver, told Prof. that the staff has not received their pension for the last three years. He adds that that is the reason why retirees die. Since the speaker and the verbal

process are the same, the two statements share the same projecting clause identified in italics.

In Hypotactic locution, the speaker's words appear in indirect form as a report of what was said.

> Example 10: The Education minister has stolen the pension money*, one fellow said.* (p.58)

Here, the clause containing the speaker and the reporting verb dominates the reported element which is the dependent clause. In the illustration below, the independent clause is in italics and the dependent clause, which in most cases is introduced by the demonstrative *that*, in normal font.

> Example 11: *Another said* that it was the chancellor who had deposited the money in high- interest personal accounts. (p.58)

Generally, there is a change in mood in hypotactic locutions in comparison to their paratactic counterpart. For instance, in example 12 below, the questions have been transformed into a statement. In most cases, the conjunctive *if* or *whether* is used to link the projecting clause from what is projected.

> Example 12*: I asked if he could come back later* (Pg. 65).

This hypotactic locution would have been; " Would you come back later?" I asked.

It was established that there were more paratactic questions as compared to hypotactic ones. The use of paratactic questions made it possible for the characters to directly seek information from the correspondents and such information revealed the attitudes of the characters. For instance, their concerns and worries in comparison to when the questions were quoted.

Unlike the paratactic relation, hypotactic locutions were mostly found to be non-symmetrical and non -transitive. Consider the following clause complex:

> Example 13: *I said nothing about our time at Berkeley, where my black American friend Chuck Bell had arranged for my teaching appointment (p. 61).*

The verb particle 'say' is used intransitively.

In most instances, the projecting clauses in hypotactic locution precede the projecting clause and only one incidence of the projecting clause occurring in between what was projected was found. This is illustrated in

>Example 14. *It is not good or bad,* I tell her*, it is simply mine. (p.65).*

Here*,* Nkiru inquires about his father's lifestyle back in Nigeria. Prof. responds that the life he lives is his and he has to live it. This indicates that Prof. has given up on fate and feels nothing much can be done to alter his disturbing emotions.

4.3 Idea

A single quote is used to code idea. As discussed earlier, idea is the projection of what was thought. In paratactic idea, the projecting clause and the projected clause are of equal status. Only one instance of paratactic idea was found as illustrated below.

>Example: 15. *You remember? That day we evacuated?* (p.60)

In this case, Prof. asks Ikenna to recall the day they were evacuated and remember that there was no possibility that Ikenna would have escaped alive.

The findings here confirm the rare use of paratactic idea in written text as reported by most scholars. For example, Hajar, and Sinar [11] found out that hypotactic locution was commonly used in the business text followed by paratactic locution. They, however, did not find any incidences of use of paratactic idea, they concluded that the preference for use of paratactic locution to paratactic idea shows the fact that journalists prefer to show facts by expanding the phenomenon that has the sequence of the same experiential information than realize them in the paratactic or hypotactic idea.

4.4 Hypotactic Idea

Hypotactic Idea is a projected mental process that reports ideas beliefs, fears, feelings and speculations of the characters in the story. The clause with the mental process is the dominant one whereas that with the reported mental process is the dependent clause.

>Example 16*: I often wonder whether I would be like them if I did not have money saved from my appointments in the federal Office of Statistics and if Nkiru did not insist on sending me dollars that I do not need. (p.59)*

>Example 17: *I thought the title perfect and the childish words almost brought me to tears, (p.66)*

>Example 18: *She amuses him with small talk (p.66).*

The examples above reveal Prof's feelings on various matters. In (16) he feels that without his savings and monetary assistance from the daughter, Nkiru, life could have turned him into a beggar like the men under the tree. Example (17) reveals that he is nostalgic over the poem the grandson read at his wife's memorial and (18) reveals his lonely feelings after losing Ebere, his wife. All occurrences of idea in the story, apart from one incidence, are projected hypotactically rather than paratactically. This is attributed to the fact that it is easier to report what is in someone's mind than to quote it.

Sometimes, the idea presents itself as part of a longer clause complex. In such cases, it becomes almost impossible to separate the idea from the other part of the language considering that there is no actual wording for the thought because the idea is processed in someone's mind. The identification, however, can be made possible with knowledge of the verbal particle e.g. *imagine* which signals the strong link between thought and language. Consider this example:

>Example 19: *So, on Sundays I sit on the verandah and watch the vultures stamp on my roof and I imagine that they glance down in bemusement (p.65).*

The idea here is the imagination that the vultures glance at Prof. in confusion. Maybe, they are puzzled by the old man missing church on a Sunday. This reveals Prof's uncertainty about his attending church.

We can also deduce that, unlike locution, ideas lack original wording and specific wordings especially in narratives. Consequently, it is easier to project these ideas by reporting what was thought rather than quoting it. This explains why there are hardly any incidences of paratactic idea in written texts.

Table 1. Summary of projection in the short story

Levels of Projection	Locution		Idea		Total
Mode of Projection	Paratactic	Hypotactic	Paratactic	Hypotactic	
Total	**87**	**40**	**1**	**61**	**189**
Percentage	46.03 %	21.16 %	0.53%	32.27%	100%
Total	**127**		**62**		

One hundred and twenty-seven incidences of locution were found in comparison to sixty-two occurrences of idea. There is only one incidence of paratactic idea found in the story. One hundred and one incidences of hypotactic projection were located in comparison to eighty-eight paratactic relations observed. This indicates that the characters preferred reporting to quoting their experiences. This can be alluded to the fact that the real events to be referred to had occurred earlier and the experiences were equally traumatizing. Therefore, little could be actually quoted in comparison to giving a representation of what the characters said or thought. Now that the two main characters: Prof. and Ikenna feel that their experiences were too painful to directly speak about them. Consequently, most of their attitudes, speeches and actions are reported rather than being quoted. This reveals that it was easier for emotional characters to report whatever they or other characters said or thought other than painfully quoting the exact words said or thought.

The following verbs were used for locution: *call, say, mock, laugh, ask, announce, speak, hear, chat, tell, talk, tease, persuade, curse, shout, argue, laugh, mock, cheer, shout, insist, add, chuckle, broadcast, debate, agree.* To express idea the verbs *wonder, doubt, feel, think, admire, wish, apologize, remember, seem, know, suspect, relieve, imagine, remind, surprise, doubt, worry, feel, know, amuse, offend, and hope* were used. The verb *'say'* was dominant in expressing locution whereas '*think*' was the most popular in expressing ideas. This is evident that the characters expressed their feelings over the various experiences they had gone through by saying how things were and how they are at the moment of the conversation. The narrator and his friend Ikenna mostly used the verb *think* to express their thoughts about the war and the loss that emerged from it. The characters seem not to come to a clear understanding of what had befallen them, their relatives and friends. Therefore, the verb *'think'* was predominantly used to express this uncertainty whereas the verb 'say' was predominantly used to quote what

other people remarked about the happenings around the war.

4.5 Speech Functions of Projection

Halliday and Matthiessen [1] identify the general verb, the verb specific to speech function and verbs with additional circumstantial features as the three classes of verbs used in locution.

The general verb does not restrict itself to a specific speech function and it does not have any circumstantial features. The verb *'say'* is an example. This verb can be used instead of any other non-general verb only that it will alter the speech function. Verbs specific to function are purposefully used to either give or demand for information or action. The verb specific found here include *tell, ask, insist and announce.* Verbs with circumstantial features carry additional information to what is said or thought. For instance, the verb *mock* carries the feature 'say with mockery'. Other verbs identified here include *curse, shout, argue and persuade.*

Knowledge of these categories of verbs was key in the interpretation of the projection in use. Take for instance the clause below.

> Example 20: *I often want to tell Nkiru that her mother visits weekly...'*

The verb *want* indicates Prof's intention to reveal to Nkiru about her mother's ghost visiting. He ,however, fears telling her because Nkiru will force him to leave for America, something he detests.

Projection in the story is used by the author as a means through which the moral lessons in the story could be communicated. The projected element was found to function either as a proposal or a proposition; the two functions as proposed by Halliday, and Matthiessen [1]. As a proposition, the clause was used to give information. On the other hand, it was used as a proposal to demand for information. The analysis of the projected message was contextualized to

the story. The verb in the projecting clause was useful in revealing whether the projection serves to give information or demand for information.

Proposition are statements meant to give information. The study identified the use of propositions for both locution and idea. Verbs such as *remember*, *think* and *say* denote propositions. Example 21 informs the reader what Vincent liked doing; he liked reading Prof's newspapers, something Prof detested. Example 22 informs the reader about Ebere's comment concerning Prof's dry skin.

> Example 21. *I remember, too, that he was fond of reading my newspaper, as a practice I did not encourage.* (p.58)

> Example 22. *We have to take care of this lovely skin, she would say with that playful laughter of hers* (p. 58)

Proposals are non-statements meant to demand for information and actions. Commands were found to demand for actions that were supposed to be carried out by the addressee whereas questions were used to seek for information. Focus on the verb in the projecting clause was vital in identifying whether the proposal was meant to demand for action or information. Verbs such as *tell*, *ask*, *want*, and *say* were found to signal the use of proposals in the story. In this story, it was discovered that the proposals were mostly used to demand for information rather than demanding for actions. The clause before is used by Vincent to get information about the whereabouts of Nkiru, Prof's daughter.

> Example 23. *"How is Nkiru, Prof? I trust she is well in America? He always asks about our daughter.* (p.58)

The projecting element might be detailed in expressing how the words were said to bring out the attitude of the speaker or the listener. Prof. had gone back to the university to ask for his pension. His irritation towards the reply from the clerk is indicated by the projecting element which reveals that the clerk was insensitive to his urge to get the pension.

> Example 24. *"Good day, Prof," the dried-uplooking clerk, Ugwuoke, said. (pg. 57)*

Other than giving a proposal and proposition, projection was also used to identify the source of information in the projecting clause by revealing the participant, representing the views, attitudes and feelings of the participants, constructing dialogue in the story making it appear live and real and to frame questions in a conversation.

5. CONCLUSIONS

Short stories can be analyzed semantically similarly to other texts such as drama, news, speech and novels. In the analysis of the story, there was only one incidence of paratactic idea found. Seemingly, it is the least common mode of projection used in texts. These findings resonate with the opinions of the other researchers including Hasibuan and Hum [12]. Probably, the author intended characters in the story to express their own thoughts. Therefore, there was no need for the characters to quote the thoughts of others.

Projection can be utilized to reveal the feelings, actions and reactions of characters in short stories. Uses of projection made the story sound real and live as the reader could easily interact with the characters, read their minds and resonate with their feelings, attitudes thoughts and aspirations. Skillful use of projection can enable authors to develop the intended message in the short story [13]. In 'Ghosts' the theme of loss and suffering was developed by the use of projection.

The verb (predicator) in the projecting clause (phenomenon) performs two functions. First, it indicates the level of projection whether it is an idea or locution. Secondly, it reveals whether the speech functions as a proposal or a proposition. There was an appropriate use of the verbs in projecting what was intended. For instance, the verb *remember* was used to show a mental process with the proposition that the characters recall some incidences that had happened earlier on. Similarly, the verb *say* revealed that there is locution and what was uttered was a proposition.

The mode of projection results in four categories of projection: Paratactic locution, hypotactic locution, paratactic idea and hypotactic idea. The hypotactic mode of projection has attributes that makes it different from the paratactic one. First, the hypotactic projection is a report of what was actually thought or said in the paratactic relation. The mode of projection is selected depending on the particular purposes to be achieved. For instance, paratactic relations are key in making

the events appear live and real as if they are happening there and then. On the other hand, hypotactic expressions give more room for the participants to express their feelings and attitudes in comparison to the paratactic ones.

Secondly, there is a shift in the deictic elements of adverbs, pronouns, interrogatives, demonstratives and verbs which Downing and Locke [3] refer to as backshift. For instance, the present forms of the tense shift to the past, the first-person pronouns shift to the third whereas the second-person pronouns can either shift to the first or third-person pronouns. Interrogatives are replaced with declarative counterpart forms. Also, demonstratives referring to things nearby shift and refer to remote things.

It is impossible to get the function of a given projection without analyzing the clause complexes in their contexts. Consequently, the reader of texts should familiarize themselves with the use of projection in the context of given texts. Such knowledge contributes to a larger extent to the kind of interpretation the reader gives to the author's message.

The researcher therefore recommends that:

1. Projection is very instrumental to the Linguistic analysis of text especially where the meaning of such texts is of interest. Consequently, more research should be carried out on the use of projection in variant texts.

2. This study limited itself to the tactic mode of projection, therefore, the embedding mode could be looked into.

DISCLAIMER (ARTIFICIAL INTELLIGENCE)

Author(s) hereby declare that NO generative AI technologies such as Large Language Models (ChatGPT, COPILOT, etc) and text-to-image generators have been used during writing or editing of manuscripts.

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Authors have declared that no competing interests exist.

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