

A LINGUISTIC STYLISTIC ANALYSIS OF CHIMAMANDA ADICHIE'S
PURPLE HIBISCUS AND HALF OF A YELLOW SUN

BY

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P13AREN8059

JULY, 2015

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**BEING A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES,
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FACULTY OF ARTS, AHMADU BELLO UNIVERSITY, ZARIA**

JULY, 2015

DECLARATION

I, Ekene Elfrilder Orakwue, hereby declare that this thesis is the presentation of my original research and that all contributions from any other persons and sources are properly and duly acknowledged. I further declare that the material has not been submitted either in whole or in part, for a degree at this or any other university. In making this declaration, I understand and acknowledge that any breaches in this declaration constitute academic misconduct, which may result in my expulsion from the programme and/or exclusion from the award of the degree.

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CERTIFICATION

This is to certify that this project has been read and approved as meeting the requirements of the Department of English and Literary Studies.

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DEDICATION

To God, the Potter in Whose hands I remain clay and Kiara Onuche my beloved daughter.

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ABSTRACT

Style is one's way of doing a thing. It can be of dressing, speaking, acting, teaching and writing which is influenced by a lot of factors or ideologies such as history, religion and culture. However, the style of a writer albeit creative may pose a challenge to readers. This study attempts a linguistic stylistic analysis of Chimamanda Adichie's *Purple Hibiscus* and *Half of a Yellow Sun* with the aim of identifying some of the linguistic features the writer used and to understand the cultural and historical ideology behind the texts, appreciating her style. Halliday's functional linguistics approach is adopted as a theoretical framework where particular note is taken of the stylistic functional effects and thematic significance of the linguistic features in literary texts. Leech and Short's (2007) analytical checklist is used to breakdown randomly selected stylistic features into three categories, lexical, grammatical and context. Basil Bernstein's (1971) perspective on code switching and mixing is used to analyse how the writer's culture informs her choice as a form of stylistic expression. The study has been able to highlight the stylistic features in the texts, analyse how these styles were used to reveal Adichie's ideas, and highlight the extent to which Adichie's cultural and linguistic background affect her style of writing. Halliday's systemic functional approach is of the opinion that style is functionally motivated by a writer's choice of language in use. Therefore this study outlined the various features (linguistic stylistic) which Adichie has used to creatively present her novels. This research therefore recommends that young writers can use Adichie's style of writing since the aim of studying style is to improve the vigour of the writer's ability to communicate effectively.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

A lot of similarities exist in the definitions of language. From another angle, there are highly technical usages of the word “language” reflecting the way the term has been applied figuratively to all forms of human behaviour such as language of writing, media, politics, music, law and advertisement. Halliday (1971:332) also succinctly puts the function of language thus:

Language serves for the expression of content. The speaker or writer embodies language, his experiences of the internal world of his Consciousness, his reaction, cognition, and perception and also his Linguistic acts of speaking and understanding.

The major challenge about defining language is that of trying to summarise its contents in single sentences. According to Sapir (1921:8), language is a purely human and non-instinctive method of communicating ideas, thoughts and emotions by means of voluntarily produced symbols. This definition presents language as a primarily human characteristic for the purpose of communication. To Chomsky (1957:13), language is a set (finite or infinite) of sentences, each finite in length as set of physical patterns that are arbitrarily combined to make the communication process effective. From Chomsky’s definition, it’s obvious that language consists of several elements each with a different way of operation but combined together to produce unlimited constructions. Therefore to Chomsky, language is a functional element used by humans for the purpose of communication. From the perspective of the above definition of language by Sapir (1921:8) language communicates ideas, emotions, thoughts, and desires which, when put down in a literary text, is referred to as literature.

Stylistic analysis which this research focuses on is the end product of two modes of analysis. That is, the literary and linguistic approaches to the analysis of literary texts. While the

role of the literary analyst is to bring out the style that is the literary elements used by the writer to interpret themes, the linguist on his part takes the codes as his domain, and the meaning of the work becomes relevant as far as it illustrates the use of language. Widdowson (1975) explains the function of literary stylistics as the interpretation and evaluation of literary text as works of art, and that the primary concern of the analysis is to explicate the individual message of the writer. Widdowson also clarifies the function of the linguistic stylistic analyst as the decoder of messages and exemplifiers of how the codes are constructed. This study is also aware of the difficulties and limitations of the linguistic stylistic analysis of a literary text such as properly describing the themes and methods developed in linguistics. Therefore, Halliday (1971:25) cautions for example that:

Linguistics is not and will never be the whole of literary analysis, and only the literary analysis not the linguistic analysis can determine the place of linguistics in literary studies. But if a text is to be described at all, then it should be described properly and this means by the themes and methods developed in linguistics. The subject, which precisely shows how language works.

Considering the interrelationship between linguistics and language, and specifically the fact that linguistics is an illustration of the use of language and how language works, one can conclude by agreeing with Leech and Short (1981:74) that:

Every analysis of style is an attempt to find the artistic principles underlying a writer's choice of language. All writers and for that matter, all texts, have their individual qualities. Therefore the features which recommend themselves to the attention in one text will not be important in another text by the same or different authors.

This makes it possible for us to study the stylistic choices made by Chimamanda Adichie in her texts *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006), where she used the novel to explore the aspects of the challenging realities in the Nigerian society and reflections of important events in Nigeria's history and culture, especially that of the 'Biafra literature'. In

these texts, Nigeria's culture and history are presented with details which illustrate local variations and socio-cultural factors that inspire creativity. According to Nnolim (2001:290), the Nigerian novel is perceived as "the sum total of literary conventions and narrative habits that have been put together to assume what may now be referred to as indigenous ingredients that wear a peculiar Nigerian face in the corpus of the African Novel."

Therefore, Adichie illuminates the complexities of human experience in her texts, inspired by events in her native Nigeria. In her novels *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006), she is able to reveal a level of creativity with her display of stylistic variations peculiar just to her style of writing. This creates the background on which this research will be carried out.

1.1.1 The Contemporary Nigerian Novel

The Nigerian novel from its inception explores all the aspects of the challenging realities in the Nigerian society. Thus, it has always engaged itself with the reflections of important events in the Nigerian history and culture. In this regard, it is not surprising therefore that that events in the life of a society provide the writer with the materials in the process of artistic products (Nnolim, 2001:190).

The Nigerian novel has its roots in what may be called the Regional perspective. Most of the early novels have shown evidence of reflecting specific regional concerns, for example, many of the novels from the eastern parts of Nigeria such as Achebe's *Things Fall Apart* (1958), and *Arrow of God* (1964) employ themes which have significant bearing upon real life and naturalistic inclinations of the Igbo society; M. Aluko's *One Man, One Wife* (1968) depicts many of the aspects of Yoruba culture while Tafawa Balewa's *Shaihu Umar* (1968) offers a vivid

description of traditional life of the Hausa community. In these novels, Nigerian culture and origin is presented with details which illustrate local variations. Taken as a whole however, most of what is contained in these texts is valid for other parts of Nigeria. To a great extent, the Nigerian novel is influenced by socio-cultural factors which inspire creativity.

Nnolim (2001:290) argues that the novel is that which represents copies from and makes use of our folk literature, and creatively makes use of our local proverb, legends, customs, rituals, institutions and mythology in giving imaginative expression to our national culture. This argument in essence, attempts to link the Nigerian novel with the oral tradition thus formally establishing the innate bond between writers and their societies. The Nigerian experience here becomes unique because it enhances its social function and durability

It can be argued therefore, that the Nigerian novel offers in the process, an imaginative recreation of an identity through arts which cuts across ethnic and cultural boundaries sharing in the process some historical experiences both in terms of internal social dynamics and extended pressures. Thus, the Nigerian novel deals with and explores the entire Nigerian experience. It is in this regard that the civil war offered another experience, which the novel tapped from. One of the most predominant themes of the war literature has been the need for constant adjustment to a rapidly changing situation (Achebe, 1976:212).

Furthermore, the Nigerian civil war known as the “Biafran war” was fought between the 6th of July, 1967 and 15th of January, 1970 between the Eastern region and Nigeria. At the end of the war, was the emergence of a vibrant war literature in Nigeria. This history about the civil war is what inspired Chimamanda Ngozi Adichie, a young writer who presents the complexities

of human experience in works inspired by events in her native Nigeria. The features used to present these experiences or themes are what this study attempts to explore.

1.1.2 The Author

Chimamanda Ngozi Adichie was born on the 15th of September, 1977 in Enugu Nigeria, the 5th of 6 children to Igbo parents Grace and James Nwoye Adiche. While the family's ancestral home is in Abba in Anambra State. She grew up in Nsukka, in the house formerly occupied by the Nigerian writer Chinua Achebe. She completed her secondary education at the university's secondary school, receiving several academic prizes. She went on to study Medicine and Pharmacy at the University of Nigeria for a year and half. During this period, she edited the compass a magazine by the university's Catholic medical students.

At the age of 19, she left for the United States of America, where she gained scholarship to study communication at Drexel University in Philadelphia for 2years, and she pursued a degree in Communication and Political Science at Eastern Connecticut State University. She graduated from the same University in 2001 and completed a Master's degree in creative writing at John Hopkins University Baltimore. It was during her second year in Eastern Connecticut State University that she started working on first novel, "Purple Hibiscus", which was released in October 2003. The book has received worldwide acclaim. It was shortlisted for the Orange Fiction Prize 2004 and awarded the Commonwealth Writers Prize for best first book in 2005.

Her second novel, *Half of a Yellow Sun* is set before and during the “Biafran war”. It was published in August, 2006 in the United Kingdom and September 2006 in the United States of America. Like *Purple Hibiscus*, it has also been released in Nigeria.

She was a Hodder fellow at Princeton University during the 2005-2006 academic years and earned a Master of Arts in Africa Studies from Yale University in 2008. Her collection of short stories, *The Things around My Neck* was published in 2009 and her latest literary project *Ammericanah* focuses on the Nigerian immigrant’s experiences in the United States of America. Ngozi Adichie is presently married and is based abroad.

1.1.3 Synopsis of the Novels

Purple Hibiscus

Purple Hibiscus is the first novel by Nigerian author Chimamanda Ngozi Adichie. It was first published by Algonquin book in 2003. The novel is set in post-colonial Nigeria, a country beset by political instability and economic difficulties. The central character is Kambili Achike, aged fifteen for much of the period covered by the book, a member of a wealthy family dominated by her devoutly catholic father, Eugene. Eugene is both a religious zealot and a violent figure in the Achike household, who subjects his wife Beatrice, Kambili and her brother Jaja to beatings and psychological cruelty.

The story is told through Kambili’s eyes and is essentially about the disintegration of her family unit and her struggle to grow to maturity. A key period is the time Kambili and Jaja spend at the house of their Aunt, Ifeoma and her children. This household offers a marked contrast to what Kambili and Jaja are used to. Though catholic, Ifeoma’s household practices a completely different form of Catholicism. Creating a happy and liberal place that encourages people to speak

their minds. In this nurturing environment both Kambili and her brother become more open, and are able to voice their opinions. Importantly, also, while at Aunty Ifeoma's house, Kambili falls in love with a young priest, Father Amadi, who awakens her sense of passion. At the peak of the story, the family is unable to cope with their father's continual violence, Beatrice poisons him. Jaja takes the blame for the crime and is sent to prison. The novel ends almost three years after these events, on a cautiously optimistic note. Kambili has become a young woman of eighteen, more confident than before, while her brother Jaja is about to be released from prison, hardened but not broken by his experiences in prison. Their mother, Beatrice is deteriorated psychologically to a great degree.

Half of a Yellow Sun

Half of a Yellow Sun is the second novel written by Chimamanda Ngozi Adichie. Published in 2006 by Knopf Anchor, it tells the story of the Biafran war through the perspective of the characters Olanna, Ugwu and Richard

The novel takes place in Nigeria partly during the Nigerian Civil War (1967-70). The effect of the war is shown through the dynamic relationships of five people's lives including twin daughters of an influential business man, a Professor, a British citizen, and a houseboy. After Biafra's declaration of succession, the lives of the main characters are torn apart by the brutality of the civil war and decisions in their personal lives. The story moves between events that took place during the early 1960's and the late 1960's, when the war took place, and extends until the end of the war. In the early 1960s, the main characters are introduced: Ugwu a 13 year old village boy who moves in with Odenigbo, to work as his houseboy. Odenigbo frequently entertains intellectuals to discuss the political turmoil in Nigeria. Life changes for Ugwu when

Odenigbo's girlfriend, Olanna, moves in with them. Ugwu forms a strong bond with both of them, and is very loyal.

Olanna has a twin sister, Kainene, a woman with a dry sense of humor, tired by the company she runs for her father. Her lover Richard is an English man who has come to Nigeria to explore Igbo-ukwu Art. Moving four years ahead, trouble brews between the North and East and hundreds of people die in the massacre, including Olanna's beloved Aunty and Uncle in the North. A new republic called Biafra is created by the Igbo. As a result of the conflict, Olanna, Odenigbo, their daughter baby and Ugwu are forced to flee Nsukka which is the university town and the major intellectual city of the new nation. They finally end up in the refugee town of Umuahia, where they suffer as a result of food shortage and constant air raids. When the novel returns back to the early 1960's, we learn that Odenigbo slept with a village girl, who then has his baby. Olanna is furious at his betrayal and sleeps with Richard in a moment of liberation. She goes back to Odenigbo and when they later learn that Amala refused to keep the newborn daughter, Olanna decides that they would keep her. Back to the war period, Olanna and Odenigbo and Baby move in with Richard and Kainene where Kainene runs a refugee camp. The situation is hopeless as they have no food or medicine. Kainene decides to trade across enemy lines, but does not return, even after the end of the war. The book ends ambiguously, with the reader not knowing if Kainene lives.

1.2 Statement of the Research Problem

The linguistic stylistic analysis of a given text is usually an attempt at evaluating the use of language in order to unravel the synthesis of the thought in the text. This is necessary with particular reference to this study because in the study of African Literature as a whole, relatively

little attention has been given to Linguistic Stylistics (and more to Literary Stylistics). Put simply, an analysis seeks to unveil the meaning the text conveys, and interestingly too, those strands of meaning not obviously presented, those subtle nuances a writer tries to pass across. Most readers do not find it easy to understand the literary text they read, especially because they belong to an overlapping speech community, which may be differentiated by lexis, pronunciation, forms of address or any other distinguishing stylistic feature, such as that of code switching and mixing which Chimamanda used in her texts *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006).

The problem this study seeks to investigate therefore is the assumption that Adichie's use of code mixing and switching as a style tends to create solidarity with some readers while alienating other readers. Toolan (1992) tries to explain that the mixing and switching of codes or the use of dialects in fiction may be unfamiliar to the readers and seem counter-intuitive, particularly if readers are struggling to come to terms with a dialect they are not familiar with. For example, non-Igbo native speaker reading the following statement will not understand it like a native speaker will understand the language:

“You sit there and watch her desecrate the Eucharistic host *maka gini?*” (Adichie, *Purple Hibiscus* 102). This means, you sit there and watch her desecrate the Eucharistic host, for what reason?

Research Questions

The study seeks to answer the following research questions:

1. What are the linguistic features used by Adichie in her texts *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006)?

2. How does Adichie's style enable her to pass across intended meanings?
3. To what extent does the writer's cultural and linguistic background contribute to the way she code switches and code mixes?

1.3 Aim and Objectives of the Study

This research therefore aims at linguistic stylistic analysis of those features used by Chimamanda Adichie in expressing her thoughts, emotions and ideas in the texts; *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006). The study explores the author's use of several ideologies, experiences, histories, analysis, and how she communicates them via language. Thus the specific objectives of the study are to:

1. highlight the stylistic features used by Adichie in her texts: *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006).
2. identify and explain the various stylistic features Adichie uses to pass across her intended message.
3. highlight the extent to which Adichie's cultural and linguistic background affect her style of writing.

1.4 Justification of the Study

Style is studied in order to explain something, and in general, literary stylistics has the goal of explaining the relation between language and artistic function. However, stylistics is also a dialogue between a literary reader and linguistic observer, in which insight and not mere objectivity, is the goal. Linguistic analysis does not replace the readers intuition, what Spitzer (1948) calls the 'click' in the mind, but it may prompt, direct, and shape it into an understanding. Leo Spitzer insists that the smallest detail of language can unlock the 'soul' of a literary work; and by explaining how a particular effect or meaning is achieved, one understands better than not

just how it is achieved (which in itself is essential to the critical task of explanation) but also gains a greater appreciation of what the writer has created.

Therefore this study will help English language users appreciate a writer's style of writing from another. It will inform language users on how to express what they want to communicate, including the understanding of the workings of a language and can situate the verbal technique of a particular text among the range of available repertoires for writing and speaking, as Adichie has revealed how language can be creatively used to present culture and the variety of language use that exist. It hopes also to expose them to the creative use of language by the author so as to guide their writing skills creatively. Toolan (1992:9) asserts that:

One of the crucial things attempted by stylistics is to put the discussion of textual effects and techniques on a public, shared, footing- a footing as shared and established and inspectable as is available to informed language users, who agree that 'she' is a pronoun, 'herself' is a reflective pronoun. 'Clarissa' is a proper name, and the 'vivacious white-haired woman' a definite description.

In the same line, since stylistics tries to lay bare what occurs in the process of textual understanding and interpretation, it is obvious that the findings of the study will enable students and other language users to be more precise and analytical in their thinking about the linguistic structure of texts and in understanding them. The findings will not only be important for enhancing the academic performance of students but can also be easily seen as a resource for the development of valuable transferable creative stylistic writing skills for future use. Again, Yankson (1987:3) affirms that the analysis of the language of a text is essential and relevant so as to elicit appropriate response from the reader and increase the understanding of the text:

There is no other way through which the African student can respond fully to any work of art except through an understanding of literary language use; that is; how the creative artist patterns language at all levels of linguistic organisation – phonetic, semantic and syntactic-to create his unique visions of life.

Finally, the fact that stylistic analysis is of potential benefit in the integration of language and literary studies, this work will be a useful reference material for linguists to study the style of Adichie and other writers as distinct from that of another. It hopes to also broaden the readers mind on various ways of selecting styles and marrying them with themes, as style results from the propensity on the part of the writer to consistently choose certain structures over others that are available in language. Obviously, Adichie has creatively patterned language using the syntactic, grammatical, and lexical features in a context to create a unique style in presenting her work. This work will expand the frontiers of knowledge by helping upcoming researchers to understand how Adichie's style is unique.

1.5 Significance of the Study

Language is an immensely complex, rich and variable instrument. It is virtually the medium by which human beings, as 'speaking animals' exist, defining for them their relation to their fellow human beings, their culture and even their identity. The literary artist cannot cut himself adrift from the role that language plays in our everyday lives. So, literary expression is an enhancement, or a creative liberation of resources of language.

However, examining the language of a literary text can be a means to a fuller understanding and appreciation of the writer's artistic achievement. Literature employs language as an artistic medium not simply for communication. In any analysis of literature, there is need to have a sound understanding of the phenomenon called language, its nature and function. In Adichie novels *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006), language is intricately

used and designated to achieve stylistic effects. The works of art consists of various elements such as content, theme, point of view, tone, plot characterisation and other literary ideas but without language, these elements would not be what they are. In other words, they are realised and given form through the medium of language.

Stylistics is concerned with the appreciation of the application of these elements within the context of a literary piece. Literary style is not something to be described by a few salient characteristics, but a careful study of literary texts will show that literary stylistics is a viable study; hence the stylistic study of the two novels under study will explicate the role that these features play in a text, for example the role that types of sentences, lexis and context play in building a text. Also, Halliday's functional model sees language as a 'social semiotic' and directs attention particularly to the communicative socially expressive functions of language. There is also the need to explore the surface forms of language; to search for principles of meaning and language use which activate and control the (linguistic) code. Leech and Short (1981:4) argue that, "If a text is regarded in objective simplicity as a sequence of symbols on paper, then the modern linguistic scrutiny is not just a matter of looking at the text, but of looking through the text to its significance."

Therefore this study is important as it analyses, linguistically, the use of style in Adichie's novels *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006). It will also make it easy for linguists to be able to study and appreciate the style of one writer from that of another, as style results from the propensity on the part of the writer to consistently choose certain structures over others available in language. The novels are analysed separately to show readers and students ways of carrying out a stylistic study of texts. This study can also help in the understanding of some aspects of the author's style. Literary stylistics sets out to analyse literary texts in a

seemingly scientific way, drawing on linguistics. However, the method is used as a means to two ends: to sensitise readers and students alike to language: and to demonstrate stylistic features and functions examining the linguistic particularities of the texts in order to understand the anatomy and functions of the language used. Significantly, this stylistic analysis hopes to clarify the full meaning and potential of language in use in Adichie's selected texts. This study is as well concerned with excellence of technique and the author's craft in relating theme and style in the novels under study.

1.6 Scope and Delimitation of the Study

Linguists use the term stylistics in a variety of ways (as it is known to cover a wide range of linguistic studies) and the concept can also be divided into literary and linguistic stylistics. The focus of this study is on the linguistic stylistic analysis of the said texts. The research also examines features as code – mixing, where she mixes languages (code) in the same utterance or expression and code- switching, where she switches her use of language to suit specific situations. The use of register will also be analysed especially in *Half of a Yellow Sun*. Grammatical structures will also be analysed at the level of simple sentences, complex sentences and complex-compound sentences. Finally, the socio- semantic variables of field, tenor and mode will be analysed. The field refers to the total event of the text, which includes the subject matter of the texts: the tenor refers to the role and relationships taken up by the participants, which controls the use of language between interlocutors.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Preamble

Style in relation to language is the personal use an individual makes in speech or writing of language at his disposal. It is the choices a speaker makes from among the phonological, grammatical and lexical resources of his language. This chapter discusses language in relation to society, context and use, the concept of style, selected approaches to the study of style, the history and development of stylistics, literary stylistics in relation to linguistic stylistics, foregrounding as a deviation in stylistics. It also presents the theoretical framework on which the study is based.

2.1 Language and Society

Language and society are intricately woven and deeply rooted because language performs a lot of functions in the society. As a tool for communication, it also establishes peace and order, showing authority and power and for attaining goals and objectives. However, it can also destroy the society if used inappropriately. It must be in conformity with the rules governing the society to avoid conflict and meet the boundary of individual differences and situations. Thio (1981:11) (internet source) proposes that language shows us how people interact with one another, how groups or societies differ, and how language as a social unit affects human behavior. From her statement, we can conclude that language is one of the ways to interact with each other and affect human behavior.

Social context recognises that people use language and that language is a part of the society. Social context also describes and accounts for the different ways that people use language by looking at the relationship between language and society and how people use language considering the relationship between a person's language and their social identity.

Fishman (in Chaer and Augustina 1995:4) says the characteristics of language, its function and speakers vary as these three constantly interact and influence one another within a speech community. This is mostly because language varies according to whom people are, what they are doing, and the attitudes they have to their language. Thus language can be used in many different ways, depending on the situation they are in. The sort of language they use also depends on their social background and social identity. This study therefore attempts to analyse how the writer reflects the society using the various linguistic features at her disposal to stylistically explore language in writing.

2.1.1 Language and Context

Halliday's systemic functional linguistics is mainly preoccupied with the study of language use in context; secondly, it emphasises the socio-functional nature of language-the fact that Language is generally programmed to provide information on how an author is able, through various choices in meaning open to him, to communicate his message to his readers. Language is a resource people use to accomplish their purposes by expressing meaning in context. Halliday (1985:7-11) describes the fundamental concepts of this theory, saying that language exists and must be studied in various contexts, (professional settings, classrooms, etc.). Particular aspects of a given context define the meanings likely to be expressed and the language likely to be used to express those meanings. In addition, particular aspects of context comprise elements such as topics being discussed, the language users and the medium of communication.

These elements are used to describe the linguistic variation in a given text, more widely recognised as register (Halliday 1985:12). It is seen as a linguistic consequence of the interaction of the aforementioned aspects of context which Halliday calls "field, tenor and mode". Field

refers to the topics and actions which language expresses; tenor denotes language users, their relationships and their purposes, and Mode describes the channel in which communication takes place, be it speaking, writing or any combination of the two. Any analysed text can be viewed as having three important facets: textual, interpersonal and ideational. The first one refers to the type/token ratio, vocabulary use and register, the second one relies on concepts like exchange structure, involvement and detachment, personal reference and use of pronouns and discourse markers, whereas the third one describes propositional content and modality. This study is also an attempt at unfolding the language used in situational contexts to create meaning. That is to say that if language is used outside of its context or does not relate to the situation, the use of that language becomes meaningless.

2.1.2 Language and Use

Language is the human capacity for acquiring and using complex systems of communication. It is also a specific example of such a system. Language can be used in different ways and for many different purposes; we speak and write language, we work and play with it, earn a living with it. We also court and seduce, buy and sell, insult and praise, all by means of language. Language is the most important and available instrument employed to foster cohesive social interaction by playing several roles in its use or function in relating to specific texts and contexts which can be determined by social factors (Tarry, 1993).

Language use is not independent from the power of those who use it or control its use. However, there are at least four different basic functions of language; The informative use of language where words can be used to pass information in form of reports, descriptions, analysis, explanations and arguments while the expressive use of language is best characterised by its lack of directedness. We can express our joy, sadness, or pain privately or publicly. Expressions such

as “oh”, “wow” and “ouch”, curses and cheers are typical of the expressive use. Because we are social beings, and language is a primary vehicle of our social interaction, it is frequently the case that language is simultaneously used to express and evoke. We have empathy with people and when they express joy through laughter, we laugh with them (Duranti and Godwin, 1992).

Performative words can be a kind of symbol/action in and of them for example wedding vows are performed and not informed or expressed. Both the recognition and execution of performatives require knowledge of social roles and actions. Most performatives are carried out by priests, ministers, judges, and captains. The evaluative use of language is used to express ethical, aesthetic, or functional judgments. Terms like “good”, “bad”, “right”, and “wrong”, “beautiful”, “ugly” are clues to the evaluative use of language (Duranti and Godwin, 1992).

Language also functions to tell a story, to declaim, to hypnotise, to play a part, to imagine, to soothe, to ask, to deceive, to demonstrate feeling, and in endless other ways. So when it comes to talking about what language does, you have to know that language functions in a variety of ways, each of which may have slightly different rules of behavior. An example of such rules is Halliday’s functional model which sees language as a social semiotic which directs attention to the communicative, social and expressive function of language. There is also the need to explore the surface forms of language; to search for the principles of meaning and language use which activates and controls the (linguistic) code. Halliday (1978) argues that, language is the most important and available instrument employed to foster cohesive social interaction. Therefore, this study analyses the expressive use of language by the writer to present her ideas using certain linguistic, literary devices and discourse elements in English which is done randomly because those features have specific stylistic implications as we shall see in the analysis of the selected texts.

2.2 The Concept of Style

The word “style” etymologically is derived from the Latin word *stilus* which means a pointed object used for writing and much later as a manner of writing. In medieval period, style was connected to rhetoric. Thus, it was regarded not just as a manner of writing, but as a way of persuading that is, a way of saying things to please the audience (Lewis and Charles, 1879). Then in the renaissance, style was seen as the dress of thought, some kind of adornment or ‘covering’ of thought or meaning. Traditionally, style created an intimate connection with an author’s personality. That is why each time we use language, we necessarily adopt a style of some sort, and we make a selection from a range of syntactic and lexical possibilities according to the purpose of communication. The most specific domain of style, and in many ways the most valuable starting point of stylistics, is the individual text or text extract.

Style derives from the distinction made by *langue* and *parole* by the Swiss linguist Ferdinand de Saussure. According to him, “*langue* is the code or systems of rules common to the users of language; *parole* on the other hand, is the particular selections from the system that individuals make on any occasion” such as the choice people make in conversation, official communication or legal procedure. In this regard, style pertains to *parole* as this is basically the way a writer or speaker employs or selects his words, phrases and sentences to achieve desired effects on any given text (De Saussure, 1916: 205).

Simply put, style is one’s distinctive way of doing something; it could be a concept because it is believed that when a writer intends to conceptualise and communicate his ideas or

experiences, he does not use all of the resources of language. He selects those that will effectively convey his message or theme. Therefore, the totality of these ideas, the linguistic and literary characteristics of a given text is referred to as style. Style can also be a person's use of language in a given context, for the purpose of communication. According to Fakuade (1982), style is a controlled and guided manner of creating a text, the controlling and guiding elements being the author's social and cultural environment, his message audience and the author himself. Banjo (1982) also opines that stylistics is the exhaustive study of the use of language in literary works. In other words, stylistics is the application of theories and methods of linguistics to the study of texts (notably, literary texts).

To a writer, style is one's point of view, the characteristics of the texts being analysed and the impression of the reader. Correspondingly, style has often been described as a shell of thought, the choice between alternative expression, a set of individual characteristics, a deviation from a norm, a set of collection of characteristics and also as a relationship between linguistic entities beyond the sentence level. The literature is also replete with these definitions. Crystal and Davy (1969:9-10) relate style to the distinctive language habits of an individual, a group or a period, and also, in a restricted sense to the effectiveness of an expression. On his part, Leech (1985) agrees to the norm deviation perspective when he asserts that, "to be stylistically distinctive, a feature of language must deviate from some norm".

In its broadest sense, however, style can be applied to both spoken and written, 'literarily' and everyday varieties of language; but as it concerns this study, it is particularly associated with the written literary texts, Adichie's *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006). Style can be applied to the linguistic habits of a particular writer and the way language is used in a particular genre, period, school of writing or some combinations of these. We can as well talk

about authorial style which has a link with the writer's personality. Therefore, traditionally, the Latin dictum *stilus virum arguit*, explains that the style proclaims the man. Each writer has a linguistic "thumb print", an individual combination of linguistic habits which somehow betray the writer in all he writes (Lewis and Charles, 1879). The style of writing used by Adichie in both novels are unique and the themes border on realism, as they equally have naturalistic settings.

Furthermore, style is normally studied to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function. The motivating questions are not so much *what* as *why* and *how*. From the linguist's angle, it is "How is such-and- such aesthetic effect achieved through language?" Since style is a relational concept, we relate the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description. The term 'appreciation' is used to comprehend both critical evaluation and interpretation, although it is with interpretation that stylistics is more directly concerned. Again, the task of linguistic-literary explanation, some linguists like Spitzer (1948) argue, proceeds by the movement to and fro from linguistic details to the literary 'centre' of a work or writer's art. There is a kind of cyclic motion whereby "linguistic observation stimulates or modifies literary insight, and whereby literary insight in its turn stimulates further linguistic observation' (Spitzer quoted in Fowler 1971:87).

However, the tradition that restricts style to choices of MANNER rather than MATTER, of EXPRESSION rather than CONTENT is regarded as common definition of style which is a 'way of writing' or a 'mode of expression'. This approach may be called 'DUALIST' (Leech and Short, 2007:13), because it rests on an assumed dualism in language between form and meaning. Again, the distinction between what a writer has to say, and how it is presented to the reader,

underlies one of the earliest and most persistent concepts of style: that of style as the ‘dress of thought’. Leech and Short (2007:13) cited Pope’s well known definition of style, “True wit is nature to advantage dressed, what oft was thought but ne’er so well expressed”. This is a metaphor of style as some kind of ‘adornment’ or ‘covering’ of thought or meaning.

A converse implication of the “dress of thought” view is that it is possible to write in a style which is the ‘nadir of plainness and neutrality’ (Leech and Short, 2007:15). As Wesley puts it: “Style is the dress of thought; a modest dress, Neat, but not gaudy, will true critics please”.

From the above, we could in theory have a manner of writing in which content is presented in its nakedness. In writing, every writer makes choices of expression; it is in these choices, in a particular ‘way of putting things’ that style resides.

Yet, we have another approach of analysing style, which is in terms of functions and that is stylistic pluralism. Here, language performs a number of different functions, and any piece of language is likely to be the result of choices made on different functional levels. The pluralist wants to distinguish various strands of meaning according to various functions; he is not content with the dualists division between ‘expression’ and ‘content’. It is obvious that in linguistic thought, language can perform varied functions or communicative roles. Some kinds of language have a referential function (e.g. newspaper reports); others have a directive or persuasive function (e.g. advertising) others have an emotive function or social function for example casual conversation (Leech and Short, 2007:25). To this general appreciation of functional variety in language, the pluralist adds the idea that language is intrinsically multifunctional, so that even the simplest utterance conveys more than one kind of meaning. For instance, the question, “*Is your father feeling better?*” may be simultaneously referential (referring to a person and his

illness), directive (demanding a reply from the hearer) and social (maintaining a bond of sympathy between speaker and hearer).

Furthermore, the ‘stylistic variant’ (Lyons, 2002:290) view of style which supports the dualist’s conviction that style can be distinguished from message can lead to a more precise understanding of what it means for a writer to choose *this* rather than *that* way of putting things. Language specifies a repertoire or code or possibilities if we define style in terms of stylistic variants and the writer is constrained and exercises preferences within the limits of that code. But we have to note that creative users of language often overstep these limits to produce original meaning and effects; and that the limits of the code are uncertain, even in grammar, where we might expect to find them determined by clear-cut rules.

In addition to all these, different linguists and stylisticians have defined style in a number of ways Fowler, (1971:15) originally gives the following definition of style: “Style – a property of all texts, not just literary – may be said to reside in the manipulation of variables in the structure of a language, or in selection of optional or latent features”.

This means that the use of style is obtainable in all texts through the use of language and its features. Abrams (2005:303) holds that traditionally, “style is the manner of linguistic expression in prose and verse-as how speakers or writers say whatever it is that they say”. Just as Fowler (1971) has an opinion style, Abrams also states that style is a way a writer expresses his views or ideas in writing, speech or prose. According to French Stylisticians Bally and Riffattere, (in Leech and Short (1981:30) “style is that expressive or emotive element of language which is added to the neutral presentation of the messages itself”. As a matter of terminological decision, one can say that style is a property of all texts.

Another linguist, Nordquist (2012:4) is of the opinion that “style is what is ‘going on’ within the language; what the linguistic associations are that the style of language reveals, the way in which something is said, done, expressed or performed: style of speech and writing. Also interpreted as those figures of speech that ornament discourse which are broadly represented as a manifestation of the person speaking or writing. All figures of speech fall within the domain of style. Here Nordquist (2012:4) tries to define style as the activities that take place in speech or writing, the way and manner a message is presented or performed through linguistic features. And to Buffon (1920:17), “The style is the man himself”.

Blaise Pascal buttresses this point by explaining further that, when we see a natural style, we are astonished and delighted, for we expected to see an author, and we find a man (internet source). Meaning that just as no two men can be the same, their styles too also differ both in speech and writing. According to Fellini (1988:8):

What is important is the way we say it. Art is all about craftsmanship. Others can interpret craftsmanship a style if they wish; Style is what unites memory or recollection, ideology, sentiment, nostalgia, presentiment to the way we express all that. It’s not what we say but how we say it that matters.

Finally, Fellini (1988:8) is of the opinion that style the expression of what we have upstairs and the various ways we showcase it.

Leech and Short (2007:31) have summarised the use of the term “style” thus:

1. The way language is used: i.e., it belongs to *parole* rather than *langue*,
2. Therefore style consists in choices made from the repertoire of the language,
3. Style is defined in terms of *domain* of language use (e.g., what choices are made by a particular author, in a particular text),

4. Literary stylistics is typically concerned with explaining the relation between style and literary or aesthetic function.

Since all the above definitions agree that style encapsulates a writer's way of saying, doing or expressing in a bid to communicate an idea, then this study agrees with de Saussure that language belongs to the *parole* class than the *langue* because it not only reveals the dynamic ways in which language can be used but also the creative ways language is manipulated and beautified just to communicate an idea. In general, literary style is a contribution to critical theory and to an understanding of how language works. This study in the same line hopes to bring out the style used by Adichie specifically her use of lexis, grammar, context and the mixing and switching of codes in various utterances from the text.

2.2.1 Approaches to the Study of Style

In discussing how language theory and methods relate to the study of literature or literary texts, there is always an underlying assumption that a work of art is not properly understood and appreciated without an adequate description of the language in which it is written. This is because ordinary language use is the only empirical basis for describing and subsequently appreciating literature. Now, there are several linguistic approaches to the study of style, each uses a different methodology, which can be applied to the study of style in literary texts. As a matter of fact, the story of stylistics can be succinctly put as the quest for appropriate and adequate linguistic modal of analysing style in literary text. Three out of the several approaches will be considered here after which one will be adopted.

The first is the Formalist/Structuralist approach, which is rooted in the Prague school tradition, and has Jan Mukarovsky (1977:1), as a typical representative. In his article "Standard

language and Poetic language” Mukarovsky, believes that foregrounding is of prime importance in the attempt to discover and describe the relationship between literary and non-literary texts. To Gomwalk (1985), the article makes three assertions to which he presents his disclaimers, the first point relates to the status of poetic language with regards to standard language. Mukarovsky (1977:1) sees poetic language as “an enduring structure having its own regular development”. This implies that poetic language is an independent formation. He however acknowledges that a number of inter-connections exist between poetic language and standard language for him therefore, standard language is the norm and poetic language violates the expectation set up by the norm.

Gomwalk (1985) however argues that an accurate way to think of the distinction may be to seek it in terms of gradable differences in structure and functions rather than a distinction between two separate types of language one deviant, the other normal, in addition, Hassan (1985:92) interestingly remarks: “today’s deviation is tomorrow’s norm”. It is seen positively, as an extension of the resources of a language to meaning.

The second major point that Mukarovsky makes relates to the function of foregrounding in poetic language .In his view, the function of poetic language consists in the maxim foregrounding of an utterance. Gomwalk (1985) is however of the view that even when poetic language draws attention, it is not necessarily dictated by the overall function of the language form as carrier of cultural and ideological values.

Lastly, is the function of foregrounding with regards to communication in poetic language. According to Mukarousky, what distinguishes the poetic function from the practical communicative function of language is that aesthetic function concentrates on the linguistic sign

itself. Hence it is exactly the opposite of a practical orientation towards a goal which in language is communication. However, Halliday (1971:6) and Gomwalk (1985) are of the view that aside aesthetic considerations, communicative ones still remain crucial to the function and effect of poetic language. This implies that foregrounding is stylistically relevant only if such foregrounding contributes directly to the total meaning of a text.

The second approach is the Transformational generative approach which is steeped in Chomsky's work on Transformational generative grammar together with Chomsky's inspired work in generative phonology. The Transformational-generative approach to stylistic analysis is lucidly surveyed in Ohman (1964, 1966), Thorne (1965), and Messing (1971). This approach to stylistics seeks to demonstrate the differences between a poet's grammar and underlying grammatical norms that are usually seen to be simply kernel sentence in a basic declarative form. A writer's style is thus described in terms of the particular transformational options selected by the writer from the underlying base.

The motivation of this choice is usually well-formedness in relation to deviation. This is because Transformational generative position is that an adequate grammar for a text must be to generate all, only, well-formed sentences of such a text. This clearly reveals how the transformational generative grammarian perceives the relationship between the semantic level of language, on one hand, and the grammatical level, on the other hand.

The third is the Systemic functional approach, which according to Webster and Luckin (2005) has the Russian formalist and Prague Structuralist schools as its theoretical antecedents. This approach is mostly associated with what has come to be known as 'London School of Linguistics'. A typical exposition of this approach is contained in Halliday's article, "linguistic

function and literary style; an inquiry into the language of William Golding's *The Inheritors*" (1971). Halliday begins by explaining that language is generally programmed to serve a variety of needs that users have. He also argues that the total network of meaning potential in language is actually composed of a number smaller networks, each one highly complex in itself but related to the others in a relatively simple way. Each network corresponds to one of the functions of language: ideational interpersonal and textual. Each function defines a set of options or choices, all of which are meaningful, none meaningless, some of which will become more prominent than others. In applying the principles of the systemic approach to the study of literary texts, Halliday makes important points, some of which are considered below.

The first relates to his redefinition of Mukarovsky's notion of foregrounding, which he defines as "prominence that is statistically motivated". Halliday uses the term prominence "as a general name for the phenomenon of linguistic highlighting where by some features of the language of a text stands out in some way". He argued that foregrounding must contribute to the total meaning of the work as a whole.

The others point concerns his distinction between prominence due to subject matter and prominence due to something else. He asserts that subject matter is a very important factor that determines literary style and this implies that there is a close tie between the choice of subject matter and the underlying themes of a literary work. This holds the implication that the functional use of language in a text is more often than not directly related to its subject matter.

In parallel with these developments from Halliday, Ruquaiya Hassan (1985) has over a period of forty years, been producing theoretical and methodological statements about stylistics as an approach to the study of verbal art. Hassan's 1985 book, *linguistics, language and verbal*

art are the most concentrated of these statements. In Hassan's novel for the functional operation of language in literature, three categories are recognised: Theme, Symbolic articulation and Verbalisation. Verbalisation is the part at which primary contact is made with the work. This is the wording of the text, and is the stratum of which analysis about the kind of linguistic patterns evident at each of the strata of language (i.e. semantics, lexico-grammar, phonology and phonetics) can be made. Halliday and Hassan (1976:97) define the stratum of theme as:

The deepest level of meaning is in verbal art. It is what a text is about when disoriented from the particularities of text. In this nature, the theme of verbal art is very close to a generalisation, which can be viewed as a hypothesis about some aspect of the life of social man.

In between the stratum of verbalisation and the stratum of theme is the stratum of symbolic articulation. At this stratum, the meaning of language that she terms "first order meaning" is made in signs that have a deeper or "second order meaning". Hassan (1985)'s view on foregrounding is that it has to display consistency. There are two aspects to this consistency: consistency in terms of semantic drift and consistency in terms of textual location. While semantic drift refers to the manner in which an ensemble of features takes the reader towards "the general kind of meaning", consistency of textual location, refers to some significant part in the organisation of the text as a unity". Hassan (1976) is of the view that attending to the foregrounding meaning is the procedure by which claims about the deepest level of meaning in text that is, its theme can be made.

In the same line, Leech and Short (1981:27) agree that style and stylistics include the basic vocabulary of literary ethics (metaphor, figurative words, antithesis, irony, rhythm) which cannot be explained without recourse to linguistic notion. Therefore, the meeting ground of linguistic and literary studies is where stylistics lies. In this vein also, Leech and Short (1981:27),

see style in relation to the well-known Saussuren distinction between langue (that is the code of system of rules common to speakers of language) and parole (the particular uses of this system by speakers or writers in particular circumstance)thereby referring style to parole.

Friedman and McLaughlin (1963:29) are of the view that style is the selection of words, and its organisation into longer units, that is-phrases, clauses, and sentences and the use of figures of speech that is a writer's characteristic selection of words, sentence patterns and figures of speech in a given essay. Bloch (1953:31) sees style in terms of frequency of features. He defines it as the message carried by the frequency distributions and transitional probability of its linguistic features especially as they differ from those of the same features in the language as a whole.

To Widdowson and Ngara (1975:32), stylistics and literature are closely linked together by their definitions, Widdowson believes that stylistics entails the study of discourse from a linguistic orientation. Therefore, whatever distinguishes stylistics from literature and linguistics is actually what links them. This means that stylistics involves literary and linguistic analysis, as its morphological make-up suggests, the (style) component relating to the former and the (istics) component relating to the latter. Ngara (1975:32) also distinguishes between two types of style study, the literary and linguistic stylistic approaches. The linguistic style he says, "applies the method of style to the language of literature" because it has a wider domain in addition to using the analytical tools linguists and stylisticians use such as grammar, lexis, phonology, prosody and the wider issues of deviation from the norm.

2.3 Review of Related Literature

Stylistic analysis is a viable study. It looks at what is ‘going on’ within the language, what the linguistic associations are that style of language reveals. Leech and Short (2007) identified some features of linguistic stylistic analysis which include lexical and grammatical and figures of speech. They illustrated how such analysis is a viable study using Conrad (1911) “The Secret Sharer” (1912) and Lawrence’s (1911) *Order of Chrysanthemums* (quoted in Leech and Short 2007). Also, Badamosi’s *Stylistic Analysis of Proverbs in Ola Rotimi’s The Gods Are not to Blame* (2007) and Inya’s *Stylistic Analysis of Ngugi wa Thiongo’s Secret Lives and other Stories* (2006) is considered. Emphasis on the text analysis is categorised broadly into three main headings and features namely:

A. Lexical Features

Leech and Short (2007:67) observe that as a physical description, the passage (see appendix) contained a large number of physical, concrete nouns (stakes, bamboo, fences, fishermen, ruins, etc.) but what is more striking is that these concrete nouns are matched by nouns which are more abstract in one way or the other. Also, it is clear that almost half of the concrete nouns refer to general topographical features which, as it were, divided the field of vision into geographical areas and points of focus: domain, ocean, islets, sea, shore, sky, river, earth, cloud, gulf, etc. It is important to note that the analysis gives not simply a description of a scene, but an account of the relation between the visual world and its observer, who strikes to comprehend and interpret it.

B. Grammatical Features

At this level Leech and Short (2007) analysed the sentence length and structure of these extracts from the text by Conrad (see appendix):

Corresponding in their insignificance to the islets of the sea, two small clumps of tree, one on each side of the only fault in the impeccable joint, marked the mouth of the river Meinam we had just on the first preparatory stage of our homeward journey, and far back on the inland level, a larger and loftier mass, the grove surrounding the great paknam pagoda, was the only thing on which the eye could rest from the vain task of exploring the monotonous sweep of the horizon.

Sentence length: The sentences are lengthy and move to the peak of length in sentence:

And when I turn my head to take a parting glance at the tug which had just left us anchored outside the bar, I saw the straight lines of the flat shore joined to the stable sea, edge to edge with a perfect and unmarked closeness, in one leveled flour half brow, half blue under the enormous dome of the sky.

Sentence structure: all the sentences are all quite complex, for instance the above sentences have a certain similarity of structure (Leech and Short, 2007).

C. Figures of Speech

Leech and Short (2007) in the analysis of Conrad (1911), show how Conrad (Ibid) uses a range of constructions which express or imply similitude:

resembling some mysterious system...
'*As if* abandoned forever,
Suggesting ruins of stone walls..., looked solid
Corresponding in their significance
As of a few scattered pieces of silver...
'*As though* the impassive earth had swallowed her up...

This kind of comparison is known as quasi-simile of the kind "X is like Y". There are also the uses of metaphors in the phrases like: *animated* glitter, the *impassive* earth.

In a second text, D. H. Lawrence's *Odour of Chrysanthemum* analysed by Leech and Short (Ibid) in *Style in Fiction* (2007:72-73), purely concrete nouns (engine, wagon, colt, gorse, roadway, hedge, basket, etc.) are more frequent, and indeed account for more than two thirds of

all the nouns. Leech and Short; (2007:73) observe that, “the description is direct and concrete, rather than being abstracted and intellectualised through the act of perception”. The verbs used are far more frequent in this passage. Most verbs are dynamic, and many indicate movement: (came, clanking, flickered, licking, trailing, grew, claw, etc.) Even static elements of the landscape have implications of movement: the pit bank ‘looms up’, the chimneys ‘taper’, ‘clutches’. Metaphor and simile serve to animate and humanise what is inanimate: the engines ‘stumbles’, the headstocks are ‘clumsy’, the winding engine has ‘spasms’, the cottage ‘squats’. “The humanoid vigor of manmade things, as suggested by these metaphors, is at the same ungainly and unnatural” (Leech and Short: 2007).

David Inya’s stylistic analysis of Ngugi wa Thiongo’s *Secret lives and other stories* (2006) shows the frequent use of concrete nouns (forest, stream, stone, bush, trees, and hut) and indeed, they account for a large percentage of all nouns. Abstract nouns are used in an interesting way. These nouns which are mostly coordinated (love and attention, jealous and resentment, insolence and pride, resentment and frustration, mystery and power, gratitude and humility) refer to psychological and emotional states. The use of nouns in the first story presupposes that the concrete is predicted on the abstract; the outward informed by the inward. There is also a strategic use of proper nouns (Mugumo, Mukami, Mumbi, Gikuyu, Murungu, Muhoroini, Gunba, Kerinyaga). These names are both of people and places. The writer uses them to create context both immediate and wide-which facilitates our understanding of the text. Verbs are also used to carry out an important part of the meaning of the text. Most of the verbs are dynamic. If cast in the Hallidayan mould we could say that most of the verbs are material processes indicating action and many showing movement (plunged, vanished, left, moved, riding approached). The number of mental processes is also striking. They include think, looked,

sympathise, realised admired, remember, feel, heard) and the verbal processes, which are only seven (said, invoked, pleaded, declared. cried, whisper) are also used interestingly for the expression of feelings. Grammatical sentences such as the simple, compound, complex and compound-complex sentences are also captured.

In addition, the followings are observed in Badamosi's stylistic analysis of the use of proverbs in Ola Rotimi's *The gods are not to blame* (2007), Badamosi observed that there is a frequent use of common nouns in the proverbs and they indeed account for a large percentage of noun classes. Examples are; man, king, madman and roof. Proper nouns are also used particularly as names of people and things. There is also the extensive use of adjectives by the writer in the manner he uses proverbs to describe the physical and psychological attributes of the characters. Verbs also play an important role in the realisation of meaning in the text as most of the verbs used indicate action. For the grammatical category, Simple sentences and Compound Complex Sentences were also analysed.

In Jide Omowumi's unpublished essay on a "Stylistic analysis of Chimamanda Adichie's *The Things Around Your Neck*", he examines the basic linguistic features that have been used by Adichie in the novel to pass some messages across to readers and society, a functional approach was adopted where particular note is taken of the stylistic function, effect and thematic significance of linguistic features in a literary text. The stylistic tools employed were morphology, graphology, phonology, syntax, lexico-semantics and point of view. After applying these tools, it was discovered that language is an integral part of any work of art and that the success of a work depends on how the writer has been able to manipulate language.

Ohanedozi Lillian also has an unpublished thesis where she attempted a “Stylistic analysis of Chimamanda Adichie’s *Half of a Yellow Sun*”. The aim of her work is to identify the predominant stylistic devices used by the author in the novel and the effects achieved by using them. To achieve this aim, the researcher uses quantitative stylistic analysis to select features such as types of sentences, parenthetical expression, italics, transliteration and code mixing. She then recommended that other writers can also adopt Adichie’s style of writing since the aim of studying style is to improve the beauty of one’s writing. Wabende Nabututu in her unpublished thesis also looked at a “Stylistic approach to Chimamanda Adichie’s Work: A Case Study of *Americanah*”. The thesis aimed at investigating the features of style in Adichie’s *Americanah*, by majorly focusing on the identification of features of style in line with the contemporary stylistics and the analysis of the same features through graphological, syntactic and semantic levels. Also, the features that define textual medium, sociolinguistic codes, actions and events, points of view, textual structure and inter-textuality are looked at. This involves an explanation on how the meaning is realized. Foregrounding as a toolkit to studying of stylistics is a guide to this study. The study argues that meaning in a text is realised through the levels of style as proposed by Leech and Short (1981) and that the identified features add meaning to the text.

It is indeed obvious that all writers use style in relation to their choice of selection or the point of view they intend to portray their story. As we have seen Inya, Badamosi, Wabende, Omowumi, Ohanedozi and Conrad. This study also explores Adichie’s distinctive approach to stylistics by identifying the stylistic features of language, what language does and how language does it by using the systemic functional approach to explore the variety of ways in which language functions in its use of grammar, lexis and context. However, this study posits with Inya, Wabende, Omowumi, and Ohanedozi’s analysis as compared to Badamosi’s and Conrad’s

because four of base their analysis on the lexical, grammatical and contextual functions of language.

2.4 The History and Development of Stylistics

In many respects, stylistics is a twentieth century development of the classical study of rhetoric. It owes its origin to the works of European and American structuralists, philologists, formalists, semanticists and new critics like I. A. Richards. T. S. Elliot, Roman Jakobson, Charles Bally, Leo Spitzer and others. Interest in the field really began with the publication in 1909 of a work on French stylistics titled *Traite de Stylistique Francaise* by the linguist Charles Bally, a pupil of Ferdinand de Saussure (who is called the father of modern linguistics). Charles Bally's work had proposed stylistics as a distinct academic discipline to complement de Saussure and linguistics. For him, "Saussure's linguistics by itself couldn't fully describe the language of personal expression" (Taylor, 1998:91).

Stylistics can be seen as a logical extension of moves within literary criticism early in the twentieth century to concentrate on studying texts rather than authors. Nineteenth-century literary criticism concentrated on the author, and in Britain, the text-based criticism of the two critics, I.A Richards and William Empson, de Saussure's pupils rejected that approach in order to concentrate on the literary texts themselves, and how readers were affected by those texts.

Bally's program, however, fitted well with the aims of the Prague School. Building on the ideas of the Russian Formalists, the Prague School developed the concepts of *foregrounding*, whereby poetic language stands out from the background of non-literary language by means of *deviation* (from the norms of everyday language) or *parallelism* (Wales, 2002:315). The view of *foregrounding theory* suggests that some parts of texts had more effect on readers than others of

interpretation, because textual parts are linguistically deviant or specially patterned in some way, thus making them psychologically salient (or ‘foregrounding’) for readers. According to the Prague School, “the background language isn’t fixed, and the relationship between poetic and everyday language is always shifting” (Pope, 2002:88).

In addition, other European linguists were gradually attracted to the subject (that is stylistics) and in the ensuing decades, its influence spread. It wasn’t until the 1960s, however, that it penetrated American and British Universities, largely as a consequence of developments in descriptive linguistics, and the perceived shortcomings of traditional literary criticism.

Furthermore, since the 1950s, the term stylistics has been applied to critical procedures which undertake to replace what is said to be the subjectivity and impressionism of standard analysis with an “objective” or “scientific” analysis of the style of literary texts, fluctuation, or the reason for choosing a given style. As in any language, a single thought can be expressed in a number of ways depending on connotations, or desired result that the message is to produce. Therefore, stylistics is concerned with the examination of the grammar, lexis, semantics as well as phonological properties and discursive devices. This is why the analysis of Adichie’s *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006) is a viable study as it attempts to analyse lexically, grammatically, contextually and the mixing and switching of codes by randomly selecting the use of lexis (nouns, verbs, adverbs and adjectives), grammar (simple, compound and compound-complex sentences), Halliday’s socio-semantic variables of field, mode and tenor and finally the use of Bernstein’s code switching and mixing as Adichie’s distinctive style of writing.

2.4.1 Literary Stylistics

Styles in literature are the literary elements that describe the ways that the author uses words. The author's word choice, sentence structure, figurative language and sentence arrangement all work together to establish mood, imagery, and meaning in the text. Style describes how the author describes events, objects, and ideas. The style that an author uses influences how we interpret the facts that are presented. Wordings or phrasing can tell us about emotions in the scene, the setting and characters. The type of the sentences used by the writer also tells us a lot about the situation, the speaker, and the audience. Literature has an essentially artistic quality and all art is the expression of life in form of truth and beauty. The reflection of truth is beauty in the word is unnoticed until they are brought to our attention by some sensitive human soul. Lodge (1966:24) (quoted in Fowler) explains that, "The novelist's medium is language: whatever he does, *qua* novelist, he does in and through language." So, the language of novels is often seen as a medium through which the novelist works. This language as used in literature is an embellishing device working to redefine other elements in fiction or "to provide a kind of separate attraction".

Furthermore, literature offers a corpus of material for linguistic study. It is deviant in some respect from the more orthodox field of linguistic concern. Literature is the work of men who are especially sensitive to the language of their time and who use the skill of language to make permanent their visions of life. They manipulate language making it contain a unique series of experiences and interpretations. Chapman (1983:3-4) in his book, *Linguistics and Literature: An Introduction to Literary Stylistics* asserts: "Literature seems to offer language

which is different from what may be loosely termed the ‘normal’ or ‘everyday usage of speech community, yet which is intelligible to the members of that community if they are willing to apply a special standard of acceptability”

One of the objectives of literature is to know man. Man is ever a dual creature; he has an outward and inward nature. And to understand any age or people, we must read not simply their history, which records their deeds, but their literature which records the dreams that made their deeds possible. In this instance, Aristotle was profoundly right when he said that “poetry is more serious and philosophical than history”: and Goethe, when he explained literature as “the humanisation of the whole world.” The importance of literature is that it preserves the ideals of a people, such ideals as – love, faith, duty, freedom, reverence, history which are part of human life and hence, most worthy of preservation.

However, a distinguishing feature of literature brings in a word which has been given many interpretations: “imagination”. One can say that the meaning is not confined to that of fantasy or even to the creation of characters and episodes which never had a ‘real’ existence. It means that “the linguistic utterance which involves imagination has a quality beyond the use of words to convey referential meaning” (Chapman 1983). A work of literature may indeed offer information and it will probably have a meaningful content which can be paraphrased in referential prose such are Chimamanda Adichie’s *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006) in which she was able to creatively choose and manipulate language with great complexity. Adichie distinctively uses language to discuss intelligently a writer’s individual ‘style’. Since this study is hinged on stylistic study of the two literary texts *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006), it is important that style in literature be discussed.

However, the texts will be analysed linguistically in order to determine crucial characteristic linguistic properties, structures and patterns influencing perception of the texts.

2.4.2 Linguistic Stylistics

Enkvist (1964) describes linguistics as a branch of learning, which builds models of a text and language on the basis of theories of language. Crystal and Davy (1992:9) in their own opinion say that linguistics is the academic discipline which studies language scientifically. On the other hand, stylistics is traditionally regarded as a field of study where the methods of selecting and implementing linguistics, extra-linguistics or artistic expressions, means and devices in the process of communication are studied Missikova (2003:15). Leech and Short (1981) are of the opinion that stylistics is the study of the relation between linguistic form and literary function and cannot be reduced to mere mechanical objectivity, whereby we expect linguistics to provide an objective, mechanical technique of stylistic analysis. One major concern of stylistics is to check or validate intuitions by detailed analysis, but stylistics is also a dialogue between the literary reader and the linguistic observer, in which insight, not mere objectivity, is the goal.

Linguistic stylistics, places literary uses of language against the background of more “ordinary” use of language, so that we see the novelist making use of the same code, the same set of communicative resources, as the journalist or the scientist. This is a strength, for through linguistics we learn that language even in its mundane use is an immensely complex, rich and variable instrument (Leech and Short, 1981:5-6).

Therefore, linguistic stylistics is the study of the language style of an oral or written text. Style which in this context is the typical way of writing, painting and so on that is used by a particular person or during a particular period of time. However, the argument as to the relevance

of linguistics to literature has been in progress for some time. Short (1996:55) suggested that much of the discussion over stylistics and the related topic of objectivity in literary criticism have been forged by the misunderstanding by both literary critics and linguistics. The misunderstanding has prompted a polarisation of attitudes such that either side in the debate often seems to be preferred to the other.

The core task for a critic is the job of interpreting literary texts and judging them while that of criticism is to describe, interpret and evaluate therefore, stylistics is concerned with relating linguistics facts to meaning in an explicit way. The meeting point of both linguists and literary critic is then seen in Short's opinion that criticism can benefit from a fusion of literary and linguistic methods. Presently, the general approach adopted is that of linguistics stylistic analysis as a means of supporting a literature text or interpreting a thesis. This shows that both linguistics and literary criticisms work hand in hand in enabling one to handle competently a coherent and comprehensive descriptive grammar ,which can be used in either literary oriented-studies or linguistic-oriented studies.

2.4.3 Approaches to the Study of Stylistics

Stylistics is the study of linguistic style, whereas (theoretical) Linguistics is the study of linguistic form. The term 'style' is used in linguistics to describe the choices which language makes available to a user, above and beyond the choices necessary for the simple expression of a meaning. Stylistic Linguistics can be interpreted as a set of possibilities for the production of texts, and therefore below are various approaches to the study of stylistics.

Sociolinguistics Stylistics

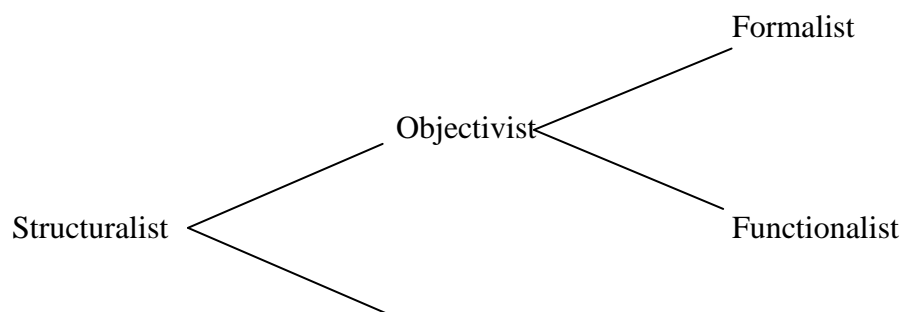
Fowler, advocates sociolinguistics frame for the study of literature. The literary style can be interpreted in relation to the stylistic conventions which generate sociolinguistics and the historical and sociological situation which brings it into existence. Fowler believes that the ways and habits of the world and the ideological and sociological registers do affect and pervade into the stylistic character of a text. Bradford describes sociolinguistic stylistic as a concept where the style used in a text attempt to alter and reshape the discourses it has borrowed from the non-fictional world. Sociolinguistics, unlike structuralist stylistics, seeks to find the social and ideological context behind a literary text.

Feminist Stylistics

Feminist stylistics also believes that social and institutionalised prejudice and ideologies are embedded in a text and that stylistic character of literary mirrors perceived gender roles of a society.

Functional Stylistics

Functional stylistics is an umbrella for a number of linguistic theories of 1950's and 1960's and their application in literature stylistics. Taylor and Toolan in their essay "Recent trends in stylistics", observe that structural stylistics is divided into two parts one holding objectivist theory and the other holding an affective theory of stylistics structure and the former group is subdivided into formalist and functionalists.



Affective

Functionalists deal with the social and personal needs that language is required to serve while formalist stylists exclude the reader from the consideration of a literary text. It studies all the instances of repetition and parallelism and deviant uses of a language in a mechanical, lifeless and sterile way.

Pedagogical Stylistics

Pedagogical stylistics focuses on literature where the message is text contained and presupposes no wider context so that everything necessary for its interpretation is to be found within the message itself. Pedagogical reason justifies the inclusion of stylistics within applied linguistics seen as in area of enquiry which brings the findings of linguistics to bear on the practical problems of teaching. The problem with literary text is not complex because one can concentrate on the text itself without being worried about distracting social appendages.

Cognitive Stylistics

Cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language. The beauty of cognitive stylistics is the way in which linguistic analysis is systematically based on theories that relate linguistic choices to cognitive structures and processes. This provides more systematic and explicit accounts of the relationship between texts on the one hand and responses and interpretations on the other.

2.5 Foregrounding and Deviation as Style

Foregrounding is a key concept in stylistics. It is the meeting point of formal and functional points of view. Formally, foregrounding is a deviation, or departure from what is expected in the linguistic code or the social code expressed through language. Functionally, it is a special effect of significance conveyed by the departure. According to Leech (2008:12), “any description of a language is relatively general and complete, according to the depth of descriptive delicacy to which it penetrates”. Literature is distinguished from other varieties of linguistic activity all by the number and the importance of the deviant features it contains.

Furthermore, Douthwaite (2000:178) has vividly captured the concept of foregrounding with his opinion that cognitive psychology has demonstrated that habituation in perception and comprehension is a normal phenomenon in human life. Habituation routinises life; it dulls the senses and critical faculties. Douthwaite (2000:178) also argues that, one way of combating habituation is to experience an entity in a novel fashioned so that our attention is arrested, and our automatic mode of processing together with the standard response we produce to the familiar stimulus are impeded, slowly down, surprised even. This obliges us to examine the entity more closely and from a new perspective. As a result, we are challenged to place a new interpretation on reality. Impeding normal processing by showing the world in an unusual, unexpected or abnormal manner is termed defamiliarisation. Thus defamiliarisation may be achieved by subverting the rules governing perception and behavior. The linguistic technique employed in subverting the world in this manner is termed foregrounding.

The metaphorical term ‘foregrounding’ suggests “the figure/ground opposition of Gestalt psychology: the patterns of normal language are relevant to literary art only in providing a ‘background’ for the structural deployment of deviation from the norm” (Leech, 2008). The creative writer makes use of deviants for stylistic effects. In the syntax of literature, “a linguistic

utterance involves some tension between the rules on which communication depends and the freedom which the user's unique situations demands. The deeper the artistic concern with the manner as well as the matter, the greater the tension is likely to be" (Chapman, 1983:48-49).

Although English has a rigid word-order in some respects, it still allows freedom of change which the native user learns to handle for emphasis. We should feel no hesitation in either uttering or accepting the emotional overtones in so simple an inversion as *over went the chair* instead of *the chair went over*. The writer of literature has access to these possibilities in whatever register he is working. In syntax, we see deviation from normal word-order. In Shakespeare's *Julius Caesar*. Act III, Scene ii as in some of his other works, we encounter deviation as can be seen as; "This was the most unkindest cut of all".

This is an instance of double superlative (Chapman, 1983:48-49), in which case writers have no constraint in their use of language.

Foregrounding implies "stylistics giving special prominence to part of an utterance" (Chapman, 1983:114). The term is used to describe the kind of deviation which has the function of bringing some items into artistic emphasis so that it stands out from its surroundings. It is helpfully described by Halliday (1978) as prominence that is motivated. This notion is owed to the Prague School of linguistics.

In the text *Purple Hibiscus* (2005), there are deviant structures in the writer's use of mind style as a concept which reveals a person's or character's idiolect, resting on the assumptions that language has an idea, which is a representative function, a clear example of linguistic foregrounding. For instance, in the text *Purple Hibiscus* (2005) we see that Kambili soliloquies

in so many instances. “Words do not say what Kambili means, and are instruments of concealments of the reality of Papa’s crime” (Adichie, 2005:116).

As we notice that words involuntarily come out of Kambili’s mouth, Kambili’s introspecting and how they sometimes clash with her attitude towards others, are minutely rendered in the narrative account and follow consistent linguistic patterns. For instance, formulas such as “I wanted” or “I wished”, iterated by Kambili when invoking actions she will like to perform or wishes she had not) carried out, are linguistic mannerisms used throughout the novel. The heroine’s muteness in the passage illustrates a pervasive presence of silence which some reviewers feel is a form of oppression from her father’s abuse while others perceive it as a style used by Adichie. The crux of the matter probably lies in the simultaneous presence of these opposite functions in single instances where words are left unspoken. For instance, “But their “*asusu anya*,” or “language of the eyes”, allows them to speak about subjects (of) which (their) father might disapprove “(Adichie 2005:305)”.

Bruce in *Daria* (2009:5) foregrounds another passage revealing how Kambili reports: I meant to say I am sorry Papa broke your figurines, but the words that came out were, I’m sorry your figurines broke, Mama” (Adichie, *Hibiscus* (2005:10). Bruce echoing Mantel and Hewett in *Daria* (2009:5) observes that, Kambili “avoids implicating her father” in his own act of violence. At the same time however, the critic notices that “through this indirect and veiled manner of speech, (Kambili) is able to broach the subject of Eugene’s abusive behavior” and acknowledge her mother’s status as an innocent victim.” Kambili’s refusal to overtly recognise Eugene’s responsibility in the words of sympathy she addresses to her mother is even more outright than Bruce suggests. The difference between the clause that Kambili considers saying but does not (“Papa broke your figurines”) and the one she actually articulates (“your figurines

broke”) can be clearly highlighted using functional grammar, and more precisely Halliday and Matthiessen (2004:284) ’s model of transitivity. The clauses referring to the breaking of the figurines are material clauses ,that is, clauses that “constru(e) a quantum of change in the flow of events as taking place through some input of energy” (Halliday and Matthiessen, 2004:179). This study therefore agrees with Douthwaith (2000:178) that habituation routinises life, and dulls the senses and critical faculties, which is why foregrounding is used as a linguistic technique employed by Adichie a creative writer who makes use of deviant structures to achieve stylistic effects pages 25 and 26 explore these effects.

2.6 Theoretical Framework

The theoretical framework adopted for this study is the theory of linguistic analysis developed by the British linguist M. A. K. Halliday (1971) from J. R. Firth’s (1966) theories. The theory asserts that the functional nature of language is reflected in its internal structure, especially in its semantic and syntactic organisation. Within the societal use of language, he identifies three basic functions: ideational, interpersonal and textual. In his approach to the study of literary texts, Halliday (Ibid) redefines the formalist notion of fore-grounding. He chooses the term prominence in preference to the formalist fore-grounding and sees it as a relationship between subject matter and patterns in a text. This is where the study of style finds relevance, and it is also what we depend on for the stylistic analysis of Adichie’s *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006).

The technique used in this study is the textual analysis of data. Halliday (1973) identifies the textual function of language which is related to the combination of ideational and interpersonal functions of language. These aspects are arranged and organised into meaningful

strings of words to convey meaning in form of message for communicative purposes. Leech (1966:4) based on Halliday's (1961) opines that stylistics cannot be studied without language and situation which is why he has provided a preliminary exploration of stylistics and draws on Halliday's contributions to the prose the following dimensions or categories for the linguistic stylistic analysis of texts: Lexical, grammatical and context.

1. Lexical Category

At the level of lexis, attention is given to such features as the nature of vocabulary, whether it is simple or complex, formal or colloquial, descriptive or evaluative, general or specific. At this stage of our analysis, particular occurrence of certain parts of speech will be noted. When nouns occur, their nature should be observed to determine whether they refer to events, precipitations, and processes, moral or social qualities. Adjectives, types of adjectives gradable or none gradable, restrictive or non-restrictive, attribute or predicative is also put into consideration. When we have attribute adjectives we should note the kind of attribute they refer to whether it is physical, psychological, visual, colour, auditory, referential, emotive or evaluative. This gives us a clue as to what function they perform in text.

Verbs are said to be the life of any construction. Therefore, they are worthy of attention. We will try to see if the verbs carry any important part of the meaning. We will find out what kind of verb we are dealing with- stative [referring to states], dynamic [referring to events, actions and so on]. Factive and non factive will also speed up the investigation and dissection of the text at hand to give us a truly empirical result.

2. Grammatical Category

Chomsky (1972) considers grammar as a theory or hypothesis about how a language works. It is considered as a set of rules governing the corrections, words and statements of a language. However, our interest about grammar in this study goes beyond its general definitions to how it could be uniquely deployed to create meaning in memorable manner, especially in such a way that the meaning contained in it will be explicit and serve communicative purpose. In this section, we shall consider the sentence types, such as simple, compound, complex and compound, that the author used as well as their stylistic significance.

3. Context

Context refers to the environment or circumstance in which language is used or a text unfolds in which it is interpreted. It is an aggregation of all the elements that combine and function to sharpen meaning. Some of these influencing factors that collectively determine a context, are subsumed within three headings expanded by Halliday (1970). These socio-semantic variables are: field, mode and tenor of discourse.

Although there are different kinds of contexts, we will be concerned with the linguistic context also known as co-text. This section therefore looks at the meaning of linguistic expression in context and in relation to who says what, when, where, how, to whom and generally for what purpose. Context is the total environment in which a text unfolds and in which it is interpreted. In Systemic Functional grammar, context is said to have three socio-semantic variables of field, tenor and mode of discourse. That is why context is further broken down into the three socio-semantic variables under Halliday's (1971) classification of register. These include:

- **Field of Discourse**

This refers to the area of operation of the language activity. It can be an essay, a discussion or an academic seminar. Through this dimension, we can recognise the register used. Such as the register used in politics, religion, biology, war and personal relations.

- **Mode of Discourse**

This refers to the medium of language .It also determines or correlates with the role played by language activity in situations. This dimension, primarily distinguishes the written language from the spoken one.

- **Tenor or Style of Discourse**

It refers to the relations among participants. The colloquial or polite style used among the participants. The speaker uses a particular style, colloquial or polite according to the participants. The variety of language will be colloquial if the participant is seen. Different styles such as polite command and conversation can be adopted for different participants according to the relation between the speaker and the participant.

Code Switching and Code Mixing

Bernstein (1971:10)'s perspective of code-switching (the switching of codes in a specific activity to suit the situation) and code-mixing (the use of two or more codes in a single utterance) will also be analysed to an extent where Bernstein is able to prove that bilinguals can also use language choice as a form of stylistic expression. This language choice depends on some factors such as participants, setting, and topic and so on.

Finally, in stylistics, emphasis is on the study of the text whereby we are interested in what a particular writer has written, against the background of what he would have written-including comparatively ,against the background of other things he has written, or that other

people have written. If we are interested in what it is about the language of a particular work of literature that has effects on us readers, then we shall look not simply at the effects of linguistic prominence in aspect of those functions of language which are highlighted in this particular work. Therefore this study intends to apply the systemic functional theory to analyse language as an integral part of any work of art and the success of a work depends on how the writer has been able to manipulate language to satisfy her audience and at the same time present her ideas.

CHAPTER THREE

METHODOLOGY

3.0 Preamble

This chapter explains the methodology used for this research. The objective here is to provide a guide as to how this study was carried out. The source of data, method of data collection and the method of data analysis.

3.1 Source of Data

The sources of data used for this study are Chimamanda Ngozi Adichie's *Purple Hibiscus* (2005) and *Half Yellow Sun* (2006). These two novels which form the bulk of primary source are the documented source that will be used for analysis. The data collected include, 228 words, and 58 types of sentences, which contain mixing and switching of codes and utterances used in context for the analysis of style from Adichie *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006) with the intention of analysing how Adichie chose from a wide and broad spectrum of styles in dealing with issues of thematic relevance in her works. Both texts are full of satiric events which serve as pointers to the individual writer's choice of language which she uses to explicate meaning that ultimately reflects her styles.

3.2 Method of Data Collection

The major method used in conducting this research is the documentary research method which involves the putting together of evidence derived from written texts: in this case, the novels under study are Chimamanda Adichie's *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006). The documentary research method is more appropriate to this study because words are informed by context. Furthermore, the primary task of the method is to provide a descriptive account of

our institutions concerning the effects and functions produced on us by the aforementioned texts, this supplies a source basis for interpretation of the texts and for teaching interpretation.

3.3 Method of Data Analysis

The stylistic technique used in this study is the textual analysis of data. Halliday (1973) identifies the textual function of language, which is related to the combination of ideational and interpersonal functions of language. These aspects are arranged and organised into meaningful strings of words to convey meaning in form of message for communication purposes. Therefore the analytical procedure to be followed is the checklist presented in Leech and Short (1981:75-80) with some modifications.

A: Lexical categories

B: Grammatical categories

C: Context

Context is further broken down into the socio-semantic variables of field, tenor, and mode Halliday (1971). Tenor in turn is broken into Poynton's (1985) three dimensions of power, contact and affective involvement. The concept of code switching and code mixing are analysed as a linguistic choice used in stylistics by Adichie. The table below gives a sample of data from the texts which will be arranged for analysis. This is followed by comments on the analysis

Purple Hibiscus

Table 1: Lexical Categories

Noun	Data from Text A Proper noun-Papa
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	Concrete noun- Face, finger Abstract noun-Air
Adjectives	Heavy
Adverbs	Only, around
Verbs	Waved, hovered, meant

Parts of speech are a system for classifying words in English language. We group words in categories that share common characteristics in order to talk about the language more easily. The above parts of speech are important because they show us how words are related to each other. For example the words “finger” “waved” “Papa’s face” “air”, are just words without meaning but when the words are assigned a role (part of speech) and put into a sentence we actually get something meaningful. Subject =finger, verb =waved, object =Papa’s face. However if we change the role of parts of speech in a sentence, the meaning becomes different thus subject =Papa’s face, verb =waved, object =finger. Therefore the role of parts of speech in Adichie’s works classifies her use of English words which helps in a better understanding of English words and their functions as used in sentences.

Purple Hibiscus

Table 2: Grammatical Category

	Data from Text A
Simple sentences	I stared at Jaja. Jaja did not move.
Compound sentences	Papa flung the heavy missal across the room and broke the figurine on the étagère.
Complex sentences	Let me go to the car and wait, mama said leaning against the Mercedes.

From the above table, we see the use of simple sentences for clarity, simplicity and easy understanding of statements used in the text. Compound sentences are also used throughout the novel for effective storytelling and to avoid too much simplicity or complexity due to the seriousness of the issue being discussed. For instance in the above table the components of a compound sentence are placed side by side using the coordinator “and” to join the independent clause... “*Papa flung his heavy missal across the room*” to the dependent clause “*broke the figurine on the etagere*” therefore providing a clear written expression of ideas. Complex sentences are also used to incorporate various situations in a sentence and it also create suspense because most times it reserves ones idea until the last part of the sentence.

Purple Hibiscus

Table 3: Field, Tenor and Mode of Discourse

	Data from Text A
Field	Tension, oppression, broken, sliced, suffocated, bearing down, moving forward, violence
Tenor	Power-Jaja, have you no words in your mouth? Contact-Ade: Do you like coming to the village? Children: yes, we said. Ade: You like coming to this bush place? Children: No we said. Ade: So what do you do in this back of beyond? Jaja and I smiled and said nothing.
Mode	Linguistic code-English-Jaja did not move. Igbo- igasikwa, transliteration-Fada

Field as a socio-semantic variable collocates lexical words which give enough instance of word usage that bear much on the situation which occasions them. The above lexis collocates with the theme of events and words that runs throughout the novel are highlighted and their meaning assessable. From the use of tenor, the style of language used between Eugene (father) and his wife, children, driver and even Papa shows the height of power used in speech. Contact dimension, can be observed in the utterances made between Ade Coker and the children while affective speech is obvious in the way the mother speaks to her children. The mode used in the text is the written Prose genre. The use of lexical cohesion and coherence gives the text its simplicity. The text also uses several codes to communicate its idea such as Igbo, English, slangs, transliteration. The storyline is reported from a childlike point of view.

Purple Hibiscus

Table 4: Code Switching and Code Mixing

Code switching	Ojoka!
Code mixing	ozugo

The switching and mixing of codes gives the text its local color. It also portrays the fact that the novel is set in the eastern part of Nigeria. Adichie in her writing prefers code switching to code mixing which she uses for communicative purposes.

The Tables above shows the format of the analysis. It has 4 rows and 12 columns. The first columns comprises of four major components of the analysis- lexical categories which gives a breakdown of randomly selected nouns, adjectives, adverbs and verbs and their use in context, The second column presents the grammatical categories of three sentence types-the simple sentence, compound sentence and compound complex sentence and how they are used in

context, The third column is the socio-semantic variables of field, tenor and mode and how they help in the cohesion and coherence of the text, code switching and code mixing. The fourth column provides data from the sentences that have been code switched and mixed and how they are used in context.

CHAPTER FOUR

PRESENTATION AND ANALYSIS OF DATA

4.0 Preamble

This chapter analyses the texts under study. The data for analysis are presented, and then the analysis is done in four broad categories: the lexical categories, the grammatical categories, context, and code switching and mixing.

4.1 Presentation of Data

The data for analysis are randomly selected lexical nouns, adverbs, adjectives, and verbs. The sentences will also be analysed using the contextual utterances and utterances that show features of code mixing and switching of English and Igbo languages. A total of 228 words and 58 sentences are analysed. For the purpose of convenience and easy reference, the texts are referred to text A and B respectively. As has been pointed out, the research has systemic functional linguistics as its framework.

4.2 Data Analysis

The analyses of the selected stylistic features used by Adichie in her texts follow Leech and Short (1981:75) propose categories (lexical, grammatical, context). Also for the analysis of the switching and mixing of codes, Bernstein's (1971) theory of code switching and mixing was adopted.

4.2.1 Lexical Categories

Table 5: Use of Nouns in Texts A and B

	Text A- <i>Purple Hibiscus</i>	Text B - <i>Half of a Yellow Sun</i>
--	---------------------------------------	---------------------------------------------

Nouns	Concrete nouns -palm fronds, dining table, figurines, Abstract nouns-love, attention, pride, modesty, forgiveness, honest, truth Proper nouns-Enugu, brother, papa, Jaja, Kambili, church	Proper and common nouns- bush, hills, corridor, mortar, gramophone, fridge, slippers, car, flower, war, maths department, garage, mothers hut, Aunts hut, village, Ugwu, Master, Obukpa , kitchen. Abstract nouns-fortune, love, hate, war. Concrete nouns-flower, car, slippers, fridge, gramophone, motor.
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In Text B, common nouns are more predominant than proper nouns unlike in Text A, where we have the strategic and repeated use of more proper nouns like Olanna and Ugwu probably to make the names of the characters stick in the readers head or to create an immediate or wider context which facilitates our understanding of the text. The use of collective and abstract nouns in both texts is very prominent. In Text A, there is also more use of abstract nouns which are used to vividly describe the somber picture of the narrative.

Table 6: Use of Verbs in Texts A and B

	Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of A Yellow Sun</i>
Verbs	Plunged, vanished, flung, broke, returned, placed, brilliant, cried, pleaded, told, saw, looked, understand, went, cleaned, placed, take.	walked, getting, smelt, clustered, slender, hovered, learn, nodded, sweeping, needed, cleaning, staring, standing, tapped ,took off, stretched,

		waiting, sit, ate, walk, lay, looked, grasped.
--	--	------------------------------------------------

In both texts, verbs carry an important part of creating meaning. Most of the verbs are dynamic, if cast in the Hallidayan model, we could say that most of them are material processes indicating action for example “she *placed* her glass down” and “Ugwu *cleaned* the bookshelf first”. There are also many verbs that show movement for example, “*vanished*”. The numbers of mental processes are also striking for example “*think*”, “*realised*”. The frequent occurrence of both material and mental processes strengthens our view that the physical is predicated on the emotional state and feelings. The verbal processes are used interestingly for the expression of feelings.

In Text A, the material processes are prominent. There are also some mental processes; however the verbal processes in both texts are of equal frequencies for example “*cried*”. The verbal processes are just the same in number as text A. This gives the impression that the text is predominantly a description of activity with little words.

Both texts also have same frequencies of verbal and mental processes, some of which include *told, saw, looked, knew, said, think, and thought*. The presence of a large number of hypotactic projection clauses, which report indirect speech and thought lend credence to the above fact. This shows that the text is conversational and reflective. A striking observation in the texts is that the verbal processes mostly appear in the past and continuous tense.

Table 7: Use of Adverbs in Texts A and B

	Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of A Yellow Sun</i>
--	---------------------------------------	--------------------------------------------

Adverbs	Slowly, widely, meaningfully, defiantly, quickly, hardly, physically, badly, against, narrowly	Faster, hotter, fast, attentively, immediately, faintly, attentively, slowly, cautiously, quickly, briskly, energetically, frenzied, vigorously
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Adverbs are used to tell us more about verbs; they are also used to express attitudes and state of mind. The adverbs in Text B are mostly of manner such as; *slowly, hot, defiantly, quickly, sorrowfully, vigorously* some of them combine with the verbs to emphasise movement and activity for example; she moved *quickly* and yes sir, Ugwu nodded *vigorously*. The most notable classes of adverbs in Text A are those of manner for example, *dangerously, physically, narrowly*. An example is the sentence “I felt suffocated the off white wall with the gold framed photos of grandfather *narrowly* bearing down on me”. Focusing adverbs such as *only, too, simply, even* are used, together with intensifying adverbs such as *hardly, always, clearly* and *actually*.

Table 8: Use of Adjectives in Texts A and B

	Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of A Yellow Sun</i>
Adjectives	Marble alter, British nose, off white, front pew, slim and youthful, athletic figure, heavy, fresh, sagging, cross shapes, gold framed, grey, ash covered.	White, blue, body, glass door, cement wall, molding fingers, thatch roof, corrugated iron roof, white curtains, brown sofas, red and white plastic flower, crammed white books, lustrous darker shades, feathery, work hard, piercingly, slippery smooth floor, blood splatted, old, new, good.

Adjectives in the texts are so many because they are used to create a visual imagery and sensuousness. But mostly are the uses of adjectival phrases such as in Text A, “*off white*” “*gold framed*”, from the sentence “I felt suffocated the *off white* wall with the *gold framed* photos of grandfather narrowly bearing down at me. And from Text B we have the use of the adjective, “*blood splatted*” from the sentence ...past policemen in *blood splatted uniforms*. These adjectives slow down the actions in the texts. However they help to give a vivid description of all the nouns in the text which will actually be plain without adjectives. It also creates descriptive richness and in a way enforces high concentration on details. We also notice the use of comparative and superlative adjectives, including gradable and non-gradable. Some of the adjectives used by the author are:

4.2.2 Analysis of Grammatical Categories in Texts A and B

Table 9: Use of Simple Sentences

Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of A Yellow Sun</i>
How many heads do you have?p.46	Ugwu cleaned the bookshelves first.
I stared at Jaja.	He (Odenigbo) was not tall (p.60)
Jaja did not move.	They were laid (p. 19)
	She placed her glass down (p.45)
	She was bold (p. 19)
	Richard was almost relived to learn of Sir Winston Churchill’s death.

The semantic impact of simple sentences in the novel is to render accounts of occurrences (like a conscious writer of historical account would do) in such a statement like manner, in order for the

credibility of the information provided to appear factual to readers. For instance, in Text B, there are simple sentences like;

Ugwu cleaned the bookshelves first.

He (Odenigbo) was not tall (p.60)

They were laid (p.19)

She placed her glass down. (p.45)

She was bold. (p.19)

Adichie also uses simple sentences to capture certain climatic points in the stories with dramatic effects such as:

Richard was almost relieved to learn of Sir Winston Churchill's death.

These sentences record the simplicity and clarity as well as logical progression which will be lost if cast on complex sentences. Similarly, in Text A we see the author using simple sentences because of the force they give to the messages presented through them, such as;

How many heads do you have? (p. 46)

The intended meaning of the author would have been negatively affected if expressed in any other sentence form. So this helps to emphasise a lot of things. The semantic impact of these simple sentences in the novel is to render accounts of occurrence(s) (like a conscious writer of historical account would do) in such a statement like manner, in order for the credibility of the information provided to appear factual to readers.

Table 10: Use of Compound Sentences in Texts A and B

Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of A Yellow Sun</i>
<p>Papa flung his heavy missal across the room and broke the figurine on the étagère.(p.2)</p>	<p>Master was a little crazy; he had spent too many years reading books overseas, talked to himself in his office, did not always return greetings and had too much hair. (p.1)</p> <p>There were books piled on the shelves and tables in the three bedrooms, on the sink and cabinets in the bathroom, stacked from floor to ceiling in the study, and in the storeroom, old journals were stacked next to crates of coke and cartons of Premier beer. (p.6)</p>

The stylistic importance of the compound sentence is that it helps in putting together two or more ideas in just a single utterance. This is possible when independent and related ideas are strung together in a single sentence. In Text B, there are compound sentences like:

Master was a little crazy; he had spent too many years reading books overseas, talked to himself in his office, did not always return greetings and had too much hair. (p.1)

In the above sentence which is the first statement in the book, five pieces of information are craftily combined in a single sentence to give us the background information we need about one of the principle character, Odenigbo in the novel.

In another instance of compound sentence usage, Ugwu, enchanted by the beauty of his master’s house, (who he has the opportunity of seeing for the first time) describes:

There were books piled on the shelves and tables in the three bedrooms, on the sink and cabinets in the bathroom, stacked from floor to ceiling in the study, and in the storeroom, old journals were stacked next to crates of coke and cartons of Premier beer. (p.6)

And in Text A, we also have...

Papa flung his heavy missal across the room and broke the figurine on the étagère. (p.2).

This creates more detail by telling us how Papa flung the missal and the effect of the action on the figurine, making the story more interesting and engaging

Table 11: Use of Complex Sentences in Texts A and B

Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of A Yellow Sun</i>
<p>Let me go to the car and wait biko, Mama said leaning against the Mercedes. (p.29) You have grown so much, look at you. (p.72)</p>	<p>The following weeks, <u>when</u> she started teaching a course in introductory sociology, <u>when</u> she joined the staff club and played tennis with other lecturers, <u>when</u> she drove Ugwu to the market she stonily began to get used to Odenigbo's friends. (p 51) We are living in a time of great white evil. <u>They</u> are dehumanising blacks in South Africa and Rhodesia, <u>they</u> fermented what happened in Congo. <u>They</u> won't let American blacks vote, <u>they</u> won't let the Australian Aborigine vote, but the worst of all is what <u>they</u> are doing. They drove in frenzied silence, past policemen in blood splatted uniforms past vultures perched by the road side, past boys carrying looted radios, until he packed at the train station and shoved her into a crowded train. (p.148)</p>

Complex sentences empower the prose's rhythm and musicality; they make the information in the novel emphatic and not easily forgettable. An example is,

The following weeks, when she started teaching a course in introductory sociology, when she joined the staff club and played tennis with other lecturers, when she drove Ugwu to the market she stonily began to get used to Odenigbo's friends. (p. 51)

The adverb marker 'when' is deliberately repeated in the above sentence to draw attention to the exact time Olanna becomes fully integrated into the university community where she had come to join her husband would-be Odenigbo. In another instance Odenigbo emphasising that the white are racial bigots, claims:

We are living in a time of great white evil. They are dehumanising blacks in South Africa and Rhodesia; they fermented what happened in Congo. They won't let American blacks vote, they won't let the Australian Aborigine vote, but the worst of all is what they are doing.

That the pronoun "They" is repeated over and over again in this statement is a clear pointer to the fact that the speaker wants to draw his audience very conscious that, the race that is responsible for the evil of racism is all over the world.

They drove in frenzied silence, past policemen in blood splatted uniforms past vultures perched by the road side, past boys carrying looted radios, until he packed at the train station and shoved her into a crowded train. (p.148)

In the above sentence, the author captures the haste with which some of the escaping Ibo in the north ran from the massacre initiated by their Hausa host. The poetry in the above description aided by the musical use of the a verb "past" immortalises in the readers' subconscious the sad memory of man inhumanity to man as revealed by the show of ethnic rapid cum religious wickedness meted to the Ibos by their Hausa host. The randomly selected sentence types have achieved their semantic purpose as they have been blended together to achieve communicative purposes. Adichie's skill at providing information in crisp, fresh and unambiguous manner

through simple, compound and compound complex sentences gives accessibility of meanings in the novel.

Table 12: Use of Compound Complex Sentences in Texts A and B

Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of A Yellow Sun</i>
The finger he waved in the air was meant for papa’s face, but it only hovered around his chest.	Text A-The driver reversed, and as he drove back the way they had come, Richard kept looking back at the blocked road until he could no longer see it. (p.181).

This grammatical unit has more than two independent and one dependent clause. According to Akerejola (1998:81), “it is a combination of at least one compound and one complex construction”. For example in the sentence...*The driver reversed, and as he drove back the way they had come, Richard kept looking back at the blocked road until he could no longer see it. The driver reversed* is an independent clause, *and as he drove back the way they had come,* is a dependent clause which according to Akerejola (98) is also a compound sentence while *Richard kept looking back at the blocked road until he could no longer see it* is another independent clause. This therefore makes the sentence usually lengthy and full of details. It is usually used to give details and to make emphasis.

4.2.3 Analysis of Code Switching and Code Mixing in Text A and B

Table 13: Code Switching in Texts A and B

Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of a Yellow Sun</i>
<i>Tufia!</i> Do you not see? p.84	Oh yes, you have brought the boy. <i>I kpotago</i>
<i>Ojoka!</i> Eugene has stopped doing Gods job p.95	<i>ya'</i> .p.4
You sit there and watch her desecrate the Eucharistic host <i>maka gini?</i> p. 102	<i>'kedu afa gi?</i> What is your name?p.5
<i>Kwusia,</i> don't do that p.143	<i>Ngwa,</i> go to the kitchen....p.5
Leave me alone! <i>nekwa anya</i> p. 146	I am going for a walk to clear my head. <i>i nugo?</i>
<i>Igasikwa!</i> He will never agree to live here p.161	p.6
<i>Chukwu aluka,</i> Aunty Ifeoma said...	..., <i>i kwuna okwu'</i> , as if "Olanna was thinking of
	saying anything. p. 132
	<i>Ezi okwu?</i> Really? p.13

The term is coined by Basil Bernstein (1997:1) to describe the relationship between functional level of performance and social effectiveness. It involves the way a speaker of two or more languages or code, switches in a specific activity. This implies that such speakers master and switch the varieties to suit their needs in specific situations. For instance, in both novels speakers switch their codes intermittently thus in *Purple Hibiscus* (2005)

Tufia! Do you not see? (p.84)

Ojoka! Eugene has stopped doing Gods job (p.95)

You sit there and watch her desecrate the Eucharistic host *maka gini?* (p.102)

Kwusia, don't do that (p.143)

Leave me alone! *nekwa anya* (p.146)

Igasikwa! He will never agree to live here (p.161)

Chukwu aluka, Aunty Ifeoma said... (p.161)

The reason for this might be because the speaker wants to please the audience which he or she addresses or because the speaker subconsciously switches the language in which he/she started to communicate with, or because of they do not want other people to understand what is being said. This can also be as a result of the distinctive style used by the writer in presenting her themes because this same style is used in her second novel *Half of a Yellow Sun* (2006) thus

Oh yes, you have brought the boy. I kpotago ya'. (p.4)

'kedu afa gi? What is your name?... (p.5)

Ngwa, go to the kitchen.... (p.5)

I am going for a walk to clear my head. i nugo? (P.6)

...,i kwuna okwu', as if "Olanna was thinking of saying anything. (P.132)

Ezi okwu? Really? (P.13)

Bilinguals who can speak at least two languages have the ability to use elements of both languages when with other bilinguals.

Table 14: Code Mixing in Texts A and B

Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of a Yellow Sun</i>
Let your spirit ask <i>Chukwu</i> to hasten my... (p.84)	Finally, Jomo looked up at Ugwu, <i>Afam bu</i> Jomo, 'he announced...pg15
Mama, <i>ozugo</i> lets go (p 128)	Yes <i>Chukwu du anyi</i> . God led us .pg94
Amaka <i>nwga</i> , show Kambili how to peel it. (p.133)	Our eyes have seen plenty, <i>anyi afugo anya'</i> , Obiozo said.pg 144

This has to do with the use of two or more codes. It also has to do with the ability of mixing codes within the same utterance or expression for example.

No wahala, how you dey?

Code mixing emphasises the informal aspects of language structure or competence. For example in the sentences;

Let your spirit ask Chukwu to hasten my... (.p. 84)

Mama, ozugo lets go (p. 128)

Amaka nwga, show Kambili how to peel it (p.133)

It is usually seen as the characteristic feature of people who are not efficient in the use of language and usually found among learners as a strategy for communication used in the process of learning a second L2. However, many second language users of English, especially in Nigeria, code-mix especially in an informal setting. This is sometimes necessary to show familiarity, maintain solidarity, an influence from one's culture or even as a style of writing.

Sociolinguists, looks at code-mixing as a process used to describe more stable situation in which multiple languages are used without pragmatic effects. It is a term used by individuals in order to communicate effectively and for better understanding of one another in a conversation or speech. Adichie has made the use of code mixing a recurrent style in her novels. In her novel *Half of a Yellow Sun* (2006) we also see instances such as:

Finally, Jomo looked up at Ugwu, Afam bu Jomo, 'he announced...p.15

Yes Chukwu du anyi. God led us. p.94

Our eyes have seen plenty, anyi afugo anya', Obiozo said. p.144

The difference between code switching and code mixing is that the former is the point at which the language changes, either on its own or precisely because the language situation changes while in the latter, fluent bilinguals talk to each other fluent and the changes in language occur without any change in the situation. The purpose of code mixing seems to be, to symbolise a

somewhat ambiguous situation for which neither of the language can be quite right .It is a kind of linguistic cocktail in which a few words of one language and a few from others mix up.

4.2.4 Analysis of Context in Texts A and B

The realisation of context in language is based on the metafunctional spectrum: Field is realised by the ideational metafunction, Tenor by interpersonal and Mode by the textual. Thus, we shall consider the context of the novels along these lines.

Table 15: Field of Discourse in Texts A and B

Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of a Yellow Sun</i>
Tension, oppression, broken, sliced, suffocated, bearing down, moving forward, violence	Nigerian bombers, freedom fighters, soldier, target destroyer, dying, shooting, vandal rebels officers, armed forces, troops and Biafran soldiers

It refers to the area of operation of the language activity. It can be an essay, a discussion, or an academic seminar. Through this dimension, we can recognise the register used and the social action that is taking place in a text. Such is the register used in War from the novel *Half of a Yellow Sun* (2006) where we see words like Nigerian *bombers, freedom fighters, soldier, target destroyer, dying, shooting, vandal, rebels, officers, armed forces, troops, Biafran and soldiers*. These register helps in the systemic use of lexis to communicate the ideology of the author who tries to present the image of history during the Biafran war even if she was not born at that time. The second novel *Purple Hibiscus* (2005) also uses symbolic characters to depict the dictatorship era of the then military regime where the characters play symbolic roles .Eugene for example is

the head of a family who gives rules that he cannot keep and who holds the power in his family where no one dares to speak to him until his wife finds the courage to bring him to his untimely death. We see the use of words like, *tension, oppression, broken, sliced* and *suffocated* used to signify one who is being oppressed. None of this can be confined to a type of situation. The field of discourse has a stylistic relevance that tends to determine choices in the ideational or experiential component of language, that is, how language is structured for use and the explication of ideas or how languages represents of our experiences and our reflections on them.

Table 16: Tenor of Discourse in Texts A and B

Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of a Yellow Sun</i>
How many heads does she have anyway...and how many heads do you have, gbo? (p.46)	'Your father should have borrowed!' Masters snapped and then, in English, Education is a
What is Anikwenwa doing in my house?!	priority!
What is a worshipper of idols doing in my house?! Leave my house! (p.69)	Yes, Sir!' Ugwu nodded vigorously....(p.11)
Kevin said you stayed up to twenty-five minutes with your grandfather!	You've ironed my socks haven't you? Master asked,' you stupid ignoramus.'...
Is that what I told you...?	'Sorry, sah! Sorry, sah!'
What did you do there? Did you eat food sacrificed to idols? Did you desecrate your Christian tongue? (p.68)	
Jaja and Kambili how are you?	
Do you like coming to the village?	

<p>Eh? You like coming to this bush place?</p> <p>Do you have friends here?</p> <p>So what do you do in this back of beyond, then</p> <p>he teased.</p> <p>Jaja and I smiled and said nothing.</p> <p>“They are always so quite”, he said, turning to</p> <p>Papa. “So quite”</p> <p>“You have become Father Amadi’s</p> <p>sweetheart...He was really worried when you</p> <p>were sick...You have a crush on him, don’t</p> <p>you? (p.214)</p>	
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The analysis of tenor, takes into account the social relations between the participants in the linguistic exchange, since the kind of social relation affects the participants and their linguistic exchange, because social exchange affects the use of language. The emitter is the author, Ngozi Adichie, and the addressees can be considered as both the society at the time of this writing and any reader that approaches the story at any other historical moment.

Poyton (1985) points out that we find three dimensions inside the notion of tenor, to which we shall refer briefly. The power dimension has to do with whether the relations between the participants are equal or not. In the novel *Purple Hibiscus* (2005), the use of language among each participant differ especially that of the father Eugene, a symbolic character who rules his family members’ autocratically. He speaks to his wife and everyone around him like a dictator. For example he asks his daughter:

How many heads does she have anyway... and how many heads do you have, gbo? (p.46)

This is in an instance when his daughter comes second in an examination. When he has a guest that is about his father's age mate; he addresses the guest thus:

What is Anikwenwa doing in my house?! What is a worshipper of idols doing in my house?!
Leave my house! (p.69)

He also gives his children a timetable to do all things including timing how long they are expected to spend while visiting their grandfather, thus he scolds them when they returned late saying;

Kevin said you stayed up to twenty-five minutes with your grandfather!

Is that what I told you...?

What did you do there? Did you eat food sacrificed to idols? Did you desecrate your Christian tongue? (p.68)

This shows that language can be used to show a character's power over others. Also in *Half of a Yellow Sun* (2006), the use of power in speech is noticed

Your father should have borrowed!' Masters snapped and then, in English, Education is a priority!

Yes, Sir!' Ugwu nodded vigorously... (p.11)

You've ironed my socks haven't you? Master asked,' you stupid ignoramus.'...

'Sorry, sah! Sorry, sah!'

The contact dimension makes reference to the existence or not of a contact between the participants. Eggins (1994) argues that we make language choices according to the length and frequency of our interactions with people. Thus we are likely to be less forthcoming with a neighbour, whom we run into occasionally, while putting out the bin than with our own son or mother whom we see often. A typical example is the way Jaja and Kambili relate with Mr Ade Coker and the way they answered him when he came visiting.

Jaja and Kambili how are you?

Do you like coming to the village?

Eh? You like coming to this bush place?

Do you have friends here?

So what do you do in this back of beyond, then he teased.

Jaja and I smiled and said nothing.

“They are always so quite”, he said, turning to Papa. “So quite”

(p. 57).

Eggins also explains Poynton’s affective tenor as the language choices we make according to how close we feel to people. If we are fond of someone, we are often more likely to express a criticism kindly than if we dislike them. A good example is the way Ifeoma criticises Kambili about the way she relates with the priest thus she says;

“You have become Father Amadi’s sweetheart...He was really worried when you were sick...You have a crush on him, don’t you? (p.214)

And to all these questions, Kambili answered, *Yes*. This proves that but for affective use of tenor as a stylistic feature, certain language expressions will be misunderstood between two interlocutors that do not have or have not attained a certain level of relationship.

Table 17: Mode of Discourse in Texts A and B

Text A- <i>Purple Hibiscus</i>	Text B- <i>Half of a Yellow Sun</i>
<p>Jaja did not move. igasikwa Ah! Ah! fada.</p>	<p>Sah</p>

The mode of discourse makes reference to what part the language plays, the linguistic code used in the channel of communication, both in terms of the medium (oral, written, written to be spoken). To what participants expect language to do for them in a situation, the symbolic organisation of the text, which could either have a spontaneous and relatively loose structure, its function in the context and the rhetorical component, that is, if we are to persuade, teach, state and so on through the text.

Adichie uses the prose genre to present her ideas. Therefore the channel made use of in these texts is the written medium, the language is not restricted to presenting a series of events and gives a detailed description of facts presented which are coherent for example in this sentence from text A...*Papa flung his heavy missal across the room and broke the figurine on the étagère.* The above sentence like many others is well understood and the figures of speech are correctly placed for easy understanding.

However, the author makes use of several codes in the course of presenting her text for example in text A and B, we have the use of English language as a code whereby we can read simple

words like 'broke', 'missal', 'bombers' and 'fighters', there is also the use of Igbo language as a code where we have sentences like 'chukwualuka' from text A and 'unuanokwaofuma' from text B. The use of transliteration from text A is obvious in the word 'fada' instead of father when referring to the priest and non-Standard English in the word 'Sah' instead of Sir from text B when Ugwu answers the a f his boss. The mode is expressed through the textual function of language.

4.3 Findings

This research focused on the descriptive analysis of linguistic features used by Adichie in selected novels. It also considered the mixing and switching of codes as the writers distinctive choice of style. The study arrived at some findings which are presented as follows:

- i. Under the lexical category, both texts used a lot of nouns however there was a frequent use of common and proper nouns like *Ugwu* and *kitchen* in Text B than Text A where we have common and proper nouns like *figurines* and *Kambili*, with abstract nouns like *pride*, *modesty*, *hate*, *war* and *love*, playing a subordinate role in both texts.
- ii. We have a high frequency of material processes such as *plunged*, *vanished* *flung*, *stretched*, *walked* and *grasped* and mental processes such as *cried*, *shouted*, *laughed*, *think thought* and *knew*, most of which are dynamic verbs in both texts. They both also have a high frequency of verbal processes such as *told* and *said*.
- iii. In Text B, there is a higher frequency of adverbs of manner such as *slowly* *faintly* *cautiously* *quickly* adverbs of frequency such as *hardly*, *barely*, and *always* compared to Text A where we have *defiantly*, *sorrowfully*, *barely*. The use of adjectives like, *white*,

blue, old and feathery is also more frequent in Text B than Text A where we have adjectival clauses like *marble alter, British nose, front pew* and *athletic figure*.

- iv. Under the grammatical category, we found that the writer uses a handful of simple sentences such as, *She was bold. She placed her glass down*, which makes the writer's message clear and simple. She also uses simple sentences to capture certain climatic points in the stories, with dramatic effects. She uses the compound such as ...*Papa flung his heavy missal across the room and broke the figurine on the étagère (text A)*, complex and compound complex such as ...*the driver reversed, and as he drove back the way they had come, Richard kept looking back at the blocked road until he could no longer see it (text B)*. These types of sentences are used for the purpose of emphasis.
- v. At the level of context, the analysis showed that the three socio-semantic variables of field, tenor and mode influenced greatly the choices she made. Especially the context in Text B which explores the historical Biafran war with an aim to recount history. Therefore, we appreciate the various choices the author made from the experimental, interpersonal and textual metafunctions of language. The author's distinctive use of code switching and mixing though counter intuitive for non-Igbo speakers, shows that style is the man and that it is that personal element of language which marks out one writer or speaker from another.

Finally, it is obvious that style in relation to language is the personal use an individual makes in speech or writing of the language at his disposal that is the choices a speaker makes from among the phonological, grammatical and lexical resources of language. This makes the term style a subject of many approaches to linguistic stylistics which is the application of linguistic knowledge to the study of style

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.1 Summary

This study attempted a stylistic analysis of two texts using functional linguistics as its theoretical framework. The study used a linguistic stylistic analytical procedure presented by Leech and Short (1981) to analyse the lexical, grammatical and contextual features used in the texts. Basil Bernstein's theory on code switching and mixing gave the backdrop for the analyses of the codes switched and mixed in the text, with an aim to highlight the extent to which Adichie's cultural and linguistic background affect her style. Also, the study has successfully carried out a stylistic analysis of Chimamanda Adichie's *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006) by identifying methods and explaining how Adichie uses style to pass across her intended message, with the hope that it will be useful to its readers. In sum, the study observed that there were more frequent use of common nouns in Text B than in Text A while abstract nouns played a subordinate role in both Texts. Both Texts also had high frequencies of dynamic verbs; however Text B had a higher frequency of adverbs and adjectives than A. A handful of simple, compound and complex sentences are obtainable in both texts. The variables of field were also used to recount the Biafran war while tenor was used to reveal the interpersonal relationships of characters in the texts. The choice of mixing and switching of code which although is counter intuitive, marks out the style of a writer from another.

5.2 Conclusion

This study satisfies the first major aim of the study which is to show how and why the texts mean what they do especially the meaningful choices from language which informs style. The findings of the study has been summarised based on the findings, conclusions have been made in relation

to the research questions of the study what was observed For example, proper abstract and common nouns are used at various frequencies .There is a high frequency in the use of material and verbal processes of which are dynamic verbs and text B records a higher use of verbs than text A while the use of adjectives are more frequent in text a than B. Simple sentences give clarity and simplicity of message, compound and complex sentences are used to focus on a particular constituent of the sentence and for the purpose of emphasis. In addition, there is a strong interrelationship between language and context in the Adichie's use of registers in her field of discourse text A has a collection of words based on violence and oppression while text B is based on a context of war. Tenor is use to portray the levels of language use between the characters in the texts while mode of discourse presents the channel used to communicate the idea of the writer. Adichie also portrays the emotional and psychological states of the characters such as anger, joy, surprise, shock and many more actions, as situations demands through code switching and code mixing. The study further reveals that Adichie's characters often code mix by inserting Igbo words and expressions into English sentences and concludes that the use of code switching and mixing is a demonstration of some of the attempts by Adichie to reflect the realities of the use of English in Nigeria. The chapter concludes with the recommendations for future research which are mainly base on some imitations of an insights drawn from the study .The also study confirms that the choice of linguistic forms in literary work is motivated by demonstrating how Adichie uses some particular stylistic features to attain thematic concerns.

5.3 Recommendations for Further Study

This research does not in any way claim to be an exhaustive one. Thus, the researcher recommends that more writers, especially young and developing writers could adopt these

stylistic features in presenting their novels so as to give room for more research. The texts can also be analysed using these methods of analysis:

(a) A comparative linguistic stylistic analysis of the texts could be carried out to compare and contrast the stylistic features. (b) A literary-stylistic analysis of the texts analysed in this research could be embarked upon to bring out only the literary features used in the text for analysis. (c) A Pragmatic analysis of the texts could be carried out to make a pragmatic analysis of language use in texts and a semantic analysis of texts should be carried out to explicate types of meaning in texts. The study of all the processes of thematisation and postponement in the texts can be carried out.

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APPENDIX

The first extract comes from Conrad's

The Secret Sharer:

“On my right hand there were lines of fishing-stakes resembling a mysterious system of half-submerged bamboo fences, incomprehensible in its division of domain of tropical fishes, a crazy aspect as if abandoned forever by some nomad tribe of fishermen now gone to the other end ocean, for there was no sign of human habitation as far as the eye could reach (1). To the left group of barren islets suggesting ruins of stone walls, towers and block houses, had its foundations set in a blue sea that it itself looked solid, so still and stable did it lie below my feet; even the track of light from the westering sun shone smoothly, without that animated glitter which tells of an imperceptible ripple (2.) And when I turn my head to take a parting glance at the tug which had just left us anchored outside the bar, I saw the straight lines of the flat shore joined to the stable sea, edge to edge with a perfect and unmarked closeness, in one leveled flour half brow, half blue under the enormous dome of the sky (3). Corresponding in their insignificance to the islets of the sea, two small clumps of tree, one on each side of the only fault in the impeccable joint, marked the mouth of the river Meinam we had just on the first preparatory stage of our homeward journey, and far back on the inland level, a larger and loftier mass, the grove surrounding the great paknam pagoda, was the only thing on which the eye could rest from the vain task of exploring the monotonous sweep of the horizon (4). Here and there gleams as of a few scattered pieces of silver marked the windings of the great river; and on the nearest of them, just within the bar the tug steaming right into the land became lost to my sight, hull and funnel and masts as though the impassive earth had swallowed her up without an effort, without a tremor (5).

The second text is D. H. Lawrence's *odour of chrysanthemum (Style in Fiction 72-73)*

The small locomotive engine, Number 4, came clanking, stumbling down from Selston with seven full wagons (1). It appeared round the corner with loud

threats of speed, but the colt that it startled from among the gorse, which still flickered indistinctly in the raw afternoon, out distanced it at a center (2). A woman, walking up the railway line to Under Wood, drew back into the hedge, held her basket aside, and watched the footplate of the engine advancing (3). The trucks thumped heavily past, One by one, with slow inevitable moment, as she stood insignificantly trapped between the jolting black wagons and the hedge; then they curved away towards the coppice where the withered oak leaves dropped noiselessly, while the birds, pulling at the scarlet hips beside the track, made off into the dust that had already crept into the spinney (4). In the open, the smoke from the engine sank and cleaved to the grass (5). The fields were dreary and forsaken, and in the marshy strip that led to the whimsy, a reedy pit-pond, the fowls had already abandoned their run among the alders, to roost in the tarred fowl house (6). The pit-bank loomed up beyond the pond, flames like red sores licking its ashy sides, in the afternoons stagnant light (7). Just beyond rose the tapering chimneys and the clumsy black headstocks of Brinsley Colliery (8). The two wheels were spinning fast up against the sky, and the winding-engine trapped out its little spasms (9). The miners were being turned up (10). The engine whistled as it came in to the wide bay of railway lines beside the colliery, where rows of truck stood in harbor (11).