

**A LINGUISTIC STYLISTIC ANALYSIS OF TONI  
MORRISON'S *BELOVED* AND *PARADISE***

**BY**

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**DEPARTMENT OF ENGLISH AND LITERARY STUDIES,  
AHMADU BELLO UNIVERSITY,**

**ZARIA**

**2017**

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**A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE  
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**2017**

## DECLARATION

I hereby declare that this thesis “A Linguistic Stylistic Analysis of Toni Morrison’s *Beloved* and *Paradise*” was carried out by me in the Department of English and Literary Studies, Ahmadu Bello University, Zaria. No part of this work has been presented previously for a higher degree.

All quotations have been duly acknowledged by means of reference.

.....

**Name of Student**

.....

**Signature**

.....

**Date**

## CERTIFICATION

This thesis entitled “A Linguistic Stylistic Analysis of Toni Morrison’s *Beloved* and *Paradise*” by Hamza Mohammed meets the regulations governing the award of Doctor of Philosophy (PhD) in English Language of Ahmadu Bello University, Zaria.

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## **DEDICATION**

This work is dedicated to my late father Muhammad Wushishi who laid the foundation for my search of knowledge, my mother, Hajiya Ladidi, my wife Bilkisu and children, Safiya, Asiya, Mohammed (Imam) and Ruqayya.

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## ABSTRACT

This study explores how linguistic structures were deployed to bring out meaning in Toni Morrison's *Beloved* and *Paradise*. The analyses are carried out using linguistic stylistic methods and principles to investigate Morrison's unique style in the selected novels. To achieve this objective, the research examines the lexico-syntactic and lexico-semantic features as well as the interpersonal, ideational and textual levels of meaning propounded by Halliday's metafunctional theory. It adopts a random sampling technique in selecting the data. *Beloved* is divided into three parts and it has 28 chapters and data was randomly selected from each of these parts. *Paradise* has 9 chapters from which data was selected. This study uses the qualitative and quantitative method of analysis. The qualitative method analyses the conversations in the selected texts while the quantitative method shows the frequency and percentage of occurrence. At the lexico-syntactic level, the findings revealed, in both texts, the frequency of use of simple sentences more than the other types that is, 40% followed by compound and complex sentence 30% each in *Beloved* and 35% (compound) in *Paradise* and 25% (complex) respectively. Other stylistic features found in the texts include: African American Vernacular English, disorganized syntax, use of vulgar language, absence of graphic symbols, asyndeton, use of comma, dash, semi-colon and elision. At the lexico-semantic level, there is the use of lexical items, coinage, compounding, cohesive markers, lexical sets and rhetorical tropes and schemes which aid in describing the inhuman treatment and religious struggle between opposing camps. The metafunctional components in both texts reveal that interpersonal metafunction features declarative sentences, Yes/No and WH Interrogative sentences. The study reveals that the structure of a declarative sentence is: subject-finite residue; the structure of WH Interrogative sentence can be: subject-finite- residue or finite-subject- residue which is also found in Yes/No interrogative sentence. At the ideational level Morrison uses the three core process types: material clauses, mental clauses and relational clauses. Our findings reveal the dominant use of circumstantial elements of manner like mean, quality, comparison and degree, which were meant to add more information about the actions of the characters. The textual metafunction reveals theme and rheme structure, theme and mood, theme in declarative sentences, theme in interrogative sentences and theme in imperative sentences. The study further observes that Morrison's linguistic style flourishes on simplicity of language use and the use of African American Vernacular English features prominently in both novels.



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# CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the Study

Stylistics is a discipline that is found at the intersection of literary criticism and linguistics. Its application can be used in the study of journalism, popular texts, religious works, advertising, non-fiction, popular culture, politics, etc. According to Paul (2004: 3) "The preferred object of study in stylistics is literature, whether that be institutionally sanctioned 'literature' as high art or more popular 'non-canonical' forms of writing". In addition, Paul (2004:2) further postulates that "stylistics is a method of textual interpretation in which primacy of place is assigned to language". As a conceptual field of discourse, stylistics tries to establish and explain the different choices people make in the use of language in their writings. This is a common feature which is discernible in the search for dialogue, grammar, the use of active and passive voice, the distribution of sentences, i.e. simple, compound or complex, the use of registers and other language devices that depict the style of the writer.

Ullman (1971:133) is of the opinion that "Stylistics is not a mere branch of linguistics, but, a parallel discipline which investigates the same phenomena from its own point of view". Stylistics therefore, is "that part of linguistics which concentrates on variation in the use of language often but not exclusively, with special attention to the most conscious and complex use of language in literature", Turner (1973:7). In view of this, the present study analyses how Toni Morrison fused two incongruous and fundamentally different characters into one community that love to hate and yet are forced to live together. What are the unique stylistic techniques at the lexico-syntactic and lexico-semantic levels employed by Morrison in



expressing the myriad of problems, social and cultural differences as well as difficulties and racial tendencies exhibited in the selected works? It is based on these very crucial aspects of communication between the characters that this study anchors the analysis of data.

Stylistics is most often referred to as the study of style. This implies that style is fundamental to this area of language study. The importance of style to stylistics is best captured by Babajide (2000: 122) when he says that “no style, no stylistics”. Stylistics has been defined by many scholars within the prism of style. Lucas (1955:9) says that style is “the effective use of language, especially in prose, whether to make statements or to arouse emotions. It involves first of all the power to put facts with clarity and brevity”. This means that for communication to be appropriate and effective, stylistics must be able to assess and show how language is applied in an utterance or a piece of writing. Similarly, Davy and Crystal (1983:9 quoted in Babajide 2000:123) argue that style is “the effectiveness of a mode of expression” by “saying the right thing in the most effective way”. What these definitions have in common is that style involves the use of choice or the alternative way of saying something from many options. In addition, Allan (1988 quoted in Babajide 2000:124) defines stylistics as:

... a branch of linguistics which studies the characteristics of situationally distinctive uses of language with particular reference to literary language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language.

Stylistics is the symbiosis of language and literature. Echoing the same argument, Stockwell (2000:10) postulates that:

It might seem obvious to the non-specialist that literature, the most culturally valued and aesthetically prestigious form of language practice, is best studied using the resources developed in the field of linguistics. However, this truism has

not always been obvious to a whole range of disciplines, all of which claim a different stake in the study of the literary...Stylistics is the discipline that has bridged these areas, and stylisticians have found themselves engaged in arguments not only with literary critics, cultural theorists, philosophers, poets, novelists and dramatists, but also with practitioners of linguistics.

Stylistics has a dual position and plays an important role in modern form of analysis. The roots of stylistics can be traced to the histories of language study as well as literary criticism.

Stockwell (2000:11) further says that:

Stylistics has therefore come to be regarded as an essentially interdisciplinary field drawing on the different sub-disciplines within linguistics to varying degrees, as well as on fields recognizable to literary critics, such as philosophy, cultural theory, sociology, history and psychology.

Drawing from the interdisciplinary fields, this study focuses on the linguistic stylistic analysis of Toni Morrison's *Beloved* (1988) and *Paradise* (1997). The study is aware of the importance of literary stylistics which is also a sub-field of stylistics that interprets message of a text or a piece of writing by establishing the identity and style of the writer. However, this study is a linguistic stylistic analysis at the lexico-syntactic and lexico-semantic levels that examines the effect and impact of the mode of expression in Toni Morrison's selected texts.

## **1.2 Toni Morrison: A historical brief**

Chloe Anthony Wofford or Toni Morrison is an acclaimed writer from the United States of America. She was born in Ohio in 1931 and attended Howard University and Cornell University respectively for her first and second degrees in English language. She had a stint as a lecturer in Howard University before leaving to become an editor at Random House with specialization in black fiction ([www.biography.com/Toni](http://www.biography.com/Toni) Morrison). Morrison began her creative career in the 1970s. Her first novel *The Bluest Eye* was written in 1970. It was followed in 1974 by *Sula*, the

work that catapulted her for nomination for the National Book Award. In addition, her book *Song of Solomon* (1977) won Morrison the National Book Critics Award in 1977. She is a prolific writer who has written many books which include *Tar Baby* (1981), *Beloved* (1987) which won the 1988 Pulitzer Prize for Fiction, *Jazz* (1992) and *Paradise* (1997). In view of her outstanding works, Morrison became the first African-American to win the Nobel Prize for Literature in 1993. Furthermore, in 2012, Morrison was awarded the Presidential Medal of Freedom and she also added another feather to her cap of achievements by winning the 2016 PEN/ SAUL Bellow award. The award is bestowed to living American authors “whose scale of achievement in fiction, over a sustained career, places him or her in the highest rank of American literature” (*Daily Trust*, March 6, 2016:39).

However, despite the lofty achievements of Morrison in works of fiction, her books the *Bluest Eye*, *Song of Solomon* and *Beloved* “are among the most challenged and banned books in America” (Guillermo 2016). A challenged book in America means a book that is not permitted to be used in the library or school curriculum. According to The American Library Association’s Office for Intellectual Freedom (OIF), a book is challenged because it has or contains any one of the three top reasons which means the content is “sexually explicit” or the language is “offensive” or the work is “unsuited to any age or group.” Toni Morrison was married to a Jamaican architect Harold Morrison and has two sons even though they divorced after six years. Presently, Morrison is a Professor in the Faculty of Humanities at Princeton University in the United States of America.

Source: ([www.enotes.com/.../whiteness-blackness-explain-through-themes-beloved](http://www.enotes.com/.../whiteness-blackness-explain-through-themes-beloved))

### 1.2.1

### About the Books

*Beloved* (1987) is a book set in 1873 in Cincinnati, Ohio during the Reconstruction era. It is an exposition of the evils of slavery in America. It explores the destruction of identity, the devastation of the physical, emotional and spiritual firmament of the enslaved. The effect of slavery is not only limited to the period of the inhuman practice, but, is a phenomena that continues to haunt the enslaved years after getting freedom. The mere thought that one is treated as subhuman and a commodity to be traded in dollars is a demeaning and psychologically traumatic experience. It is this feeling of loss and frustration that led Sethe to murder her daughter and attempt the killing of the other children so that they can escape the physical, sexual, emotional and spiritual trauma of slavery. Source: The frustration and racial disparity is not limited to the blacks because the colored also have a foretaste of the trauma:

Very few had died in bed...and none...had lived a livable life. Even the colored people: the long-school people, the doctors, the teachers, the paper-writers and businessmen had a hard row to hoe. In addition to having to use their heads to get ahead, they had the weight of the whole race sitting there. You needed two heads for that (*Beloved* 1987:199).

Source: ([www.enotes.com/.../whiteness-blackness-explain-through-themes-beloved](http://www.enotes.com/.../whiteness-blackness-explain-through-themes-beloved))

Besides the dehumanizing living conditions and animal treatment meted out to the blacks, the slavers perceive the enslaved as a jungle full of evil creatures. But the evil is implanted by the slavers and not a nature of the blacks:

White people believed that whatever the manners, under every dark skin was a jungle. Swift unnavigable waters, swinging screaming baboons, sleeping snakes, red gums ready for their sweet white blood. In a way . . . they were right. . . . But it wasn't the jungle blacks brought with them to this place. . . . It was the jungle whitefolks planted in them. And it grew. It spread . . . until it invaded the whites who had made it. . . . Made them bloody, silly, worse than even they wanted to be, so scared were they of the jungle they had made. The screaming baboon lived under their own white skin; the red gums were their own (*Beloved*, 229).

*Paradise* (1997) is a contrast to *Beloved*. While the latter focuses on man's inhumanity to man the former explores the idea of love, purity and uprightness. The book is set in Ruby a fictional township in Oklahoma in the 1970s. The novel depicts a community's struggle between its past, present and what the future holds. After the American Civil War, many African-Americans migrated to the West of the country in search of better living conditions. However, besides looking for a better life, they were also trying to isolate themselves from white segregation.

The characters in the novel try to create a community free from evils that are prevalent in the outside world. They want a community that is like paradise. But, the utopian community they desire could not be achieved because of the human capacity to wrought evil. Moreover, their sought –after community can only be achieved if human beings are perfect. The clamor for racial purity, unity, harmony and love, though desirable in any society, is sometimes a mirage that can only be wished. This is attested by how the community falls apart by disallowing American Indians, whites and light-skinned African-Americans into their midst and also their inability to come to terms with what they mean by love. Does love mean what happens between a man and a woman? Or is it between a woman and a woman? How do women view a patriarchal society? The inability of the people in Ruby to come to terms with this leads to the creation of two different worlds in the book: the town of Ruby led by the men and the Convent which serves as a sanctuary for women who run away from men and cherish the freedom they have as well as challenge the patriarchal dominance in the society. With this development, it is only a matter of time before the inevitable happen. The men from Ruby decide to launch an attack against the five women (one is white) in the Convent because they represent what the people resent, that is, white people and light-skinned blacks. The men enter the Convent and

“shoot the white girl first. With the rest [of the women] they can take their time.” (p. 3). With these developments, *Paradise* encapsulates a community that portrays good and evil, righteousness, uprightness, love and hatred, violence and wickedness. It is a community polarized between greed, jealousy, lies, murder, adultery and above all a search for freedom and emancipation.

This study focuses on a linguistic stylistic analysis of the two selected texts of Toni Morrison. The research examined the style of narration and how Morrison weaved the disparate characters in the novels and produced magnificent works of fiction.

### **1.3 Statement of the Research Problem**

Language is a veritable tool that can enact and reenact past and present events. The power of language to effect change, persuade and change the perception of people is enormous (Stockwell 2000). However, the use of language among people varies. Some use it casually to interact on mundane or trivial issues while others use it in a profound sense or elevated form. Those that use language in an elevated form are writers, poets, playwrights and philosophers who are more sensitive to language use than other people. Consequently, they try to share their experiences, perceptions and creativity with fellow beings; they always try to show the good, the bad and the folly of humanity.

Morrison’s works have received accolades throughout the world and this is the researcher’s major motivation to analyse her use of language from a linguistic stylistic perspective. *Beloved* won the 1988 Pulitzer Prize for fiction as a masterpiece, magnificent, astounding, etc. such that some people cannot imagine American literature without it (John Leonard, *Los Angeles Times* quoted on the back cover of *Beloved* 1988). Similarly, *Paradise* has been described as a

masterful work, powerful and extraordinary. However, in spite of these encomiums, *Beloved* was banned in 2012 and together with *The Bluest Eye* was among the top ten banned books in America. This contradiction, that is, commendation and condemnation of Morrison's works have prompted this researcher to analyse the stories and demonstrate how the author's use of language at the lexico-syntactic and lexico-semantic levels attract both encomium and censure. Morrison's works have also received many critical reviews. These criticisms are mostly found in books and articles in journals, both national and international. However, the dominant trends in analysing Morrison's works were mostly centred on content and theme. Some of the reviews were concerned with the search for identity, the idea of absence, or of being nameless which is prevalent in African American literature (Pasquier 1985); the interpretation of culture and social identity of the black people (Rafael et al. 1997); blackness as a figure of absence and negation (Gates 1984); a vivid and stark portrayal of the worst horrors of slavery (Smith 2011); the effects of race, racism, gender and sexism (Crenshaw et al. 1995).

In addition, there are also some scholarly works that analysed Morrison's work within the prism of thematic and aesthetic preoccupation. Abah (2008) examines Morrison's novels within the "profundity of the literary medium that explores the human experience to which African American experience belongs". Kofoworola's (2013) examines how Morrison "balances the contentions between nature, nurture and nativity as key ingredients for the construction and deconstruction of myths which is the structure of her narratology."

However, to the best of the knowledge of the researcher, not much attention has been paid to the lexico- syntactic and lexico-semantic aspects of the selected works. This study therefore fills the missing gap, that is, the linguistic stylistic analysis at the lexico-syntactic and lexico-

semantic levels of the selected texts which earlier studies have not covered. The study adopts the qualitative and quantitative method of analysis to examine at the lexico-semantic and lexico-syntactic levels the forms of interactions in Morrison's *Beloved* and *Paradise*.

Similarly, it is pertinent to note that, a writer is directly or indirectly influenced by what goes on in his/her society. Most often, the society's cultural, social and political happenings spur a writer to write about such things. Based on these assumptions, this research highlights from the perspective of Halliday's (1994 and 2014) metafunctions how the socio-cultural-cum-economic dimension of Morrison's society informed the stylistic choices in her works.

#### **1.4 Research Questions**

The study is concerned with answering the following questions:

- (i) How does variation of style at the lexico-syntactic level contribute to the understanding of Morrison's selected texts?
- (ii) What are the lexico-semantic features Morrison uses to achieve her style of narration in the selected texts?
- (iii) What stylistic features of interpersonal relationship enhance the characters relationship and interactions?
- (iv) What ideational features reveal the apparent and hidden messages in the selected novels?
- (v) How could Morrison's choice of theme-rheme structures advance the reader's understanding of the selected texts?

#### **1.5 Aim and Objectives of the Study**



The aim of the research is to do a linguistic stylistic analysis of Toni Morrison's novels *Beloved* and *Paradise* and highlight the important role that language plays in the hands of a literary writer. The objectives to achieve include to:

- (i) examine the levels of variation of style at the lexico-syntactic level and how they aid comprehension of Morrison's selected texts;
- (ii) investigate the lexico-semantic features used by Morrison in the selected texts;
- (iii) highlight how the features of interpersonal relationship deployed enhance the characters' relationship in their daily interactions in the selected texts;
- (iv) analyse the ideational stylistic features that unravel the hidden and unhidden messages of the writer in the selected texts; and
- (v) explicate the author's choice of theme-rheme structures at the textual level to convey the salient messages in the selected texts.

## **1.6 Scope and Delimitation of the Study**

This work is limited to the linguistic stylistic analysis of the novels *Beloved* and *Paradise* by Toni Morrison. The focus of this research is to analyse the linguistic features used to re-enact the messages in the selected texts. To achieve this, the study examines how Morrison used linguistic stylistic features such as lexico-syntactic and lexico-semantic levels in the selected texts. Consequently, the study adopts Systemic Functional Linguistics developed by Halliday (1994 and 2014) as its theoretical framework. The study applied the three metafunctions of language espoused by Halliday using the qualitative analysis of direct quotations from characters in the selected texts. In addition, the study also used some traditional linguistic approaches in the analysis. The study analysed 410 sentences from the two texts.

## **1.7**

### **Justification and Significance of the Study**

The significance of this study is to investigate how the author uses language to exhume America's past and lay it bare for the contemporary world to witness the evil and inhuman treatment once meted out to its citizens. In the same vein, the study explores how language is used to portray other issues like the clash of good and evil, moral righteousness, hatred and violence and the triumph of good over evil which were vividly illustrated in the discourse of the characters in the selected texts.

The study hopes to offer students and researchers in the field of stylistics the unique style at the lexico-syntactic and lexico-semantic level that Morrison deploys in her works. The work will also provide useful insight into pedagogical skills that can be applied to stylistic study in teaching and analysing Morrison's selected works. It is hoped that teachers, students, readers and researchers will benefit from this work.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Preamble**

This chapter reviews some concepts and works that are related to this research. The review covers concepts such as literature and language use, language, literature and the study of style, stylistics and the study of style, approaches to the study of style, literary stylistics, linguistic stylistics, theories/ models of stylistics. In addition, the researcher reviews some researches that have relevance to this work, which include Vajime (1987), Rasheed (1990), Abioye (1991), Surakat (2000), Ahmad (2003), Frank (2004), Basseyy (2004), Ufot (2004), Abdurraheem (2005), Alabi (2008), Tanko (2012), Salihu (2015), Hamza (2016), Mohammed (2016), and Umar (2016).

Similarly, many works about the primary sources (*Beloved* and *Paradise*) of this research have also been reviewed and they include: Gates (1984), Benson (1984), Pasquier (1985), Wallace

(1990), Crenshaw et al. (1995), Rafael et al. (1997), Conner (2000), Schur (2004) and Smith (2011).

## **2.1 Literature and Language Use**

We are conscious of literary experiences which appear to transcend language: plot, character, personality, form in another sense...Yet all these experiences are communicated by linguistic means. This is the paradox which we are confronted with (Sayce, 1957).

Linguists usually examine the use of language in literary works, (for example, prose fiction, drama or poetry) in order to appreciate and grasp the writer's artistic ingenuity and power of imagination. This is vividly captured by Leech and Short (2007) when they assert that "we propose not to dissect the flower of beauty (for that is a misleading metaphor), but at least to scrutinise it carefully, even, from time to time, under a microscope" (26). This means that to appreciate a literary work, the linguist has to critically examine the language used in the text.

Spitzer (1940:27) was more forceful on this issue when he postulates that:

I would maintain that to formulate observation by means of words is not to cause the artistic beauty to evaporate in vain intellectualities; rather, it makes for a widening and deepening of the aesthetic taste. It is only a frivolous love that cannot survive intellectual definition; great love prospers with understanding (quoted in Hough 1969).

To understand a piece of literary work, the minutest detail of language used in that work must be examined. This in turn will assist the linguist to fully appreciate what the author sets out to achieve. In prose fiction, many factors and choices that a writer makes like plot, theme, characterization, dialogue, etc. are done through the instrument of language. However, in examining the use of language in a literary text, it is simpler to work on a piece of poem than a prose fiction. The reason being that:

The challenge is greater because the effects of prose style, and their sources in the language, are often more unobtrusive than those of poetic language. While a condensed poetic metaphor, or a metrical pattern, will jump to the attention as something which distinguishes the language of poetry from everyday language, the distinguishing features of a prose style tend to become detectable over longer stretches of text, and to be demonstrable ultimately only in quantitative terms. And the sheer bulk of prose writing is intimidating; linguistic techniques are more readily adapted to the miniature exegesis of a lyric poem, than to the examination of a full scale novel. In prose, the problem of how to select – what sample passages, what features to study – is more acute, and the incompleteness of even the most detailed analysis more apparent (Leech and Short (2007:2).

Some decades ago, the difficulty associated with analysis of prose fiction necessitated the examination of some linguistic aspects and the neglect of others. This in turn has led to vague generalization even though ‘new stylistics’ (Leech and Short 2007) has highlighted different stylistic features that can be used in the analysis of texts and writers. In addition, it can be said that “no adequate theory of prose style has emerged” (Leech and Short 2007). This difficulty in analysing the use of language in literary works bewildered Spitzer (1948: 27) when he argues that:

How often, with all the theoretical experience of method accumulated in me over the years, have I stared blankly, quite similar to one of my beginning students, at a page that would not yield its magic. The only way out of this state of unproductivity is to read and reread.

In the same vein, the critic Watt (1969:269 quoted in Leech and Short 2007) expressed a similar concern with regards to language use in literature when he states that he was “virtually helpless...as far as any fully developed and acceptable technique of explicating prose is concerned”. This admission by successful practitioners of prose style has shown that it is not easy to examine the use of language in a literary work.

However, in spite of these difficulties, Leech and Short (2007:3) proposed “a general informal classification of features of style as a tool of analysis which can be applied to any text”. They further argue that:

...These are attempts to give shape and system to a field of study in which much remains unclear, and hidden beneath the threshold of observation. ...Stylistics, as the study of the relation between linguistic form and literary function, cannot be reduced to mechanical objectivity. In both the literary and the linguistic spheres much rests on the intuition and personal judgment of the reader, for which a system, however good, is an aid rather than a substitute. There will always remain, as Dylan Thomas says, ‘the mystery of having been moved by words’.

But unlike before, there have been recent researches and developments in linguistic study with direct bearing on many disciplines as well as literary studies. According to Leech and Short (2007: 4):

...Linguistics itself has developed from a discipline with narrowly defined formal concerns to a more comprehensive, if more inchoate discipline, in which the role of language in relation to the conceptualisation and communication of meaning has been fruitfully investigated. There have been new ways of looking at language in psychological, sociological and philosophical terms, and their application to literature has been tentatively explored.

The developments in linguistic research have led to many theoretical speculations. The Transformational Grammar considers language “as a capability of the human mind, and therefore highlights the formal and cognitive aspects of language” (Leech and Short, 2007:4). This position was challenged by other theories of language that lay emphasis on the social role and usage of language. Halliday’s Systemic Functional model refers to language as a ‘social semiotic’ and thus a medium of interpersonal and ideational functions. The development in linguistics also found expression in ‘European Structuralism’ which refers to a concept of

“structural principles of contrast and pattern as underlying varied forms of human activity, and so as equally manifested in language, art and other cultural forms” (Leech and Short 2007:4).

However, all these diverse positions of linguistic research and development are geared towards finding a system that carefully studies language below the surface form. The aim is to find the principles of meaning underlying language use. In this regard, both the linguist and the literary critics are on the same plane. This also means that when a linguist is presented with a text, his / her job is not to merely look at it, but to examine it thoroughly and unravel its hidden and obvious meaning. When a linguist makes a linguistic analysis of a text, his / her intuition “may prompt, direct, and shape it into an understanding” (Spitzer, 1948).

The relationship between literature and language use is vividly captured by Leech and Short (2007: 6) when they argue that:

Linguistics places literary uses of language against the background of more ‘ordinary’ uses of language, so that we see the poet or novelist making use of the same code, the same set of communicative resources, as the journalist, the scientist, or the garden-wall gossip. ...language is an immensely complex, rich and variable instrument...It is virtually the medium in which human beings, as ‘speaking animals’, exist, defining for them their relation to their fellow human beings, their culture, even their own identity. It is unthinkable that the literary artist should cut himself adrift from the all-embracing role that language has in our everyday lives. So literary expression is an enhancement, or a creative liberation of the resources of language which we use from day to day.

The relationship between literature and language use is mutual and exclusive. Literature or literary text needs language to express whatever imagination or aesthetics it wants to share with the audience. Language is the platform upon which literary works found expression. It is the vehicle through which writer’s ideas, feelings and desires are manifested to fellow human beings.

This research is on linguistic stylistic analysis of a literary work. Morrison's selected texts are works of fiction which found expression through the medium of language. The concern of this work therefore is to examine the lexico-syntactic and lexico-semantic stylistic features that Morrison uses in her literary works.

## **2.2 Language, Literature and Style**

"As no science can go beyond mathematics,  
no criticism can go beyond its linguistics" (Whitehall, 1956).

Stylistics at the intersection of language and literature has been characterized by many attempts to find a common or middle-ground where both can be sheltered (Carter, 1982). It has not been an easy enterprise because the search involves understanding and finding a clear-cut distinction between them. There are many arguments amongst scholars (Whitehall 1957, Ruwet 1970, Crystal 1972, etc.) who try to find a 'middle-ground' or indulge in discussions that pertain to the relationship between language and literature. According to Whitehall (1957:134) "...the horse of poetry will be led into the stable of Parnassus not by a 'New Critic' and not at all by a traditional literary scholar, but by a linguist". But, this assertion was opposed by Bateson (1968:176) who says that:

...it is...because of [the linguist's] failure to recognize that in literature language is for the reader mere preliminary to style—as style itself is a preliminary to the literary response in its fullest sense—that the critic finds so little nourishment in modern linguistics in any of its forms.

The controversy rages on and the search for the middle-ground proves highly contentious. Consequently, Carter (1990:322) adds his voice by delineating them in such a way that:



Linguistics is seen as an *objective* science and thus disabled from revealing anything significant about such areas of interest to the literary critic as the nature of the literary response, the role of verbal art in culture or the operation of creativity; literary discussions of language are seen by linguists as *subjective*, impressionistic, inattentive to the structure and organisation of language and prone to draw on vague extralinguistic categories such as 'life experience' in order to substantiate points made. On the one hand, rigidly postulated models have been constructed to account for the nature of literary communication; on the other hand, it is claimed that verbal art cannot by its very nature be made subject to rules

However, despite the extreme positions quoted above, there are other conciliatory views. Some literary critics (Havranek 1932, Mukarovsky 1932, Bloch 1953, etc.) have espoused that there is a meeting point between language and literature most especially within the confines of the text. Nowotny (1962:1) is likewise of the opinion that when analysing poetry, it is pertinent to ask what is 'there' in the poetry, and here 'there' refers to the use of words. This is also true of the novelist where Lodge (1966:ix) attests that "the novelist's medium is language: whatever he does, *qua* novelist, he does in and through language."

These assertions are however not without their problems. This is because the awareness of the writer's use of language which is selective and arbitrary is quite different from an analysis grounded in 'general linguistic theory' or 'descriptive linguistic'. In addition, it also shows that language is only providing necessary support to literature. Carter (1990: 323) argues that:

...if the linguist simply scrutinizes the text, comes up with scientifically controlled and verifiable facts and passes them on to a literary critic for a literary interpretation, then in an important respect linguistic analysis becomes no more than an ancillary to literary study.

This is a view shared by some literary critics (Cohen 1968, Cluysenaar 1976, Esau 1974) who hold that language should serve as an auxiliary discipline to literature. Ruwet (1970: 296) is blunt when he says that:

...it seems to me that the status of linguistics, in relation to poetics and literary studies in general, can only be that of an auxiliary discipline, whose role is roughly analogous to that played by phonetics with respect to the whole of linguistics. In other words, linguistics can bring a great body of materials to poetics, but it is incapable, working alone, of determining how pertinent these materials are from an aesthetic or poetic point of view.

Another contrary view however, is that there exists a middle-ground for the two if we recognize the many areas of importance shared by the two disciplines. The linguists and literary critics must realize that their interests and areas of concern are sometimes at variance. What may be appealing to one may not necessarily be the concern of the other. According to Crystal (1972:103):

One reason why much linguistic analysis of literature has not been well received is that linguists take texts which seem interesting and problematic to them; they often forget that the text, or the problems, may not be of comparable interest to the critic. The stylistician must thoroughly appreciate the literary critics' problems and position.

Stylistics is a discipline that is fully accommodated in literature when there is literary approach to the analysis of texts. The stylistician is attracted to literature the way a moth is attracted to light because of the unique use of language by the novelist, poet, etc. (Hawkes 1977). In this way, stylistics always tries to display and demonstrate how language is used in literary texts in contrast to how it is used in other forms of communication. It shows the level of deviation of language usage in literary texts from the known and accepted use of language. This remarkable use of language in literary texts is what made Bloch (1953: 40) to conclude that style simply

means “the message carried by the frequency distributions and transition probabilities of linguistic features, especially as they differ from those of the same features in the language as a whole.” The stylistician involved in literary analysis tries to show the extent of deviation or the literariness of a text or the ‘poeticalness’ of poetic words from the everyday usage of language (see Levin 1965, Hill 1967 quoted in Bloch 1953:41). This idea of deviation according to Stankiewicz (1960:77) means that:

The most frequently-used language will be usages that are the most expected: literary language will therefore either involve many unexpected, abnormal elements or unexpectedness will result from the ‘periodic organization of the message’, where normal usages are made to be deviant through such devices as ‘coupling’.

The controversy between language, literature and style has tasked scholars from both sides of the divide. However, it should be noted that, stylistics is a work in progress and thus, liable to find a middle course in many of its contentious areas.

The argument between language, literature and style notwithstanding, this study is a linguistic stylistic analysis of a literary work. The research is aware of the various positions taken by language and literature scholars, but this study is to analyse a work of fiction using linguistic tools. That is why this work is specifically concerned with the lexico-syntactic and lexico-semantic aspects of Morrison’s selected literary work.

### **2.3 Theories/ Models of Style**

Stylistics is a controversial concept because it has assumed different meanings from many scholars (Murana 2011). Stylistics refers to the study of many forms of style that are found in an utterance, a piece of writing or document. The role of stylistics in both linguistics and literary

studies has spurred many scholars to proffer theories of style that are relevant to the discipline. These theories are many and diverse.

### **2.3.1 Style as Choice from Variant Forms**

Every language has variant forms, that is, there is variety in the choice of words from which the users of that language can choose. A language user has an array of selectional possibilities and limitations in the language's linguistic elements so that he/she can choose the word(s) that best suits the occasion and idea that he/she wants to convey. According to Babajide (2000:126) "...choice refers to the conscious selection of a set of linguistic features from all possibilities in a language at the lexical and syntactic levels." At the lexical level, the word 'walk' has many options like 'limps', 'trudges', 'plods', 'shuffles', 'tiptoes', etc. (Murana, 2011:5) that one can choose from to express the kind of situation or activity that one wants to describe. Similarly, the words 'domicile', 'residence', 'abode', 'home', all mean the same thing, but the context will determine which is the most appropriate to use. In all these examples, it is the word that is appropriate to the occasion that can only be used. There are no perfect synonyms and thus the words cannot be used interchangeably.

In addition, style as a choice is also discernible at the semantic level of analysis. "Words can have different forms but the same meaning within different situations or contexts of use" (Babajide 2000:127). He notes that there are many words that have similar meanings but used in different specific situations, for example, the word 'stop' can refer to 'cease', 'cut off', 'end',

'leave off', and 'discontinue'. Semantically, these words may have the same meaning but different connotations when used in sentences.

Writers invert the normal word order at the syntactic level for stylistic effect most especially in literary works. These types of stylistic choices can be in the form of hyperbaton, asyndeton, hypotaxis and parataxis (Babajide 2000). Accordingly, a writer or speaker has an array of choices to make at the lexical, semantic and syntactical levels. This shows that in selecting a word to depict a certain action, activity or state of being, there should be appropriateness and accuracy.

### **2.3.2 Style as Idiosyncratic form/ Individual or Ideolect**

This theory refers to style as the individual's way of saying or doing something. Language is a part of human beings and different people use it differently. Writers and orators have distinct ways of speaking or writing that are unique to them. In literary circles, people can distinguish between the writings of Wole Soyinka, Chinua Achebe and Abubakar Gimba through their styles of using language (Osundare 2013). However, besides the individual's style of rendition, other factors also determine the style an individual uses, for example, the time of writing, the choice of genre, the specific audience, etc. (Ogunsiji et al. 2013). In addition, an individual's style can also be influenced by some factors like his/her social, cultural and political background; his/her level of education, geographical area or religious belief.

### **2.3.3 Style as Situation**

Language is used in specific situations for specific purposes. The diverse nature of human existence has made it necessary to always consider the contexts in which language is to be used. Different situations demand different forms of words to use. In our day-to-day interactions, some situations are formal or informal, hostile or conducive, and the message can be trivial or profound whilst the medium can be in the spoken or written form (Ogunsiji et al. 2013). Similarly, in some situations, some words are considered vulgar, offensive, foul or taboo. In all these instances, the situation determines the words to use.

Furthermore, there are some situations where the use of language is ritualized and becomes stereotyped. Such instances include religious services, marriage ceremonies and initiation into some societies which do not give room from deviating from the conventional or conservative use of language. Babajide (2000:129) asserts that:

All these amount to the fact that the concept of situation in stylistics is an indispensable phenomenon in critical analysis of any given text, if the analyst must account for certain fundamental characteristics of the text. The fact remains that a given situation has a great influence on the choice made at every level of language consideration: lexical, syntactic, formal, casual, etc.

#### **2.3.4 Style as Deviation from the Norm**

Deviation means doing something different from the conventional or normal way of doing it. Any attempt to do something differently will result in deviating from the accepted norm. Leech (1985:40) argues that “to be stylistically distinctive, a feature must deviate from some norm”. The concept of style as deviating from the norm therefore springs from the fact that human society has conventions, rules and regulations governing the people’s affairs. Similarly, language has fixed structures and is rule-governed. Non-compliance with any of the rules of

language usage or societal conventions will lead to deviation from the norm (Traugott and Pratt 1980).

In using language there should be 'accuracy', which has to do with grammatical correctness, and appropriateness, that is, it must be socially acceptable. These are the distinguishing characteristics of the 'standard variety of language' (Lawal 1977a). According to Crystal and Davy (1969) "this variety refers to a variety-less or 'normal' or 'unmarked' set of grammatical structures which account for features occurring with similar frequency and distribution in all varieties of the language." This means that, in using language we have to observe some dimensions of language usage like the social acceptability or otherwise of our utterances and the inaccurate grammatical usage which leads to ambiguity and lack of precision.

Deviation from the norm is not only at the grammatical level. There are other levels of linguistic analysis that deviation can also occur. Such levels include- graphological level, phonological and phonetic level, lexico-semantic level, morphological level, syntactic level and discursal level (Ogunsiji et al. 2013). There are instances where these deviations can occur, for example, at the graphological level, a writer can use capital letters where they are not supposed to be. At the syntactic level, there may be disagreement of concord between verb and noun. At the lexico-semantic level, a writer may join words that are not joined in Standard English.

This research is a linguistic stylistic analysis of Morrison's selected texts. The study is on lexico-syntactic and lexico-semantic features of Morrison's work. The research investigated and analysed the selected texts not only on tropes and schemes (metaphor, simile, personification, etc.) as aspects of deviation from the norm but also on graphological, syntactic and discursal levels that fall within such category.

### 2.3.5

#### Style as Content and Form

This theory postulates that in style there is a dialectical relationship between content (message) and form (medium). The two are inseparable. According to Osundare (2013:10) “a good work of art is nothing but a studied and well-wrought integration of form and content....Form shapes content and content in turn illuminates form”. In any stylistic analysis, the analyst cannot ignore the importance of the message and the medium. The debate on the relationship between the message and the medium in a text can be considered from two perspectives, that is, the organist (the literary critic) and the ornatist (the linguist) (Barthes, 1971). The organists’ position is that the message and the medium are dialectically inseparable. Barthes (1971:10) is of the opinion that:

It would be better to see it (a text) as an onion, a construction of layers whose body contains, finally, no heart, no kernel, no secret, no irreducible principle, nothing except the infinity of its envelopes-which envelopes nothing other than the unity of its own surfaces.

The above comparison shows the “the message is the medium and the medium is the message” (Lawal, 1977a:35). The concept of the medium and the message being the same is also the position of the dualist school of literary stylistics. According to Lawal (1977a:37):

They conceive literature and linguistics as Siamese twins due to their intricate interconnections. They argue that without language there can be no literature because words - the building blocks of literature - are studied within the realm of linguistics.



In contrast to the above, the ornartists are of the opinion that the medium and the message should be separated. This is in tandem with the position of the monist school of literary stylistics that “literature is literature and linguistics is linguistics. The two are conceived as incompatible bedfellows and a marriage between the two is unholy and destined for the rocks” (Lawal 1977a:36). The different positions taken by the organists and the ornartists are inappropriate when considered from the position of Jakobson (cited by Scholes 1974:23 and quoted in Lawal 1977a) thus:

If there are critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been mistaken for inadequacy of the linguistic science itself. All of us...definitely realise that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms.

Jakobson’s position was shared by other scholars like Gregor and Weakes (1987:17 quoted in Lawal 1977a) where they assert that, “We need a map if we are going to do any exploring and the fact that it is the countryside we have come to enjoy, not the map, doesn’t make the map any less unnecessary”. This analogy shows that language and literature need each other because the map is of the countryside and the countryside is in the map.

Gregor and Weakes’ position are in tandem with this study. This is because we are examining and analysing a literary work using linguistic tools. This study analyses the lexico-syntactic and lexico-semantic features inherent in Morrison’s selected texts. As argued by the above scholars, this research uses language to unravel the messages, experiences and information that Morrison sets out to narrate to the readers via fictional (literary) tales. We are therefore using language to understand literature.

## **2.4 Theories and Approaches to Literary Criticism**

### **2.4.1 Practical/ New Criticism and Postmodernism**

“We need to interpret interpretations more than to interpret things” (Montaigne).

This section will be incomplete without discussing literary theories like Practical/New Criticism and Postmodernism. The main focus here is to briefly explicate the concepts of Practical or New criticism and Postmodernism and see how they relate to or differ from literary stylistics. In 1929, I. A. Richards published his book *Practical Criticism* which had a profound effect on techniques to use when analysing literary works. Richard’s work was the result of an experiment he carried out on his students. Every week, he distributed some anonymous excerpts of poems to the students and tasked them to assimilate, appreciate and give their judgment (Moody, 1968).

His aim of carrying out the experiment was to test the students’ capacity and ability to observe, concentrate, discriminate and judge any piece of literary work. It was not an easy task, but at the end students were able to make independent judgment and analysis. This is buttressed by Richards (1929) where he asserts that, “...the lesson of all criticism is that we have nothing to rely upon in making our choices but ourselves” (quoted in Moody, 1968:7). Richard’s work was initially limited to poetry but the techniques have been extended to include prose and all literary passages because according to Wordsworth, “there neither is, nor can be, any essential difference between the language of poetry and the language of prose” (Moody, 1968:7).

Following the footsteps of Richards (1929) and Elliot (1917), literary critics like Ransom (1941), Wimsatt (1954), Brooks (1947), etc. made New Criticism more manifest after World War II.

These critics established and demonstrated practical and easy ways of teaching, studying, understanding and analysing literature. "New Criticism" is a term coined from the title of a book *The New Criticism* by John Crowe Ransom in 1941. The cornerstone of the New Critics' concept is that:

They hold that understanding and appreciating a work of literature need have no connection with the author's intention, with the author's life, or with the social and historical circumstances that may have influenced the author. Everything the reader needs to appreciate a work is in the work itself (Griffith, 1990:139).

The New Critics termed their techniques or methods of analysis as 'scientific.' According to them, a literary work is 'self-contained' with 'physical' and discernible qualities like rhyme, meter, theme, plot, setting, character, figures of speech, etc. It can therefore be analysed independent of anything outside the text. However, some New Critics like Brooks (quoted in Griffith 1990: 139) disagreed with the notion of analyzing literary works in a 'scientific' way. He argues that:

...the meaning contained in works of literature cannot be paraphrased, cannot be stated in a straight-forward, 'scientific' way. One can state what a work is 'about' or summarize a work's themes, but a work's meaning is much more complex than such statements alone... a work's complexity lies in its 'irony' or paradoxes.

However, despite the different positions taken by the New Critics, they have a yardstick in judging and analysing a literary work. Griffith aptly summarized their position when she argues that:

The New Critics use their theories about literature to judge the quality of works of literature. A 'good' work, they believe, should contain a network of paradoxes so complex that no mere summary of the work can do them justice. Yet a good work should also have unity. The author achieves this unity by balancing and harmonizing the

conflicting ideas in the work. Everything in the work is meaningfully linked together (1990: 139).

Having x-rayed the position and concepts of Practical / New Criticism, it is clear that they have some similarities and slight differences with literary stylistics when it comes to analysing literary works. Literary stylistics always tasks the analyst's power of observation, concentration, discrimination and judgment. This is a key concept of Practical Criticism. Without critically observing and concentrating on a given text, a literary stylistician cannot analyse a literary work let alone understand what the work is all about. Similarly, to do a thorough literary stylistic analysis of any text, the analyst must of necessity take a cue from the techniques or methods of the New Critics by analysing the figures of speech, alliteration, meter, plot, theme, setting, etc. of any piece of literary work. The difference between the literary stylistician and the New Critics is that a literary stylistician will consider the historical and biographical background upon which the author wrote the text (see the theory of Style as idiosyncratic form/ individual or idiolect, p. 21) which is in contrast to the position of the New Critics. In a nutshell, literary stylistics benefited and accommodated some of the key concepts of Practical/ New Criticism whilst also forming a distinctive pattern of analyzing literary works.

This study tries to establish that literary criticism is not new or solely tied to stylistics. Though this research is a linguistic stylistic analysis of Morrison's selected texts, there are some aspects of New Criticism like analysing rhetorical tropes and schemes which are highlighted in the data analysis. Stylistics therefore is an extension of literary criticism in the twentieth century but which places more emphasis on studying texts rather than authors.

## **2.4.2 Postmodernism**

"The raison d'etre of Post-Modernism is to escape from the double-mindedness of **Modernism** by being thorough in its criticism..." (Thomson 1914 quoted in Barry 1995:66). The term Postmodernism gained prominence in the late 20<sup>th</sup> century. It is a concept that is aligned to arts, architecture, music, literary criticism, etc. However, the concern of this research is the role of Postmodernism as a platform for literary criticism. Postmodernism is closely connected with Post-structuralism and Deconstruction (Barry 1995). In the late 1960s Post-structuralism appeared in France as a concept that has theoretical differences with Structuralism. The chief proponents of the emergence of this form of criticism were Roland Barthes and Jacques Derrida. Barthes's essay, "The Death of the Author" (1968) signals his departure from Structuralism to Post-structuralism. In the essay, Barthes says that:

...the death of the author, ... is a rhetorical way of asserting the independence of the literary text and its immunity to the possibility of being unified or limited by any notion of what the author might have intended, or 'crafted' into the work (quoted in Barry 1995:66).

This means that a text is independent and therefore free from the author's intention or context. In the essay, Barthes argues that, "the corollary of the death of the author is the birth of the reader." This is a clear departure from the position of earlier critics where text is seen as something "produced by the author." The text is now in the public domain and therefore subject to different interpretations by the reader without the encumbrance of the author's position. This position taken by the Post-structuralists is a new development where a text can have many meanings. Barry (1995:66) is more explicit when he postulates that, "this early phase of Post-structuralism seems to license and revel in the endless free play of meanings and the escape from all forms of textual authority."

Another prominent personality who contributed to the development of Post-structuralism is the philosopher Jacques Derrida. His 1966 lecture titled "Structure, Sign and Play in the Discourse of the Human Sciences" is sometimes referred to "as the starting point of Post-structuralism" (Barry 1995). Derrida's paper unveils a radical departure from the past ways of thought. Barry further postulates that:

In this paper Derrida sees in modern times a particular intellectual 'event' which constitutes a radical break from past ways of thought, loosely associating this break with the philosophy of Nietzsche and Heidegger and the psychoanalysis of Freud (1995:66).

Derrida's position as a philosopher and critic was confirmed by the publication of his three books in 1967, namely- *Of Grammatology (a)*, *Speech and Phenomena (b)*, and *Writing and Difference (c)*. The main preoccupation of these books are philosophical topics and not literary, but,

Derrida's method always involves the highly detailed 'deconstructive' reading of selected aspects of other philosophers' works, and these deconstructive methods have been borrowed by literary critics and used in the reading of literary works...Texts previously regarded as unified artistic artefacts are shown to be fragmented, self-divided, and centerless (Barry 1995:68).

Henceforth, Post-structuralism adopts 'deconstruction' as a concept in analysing a literary text. According to Eagleton (quoted in Barry 1995: 68). "It is reading against the grain" or "reading a text against itself with the purpose of knowing the text as it cannot know itself". Deconstructive reading therefore means to expose or make known the hidden rather than the known parts of a text. It seeks to lay bare what the text intentionally leaves out or treats superficially. However, to deconstruct a text does not mean to destroy it because deconstruction simply means to analyse. This is vividly captured by Johnson (1980:5) where he argues that:

Deconstruction is not synonymous with 'destruction'. It is in fact much closer to the original meaning of the word 'analysis', which etymologically means 'to undo'...The deconstruction of a text does not proceed by random doubt or arbitrary subversion, but by the careful teasing out of warring forces of signification within the text.

Similarly, Derrida's explanation on deconstructive reading bears resemblance to the above quotation. According to him,

deconstructive reading must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of the patterns of language that he uses...it attempts to make the not- seen accessible to sight (Derrida 1960a:158 and 163 ).

The survey of various forms of literary criticism has shown that analyzing or interpreting a text is not limited to literary stylistics. It is a concept that is fully entrenched in literary circles. The above exposition has also shown that literary stylistics is somewhat limited in its analysis compared to what obtains in Post-structuralism like the death of the author or the deconstruction of a text.

This study however, is neither on literary criticism nor on literary stylistics. It is based on linguistic stylistics analyzing a literary text at the lexico-syntactic and lexico-semantic levels. The study investigates the linguistic stylistic features Morrison deploys in the selected texts. The foray into literary criticism and by extension literary stylistics is meant to acknowledge the fact that analyses of a literary work can also be undertaken therein and not only in linguistics.

## **2.5 Emergence and Development of Stylistics**

The concept of style as a field of study is not a recent phenomenon. It has been in existence from ancient times. Ancient scholars like Aristotle, Cicero, Demetrius and Quintilian consider style as indispensable to thought (*Encyclopedia Britannica 2013*). Rhetoric has a profound

influence on styles and that is why prominent Greeco-Roman orators always feature in the discourse of styles. Arnold (1974:2 quoted in Babajide 2000) argues that: “The standard of speech which Cicero set in Latin oratory and which Augustine set in Latin preaching were the rhetorical models of Europe for a thousand years after their own times”.

Consequently, stylistics which is widely seen as an offshoot of rhetoric for more than two millennia was the exclusive preserve for training educated men (Stockwell, 2000). Stylistics overlaps (Babajide 2000) with elocution in classical rhetoric because it uses style to achieve appropriate effect. In addition, Babajide (2000:122) further remarks that:

Elocution is the third of the five stages that are involved in the development of an oration; and, in fact, it is the essence of any discourse-spoken or written- because it is concerned with the style of speaking persuasively and effectively. It is reasonable to claim that stylistics as a discipline emanated from the elocution of classical rhetoric. This is well established in the fact that it is extremely difficult to talk about style without necessarily traversing the threshold of rhetoric. The two phenomena are so intertwined that we constantly run into the definition of the one while defining the other.

Rhetoric as a discipline has dual purposes. It is involved with linguistic form as well as appropriateness of form in a given context. The context is specifically aligned to the spoken form, even though rhetoric was also extended to forms of writing (Alan 1974 quoted in Babajide 2000). From the time of Aristotle up to the Renaissance period, different devices of style were documented. According to the *Encyclopedia Britannica* (2000):

The essayist or orator is expected to frame his ideas with the help of model sentences and prescribed kinds of “figures” suitable to his mode of discourse. Modern stylistics uses the tools of formal linguistic analysis coupled with the methods of literary criticism; its goal is to try to isolate characteristic uses and functions of language and rhetoric rather than advance normative or prescriptive rules and patterns.



However, the notion of style as espoused above contrasts with the ideas developed by stylisticians like Charles Bally (1865-1947), the Swiss philologist, and Leo Spitzer (1887-1960), the Austrian literary critic. The use of style in language according to them:

...arises from the possibility of choice among alternative forms of expression, as for example, between “children,” “kids,” “youngsters,” and “youths,” each of which has a different evocative value. This theory emphasizes the relation between style and linguistics, as does the theory of Edward Sapir, who talked about literature that is form-based (Algernon Charles Swinburne, Paul Verlaine, Horace, Catullus, Virgil, and much of Latin literature) and literature that is content-based (Homer, Plato, Dante, William Shakespeare) and the near untranslatability of the former (*Encyclopedia Britannica*, 2000).

In 1909, Charles Bally published his seminal work **Traité de stylistique française which facilitated the adoption of stylistics as a separate discipline to assess literary work. This was meant to complement Ferdinand De Saussure’s concept of linguistics** (*Encyclopedia Britannica*, 2000). **Saussure’s linguistics according to Bally (1909) is inadequate to “describe the language of personal expression”**. However, the development of stylistics according to Fowler (1980) can be attributed to “three direct influences: Anglo-American literary criticism; the emerging field of linguistics; and European, especially French, structuralism”.

New criticism is a term coined from the title of a book written by John Crowe Ransom *The New Criticism* (1941). It refers to the post-World War 1 literary critical theory of the Anglo-American. Prominent scholars and seminal works of this school of thought include I. A. Richards (*Practical Criticism*, 1929), William Empson (*Seven Types of Ambiguity*, 1930), and T. S. Eliot’s critical essays “Tradition and the Individual Talent” (1917) and “Hamlet and His Problems” (1919), (Griffith 1990). Other prominent figures of New Criticism include Cleanth Brooks, R. P. Blackmur, Robert Penn Warren, and W. K. Wimsatt, Jr. The fundamental technique used by the

proponents of this theory is subjecting a text to close analytic reading. The main thrust of the theory therefore, is that a work of art has an independent meaning without resort to anything outside the text. According to Griffith (1990:139):

The New Critics break dramatically with the nineteenth-century emphasis on historical and biographical background. They hold that understanding and appreciating a work of literature need have no connection with the author's intention, with the author's life, or with the social and historical circumstances that may have influenced the author. Everything the reader needs to understand and appreciate a work is in the work itself.

Consequently, the New Critical style espouses that in analysing a passage of prose, poetry or any given text, careful scrutiny of the passage is required. This will entail identifying elements like rhyme, meter, plot, characterization, setting, paradox, ambiguity, irony, etc. All these features will assist the reader to know the theme and also establish the unity of the work. These postulations by Griffith readily come handy when considered in relation to this study which focuses on the stylistic analysis of Toni Morrison's *Beloved* and *Paradise*. To make a thorough stylistic analysis of the works, it is expedient to examine as well as highlight the various linguistic devices employed therein.

### **Functionalism**

The second development that influenced the emergence of stylistics is the emerging field of linguistics and many linguists played important roles in these developments. Between 1930s to the mid-1950s (Stockwell 2000), Leonard Bloomfield's structural linguistics emphasised the scientific basis of linguistics, the evenly arranged or organised patterns of sound change, and how data derived from texts can be analysed. According to Fowler (1981):

Chomskyan transformational-generative grammar from 1957 onwards provided a means of exploring poetic syntactic structure with far more sensitivity to detail than has ever been possible in literary criticism. And Hallidayan functionalism added a socio-cultural dimension that began to explain stylistic choices in literary text.

The recourse to Halliday's functionalism serves as an important ingredient in this study. Every writer that lives in a community is directly or indirectly influenced by that society. Most often, the society's culture and norms serve as catalyst for some works of art (Stockwell, 2000). Based on this assertion, this research highlights how the socio-cultural dimension of Morrison's society explains her stylistic choice of narration in the selected texts.

### **Structuralism/ Formalism**

The third important development that influenced stylistics is attributed to the European Structuralism coming from the works of Saussurean semiology, to Russian Formalism, and the works of many scholars like Roman Jakobson, Roland Barthes, Theodore Todorov, Levi Strauss, Jonathan Culler, etc. (Stockwell, 2000). Even though their detractors called them formalists, the concern of modern poetics can hardly be complete without being attributed to the Moscow Linguistic Circle, the Opayez Group of St Petersburg and the Prague School of Linguistics, which most of these scholars were part of. Consequently, these concerns touch on issues like metaphor, the dominance of theme, foregrounding, trope, rheme, the ever-changing linguistic features, the consequences of literary de-familiarization and the use of main idea in a text to explain or vividly describe different things in sentences. The Formalists therefore refer to themselves as 'literary linguists' because they believe that no comprehensive literary study can be possible without recourse to language. The Formalists' concept that literary criticism must of necessity involve language forms a cornerstone of this study. Language is the instrument that

Morrison employs in the selected texts to bring to the fore what obtains in her society. Consequently, this research investigates the tropes and schemes and the different linguistic stylistic features that combine to produce Morrison's selected works.

All the above-mentioned influences combined and by 1960 onwards, stylistics became a traditional method of analysis, even though its approach to literary text began earlier than that in the works of Spitzer (1948) and Wellek and Warren (1949). Thus, while Formalism and Practical Criticism's main interest centered on literature and literariness (Stockwell, 2000), linguistics on the other hand strive to demand that descriptive analysis should exhibit scientific concern in that regard. It is in view of these divergent and yet interdisciplinary nature of stylistics that the discipline found expression and analysis in both literature and language.

It is also pertinent to note that the idea of literariness, as far as the Formalists' or Structuralists' patterns are concerned, is immaterial because a literary text must rely "on the social and ideological conditions of production and interpretation" (Stockwell 2000). Nevertheless, throughout the 1970s and 1980s, stylistic analysis became an important tool in the analysis of grammar and metrics of poetry, the exploration and in-depth explanation of deviant or elevated forms of expression used in prose. Within the same period, the effect of the advances made in other linguistic fields like pragmatics, sociolinguistics and discourse analysis, moved stylistics above short-texts and sentence-level analysis. Stylistics therefore becomes an apparent instrument for exploring the various dimensions of literature and dramatic texts. It is specifically aligned to:

...studies involving speech act theory, norms of spoken interaction, politeness, appropriacy of register choice, dialectal variation, cohesion and coherence, deictic projection, turn-taking and floor-holding all allowed stylistics the

opportunity of exploring text-level features and the interpersonal dimension of literature, especially in prose fiction and dramatic texts. New labels for a host of sub-disciplines of stylistics blossomed: literary pragmatics, discourse stylistics, literary semantics, stylometrics, critical linguistics, schema poetics, and so on. Stylistics came to identify itself as virtuously interdisciplinary, though it should perhaps properly be seen in this period as inter-sub-disciplinary (Stockwell, 2000:12).

The argument of Stockwell is pertinent to this study. The stylistic analysis of the selected texts must vigorously explore the different aspects of conversational analysis espoused by many scholars like Austin (1962), Searle (1969), Grice (1957), Gumperz (1982), Labov (1972a and 1972b), etc. because no meaningful linguistic stylistic analysis will be comprehensive without making reference to their works. Similarly, the various dimensions of literary texts involve many features aligned to language that include the choice of register, coherence, turn-taking, etc. which must be critically analysed in this study.

Thus, before the turn of the century, stylistics had developed as a coherent discipline, first in Europe before spreading to other parts of the world like Australia, India, Pakistan, Japan, Africa, etc. From the foregoing, it can be deduced that, stylistics has really straddled many epochs and disciplines (Stockwell, 2000). Its humble beginning in ancient times to its sophisticated application in critical analysis of many areas of human endeavours across many continents has exposed the tenacity and usefulness of the discipline. Stylistics has come to be aligned to serious scholarly pursuits that writers consciously or unconsciously use in their writings. The stylistic analysis of a piece of writing can expose the effectiveness of a form of expression of a writer or the clumsy use of expressions, variations and deviations.

The rise of stylistics to its present status as a tool for analysing texts and various forms of writing has afforded analysts the opportunity to critically examine any piece of work. It is in

pursuit of this that the present research focuses on a linguistic stylistic analysis of Toni Morrison's *Beloved* and *Paradise*. The study examines and highlights the lexico-syntactic, lexico-semantic and linguistic devices employed by Morrison in the selected texts. In view of this, the next section expatiates some aspects of stylistics which are essential to a study of this nature, which include the approaches to the study of style.

## **2.6 Approaches to stylistic Analysis**

There are many approaches to the study of style which a stylistician can use depending on the type of text he/she sets out to analyse. Stylistics has varied forms that are interrelated and "the dividing line between them is very thin." In addition, "they are not so much 'types' as they are the approaches, orientations or aims which the analyst adopts or has in embarking on the analysis" (Missikova, 2003). The different approaches to the study of style show the various ways used by linguists that embark on "analytical procedures in stylistics." This work reviews these approaches in the following section.

### **Literary Stylistics Approach**

Literary stylistics as highlighted above toed the lines of Practical/New Criticism.

Wales (2001) says that:

The goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant.

The aim of literary stylistics is to interpret the message of a text or a piece of writing. Literary stylistics is therefore akin to literary criticism. It seeks to understand the difficult and unfamiliar

use of language and thus, tries to make the meaning clear and familiar. The literary stylistician is therefore mostly concerned with the hidden and not clearly-stated signals of the writer.

According to Ogunsiji et al. (2013:19):

Literary stylistics is primarily concerned with messages in codes (language) lies in the meaning they convey in particular instances of use. The beauty of language and how it is used to capture reality is also the focal concern of literary stylistics.

Similarly, Crystal (1987:71) further postulates that the scope of literary stylistics “is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its ‘deviant’ and abnormal features, rather than the broader structures that are found in whole texts or discourses...”. Consequently, the literary stylistician is more interested in unraveling the aesthetic experience or reality that a piece of text or poem tries to express. It looks at how language is used to show the importance and artistic vision of the writer. The ultimate aim of literary stylistics is the interpretation and subjective analysis of a text. This is mainly achieved by considering the important features of a text which include figures of speech, the kinds of narrative voice or voices, the linguistic devices used to represent time, place and dialogue. Other features to be analysed are - foregrounding, the plot structure, the narrative development and the linear or nonlinear representation of events, characterization, theme, setting, etc.

Furthermore, literary stylistics gives us insight, understanding and appreciation of a text. It gives us the opportunity to draw from many different sources of linguistics and to use such in getting a fuller interpretation of a literary work. In addition, the analysis will be multi-levelled because it springs from the convergence of many levels of linguistic analysis. Literary stylistics is thus an avenue that offers opportunity to critically examine and fully grasp the meaning of a text. Its

aims and techniques “have proceeded along the kinds of lines advocated by Practical or New Criticism, but have provided pedagogical defences for their implicit ‘interpretation’ for theory of language, arguing particularly for the basis of familiarity to literature students which such modes of operation provide” (Carter and Paul, 1989:8).

However, literary stylisticians have to come to terms with many factors when analyzing literary works. Besides understanding the nature of the work, that is, whether social, political, psychological, historical or ahistorical, questions have to be asked and problematized for proper literary stylistic analysis. Carter (1989:7) succinctly argues that:

...if questions were to be raised about the relationship between language and the world, and an assumedly unproblematic ‘referential’ fit between words and meanings were problematized, then analysis would have to confront issues such as the arbitrariness of the sign, the fit between language, representation and cultural relativity, as well as the sorts of theories of language advanced by post-structuralists and by deconstructionism...If such were the case, then the attempts of most literary stylisticians to narrow down meaning options would be subverted or deconstructed from within by the plurality of signification made available by alternative theoretical perspectives.

This is very apt because to critically examine and analyse a literary text, the analyst has to come to terms with many concepts and theories that have direct bearing or that will assist in the analysis. Failure to know this or to limit the meaning of a literary work can lead to its being deconstructed again and again by other analysts.

Based on these assertions, this study reviews many concepts, ideas and theories about criticism, literary stylistics and linguistic stylistics. As stated above (see the controversy between language, literature and style) stylistics is still a work in progress. This study, though a linguistic



stylistic analysis at the lexico-semantic and lexico-syntactic levels of Morrison's selected texts, there may still be some issues not covered by this research. No matter how this study is conducted, there may still be instances where it can be deconstructed.

### **General stylistics**

According to Wales (1990:458) "this is stylistics viewed from the broad notion of the linguistic study of all types of linguistic events from different domains of life. It is used as a cover term for the analysis of non-literary varieties of language, or registers." This means that, in doing a general stylistic analysis, the analyst can use any piece of writing to do a stylistic study of it. The writing can be in the form of a religious material, sport analysis/ commentary, a legal or penal code document, political manifesto or speech, business document, conversation and deals, etc.

When linguists embark on these types of analysis, they usually concentrate on key features that are relevant to these domains of life. Many of these non-literary texts have their special registers which the writers use for maximum effect. A typical example of this is the style of advertisement. An advertisement is intended to make potential customers patronise the product being advertised. It is instructive therefore to notice the use of imperative mood, images and pictures of products, use of neologisms, modification of nouns, (Murana 2011) and sometimes exaggeration of the efficacy or importance of the product.

In the same vein, analysis of some technical or scientific texts will be full of registers that are peculiar to such disciplines. One striking feature is that some of these non-literary texts do not have stylistic features like deviation from the norm or idiosyncratic style that a fiction writer can deploy at his whims. This is because some are truth-conditioned like religious material, sports commentary, penal code document, etc.

There is a marked difference between this type of analysis and the present study. This research is about Morrison's *Beloved* and *Paradise*. They are works of fiction where the author reenacts episodes and developments that span centuries. Moreover, many stylistic features like deviation from the norm, idiosyncratic form of the individual, etc were deployed to achieve optimum effect in the narration. In addition, the analysis examines not only the lexico-syntactic and lexico-semantic levels but also the language metafunctions propounded by Halliday.

### **Discourse Stylistics**

This approach to stylistic study entails the use of established methods and specialised vocabulary of discourse analysis to explain literary language. Carter (1996:5) is of the opinion that:

Discourse stylistics operates under the direct influence of work in pragmatics, discourse analysis and text linguistics, and this work continues to provide the field of stylistics with increasingly sophisticated means of discussing both longer stretches of text and, indeed, longer texts.... In the basic elementary definition, it is the application of discourse analysis to literature.

This approach to stylistic study has inherent advantages because the analyst can analyse "language beyond sentences." In addition "such terms as 'cohesion,' 'coherence,' 'locution,' 'perlocution,' 'maxim,' 'implicature,' 'speech acts,' etc. which are regular in pure discourse analysis are employed in literary explication" (Missikova 2003: 564). Similarly, discourse stylistic is said to be "the sociolinguistic analysis of natural language" (Stubbs 1983 quoted in Carter and Paul 1989: 9). This means that the analysis has sociolinguistic orientation because it is the use of language in context. The context in which the language could be analysed should be real and not the one made up by the analyst. This means that the data will be sourced from actual use of language by the interlocutors in a social context.

Discourse stylistics is very relevant to our study because our analysis is hinged on sourcing data from the selected texts within the use of language in context. Moreover, the study also examines the interpersonal relationship among the characters by analyzing the actual words used in their daily interactions.

### **Feminist Stylistics**

This approach to stylistics is premised on the notion of sexism, gender related matters and women's style of writing. The feminist stylistician Mills (1995: 1) aptly describes feminist stylistics as "first and foremost...an analysis which identifies itself as feminist and which uses linguistic or language analysis to examine texts." Feminist stylistics did not stop there because the range in analyzing sexism in literary works has widened to where feminist stylisticians can "analyse the way that point of view, agency, metaphor or transitivity are unexpectedly related to matters of gender, to discover whether women's writing practices can be described and so on" (Mills 1995:1)

Feminist stylistics is also looked at from the perspective of established social and societal prejudices and the attendant stereotypical roles assigned to men and women. Bradford (1997:86) argues that feminist stylistics is a result of "discourse as something which transmits social and institutionalized prejudices and ideologies, specifically the respective roles, the mental and behavioural characteristics of men and women."

### **Pedagogical Stylistics**

This approach to stylistic study entails the use of stylistic analysis to achieve the goals of teaching and learning. Most often, a teacher may come across complex literary works and has

to “analyse the linguistic patterns in the text, breaking down complex linguistic units to smaller ones, converting excerpts in verse form to prosaic form, hyperbaton (syntactic inversion) to regular forms in the belief that such will help the learner to grasp the message therein” (Missikova 2003: 566). Stylistics as adduced earlier has many variant forms. The eclectic nature of stylistics has made it a ready tool to be used in teaching both language and literature to natives and foreign speakers and learners of English. Wales (1990:438) further affirms that:

Because of its eclecticism, stylistics has increasingly come to be used as a teaching tool in language and literature studies for both native and foreign speakers of English: what can be termed pedagogical stylistics.

Pedagogical stylistics is therefore a development in stylistics that examines and discusses in detail the learning and teaching tools that can be used to analyse literary texts. It has contributed to this study’s critical analysis of Morrison’s selected texts. Pedagogical stylistics has also afforded the opportunity to understand, appreciate and interpret the use of language, grammar, rhetoric and other linguistic devices used by Morrison in *Beloved* and *Paradise*.

Besides the aforementioned approaches to the study of stylistics, there are other approaches which include: Radical stylistics, Computational stylistics, Expressive stylistics, Formalist and Functional stylistics, Sociostylistics, etc.

## 2.7

### Linguistic Stylistics Approach

Mukerjee(2005) asserts that:

Stylistics is the description and analysis of the variability of linguistic forms in actual language usage. The concepts of 'style' and 'stylistic variation' in language rest on the general assumption that within the language system, the same content can be encoded in more than one linguistic form. Operating at all linguistic levels (e.g. lexicology, syntax, text linguistics and intonation) stylisticians analyse both the style of specific texts and stylistic variations across texts. These texts can be literary or non-literary in nature.

In any piece of writing, stylistic factors abound that the language user can decide to use some linguistic forms in preference to others. These factors according to Mukherjee (2005: 10) can be grouped into two:

User bound factors and factors referring to the situation where the language is being used. User-bound factors include, among others, the speaker's or writers age, gender, idiosyncratic preferences and regional and social background. Situation-bound stylistic factors depend on the given communication situation, such as medium (spoken vs. dialogue); attitude (level of formality); and field of discourse (e.g. technical vs nontechnical fields). With the caveat that such stylistic factors work simultaneously and influence each other, the effect of one, and only one, stylistic factor on language use provides a hypothetical one-dimensional variety.

Based on these abstract assertions, stylistic study has shown the relationship between particular stylistic functions and language use. This is readily available in many instances where linguistic analysis has shown that people tend to use more complex noun phrases in written than in the spoken form, and technical disciplines use more passive voice in communicating than the nontechnical disciplines (Mukherjee, 2005). The aim of linguistic stylistics therefore is to examine the various linguistic devices used in a piece of writing or text. These devices are

grouped under many headings. The most prominent aspect of linguistic stylistics is appropriateness of usage. A language user is faced with a variety of variant forms of a language from where he/she can choose from in order to communicate effectively. The ability to use the right word in the right place is the hallmark of a good writer or speaker (Mukherjee, 2005).

Another important aspect of linguistic stylistics is the concept of deviation from the norm. Language is rule-governed and follows a pattern of norms which implies that when we speak, our grammar must be correct, accurate and appropriate to meet the social acceptability of our speech community (Lawal, 1997). Anything short of this is a deviation from the existing norm of the speech community and linguistic stylistics will analyse such as a deviant form of communication.

Linguistic stylistics also entails analysing language at many levels of discourse. These levels can be graphological level, phonological and phonetic level, lexico-semantic level, morphological level, syntactic level, discoursal level, semantic level, pragmatic level, etc. Analysis in any of the aforementioned level means a rigorous examination of many features that are subsumed under the levels. From the foregoing, we can infer that linguistic stylistics is wholly concerned with how language is used in a text and its overall effect in the document under consideration. A linguistic stylistician who tries to analyse a poem, drama text or novel, must of necessity consider the form, content, function and meaning that are derivable from the work(s). This observation is paramount for a proper analysis as argued by Widdowson (1975:5) "...it may well be the case that the linguist's analysis of the language of a poem is dependent on some prior intuitive interpretation of what the poem is about."

Linguistic stylistics is thus an avenue where the analyst can employ precise and verifiable linguistic devices to critically examine a text. This notion is expressed by Ayeomoni (2003: 177)

when he asserts that:

Like any scientific discipline, the linguistic study of text is precise and definite as it employs...verifiable methods of analysis and interpretation of texts. Linguistic stylistics studies the devices in languages (such as rhetorical figures and syntactical patterns) that are considered to produce expressive or literary style. It is different from literary criticism in that while literary criticism rests solely on the subjective interpretation of texts, linguistic stylistics concentrates on the linguistic frameworks operative in the text.

Henceforth, a linguistic stylistic analyst can therefore study the pattern and various forms of expressions used in the text; the writer's style of rendition, handling of plots and purpose of writing. All these will assist the analyst to form an independent verifiable opinion about the text.

Based on the above postulations, this study is a linguistic stylistic analysis of Morrison's selected novels at the lexico-syntactic and lexico-semantic levels. At the lexico syntactic level, the research analyses issues like types of sentences, graphological features, etc while the analyses at the lexico-semantic level is on lexical items, lexical sets, tropes and schemes, etc. In addition, the study also analyses the three features of metafunctions that is, interpersonal, ideational and textual as propounded by Halliday and Mathiessen (1994 and 2014).

### **2.7.1 Models of Linguistic Stylistics**

At this juncture, it is imperative to look at some practical examples of linguistic stylistic analysis undertaken by some stylisticians. This will shed more light on the rigorous nature as well as the formalized models that analysts can use to examine a text.

Linguistic stylistics is the purest form of stylistics, in that its practitioners attempt to derive from the study of style and language a refinement of models for the analysis of

language and thus to contribute to the development of linguistic theory (Carter, 1984:4 quoted in Carter and Paul 1989).

### **Burton's (1980) and Banfield's (1982) Models of Linguistic Stylistic**

In doing a linguistic analysis of any piece of work, linguistic stylisticians are always strict and systematic in bringing out the stylistic effects of the presented data. Linguistic stylistics has benefitted a lot from the works of Burton (1980) and Banfield (1982). The two works made elaborate linguistic stylistic analysis of drama dialogue and narrative discourse. According to Carter (1984:4 cited in Carter and Paul 1989) "Banfield's book is an ambitious attempt to undermine much current narrative theory and to resettle it on the foundations provided by a generative grammar of narrative sentences." Banfield analysed, defined and showed how language can communicate and be expressed in narrative sequences, but "argues that narrative sentences are those which are neither communicative nor expressive and which are therefore, by virtue of excluding the subjective and discursal acts of the narrator, those sentences which signal the 'true', unmarked propositions of the narrative." Banfield's work therefore seeks to highlight the standard for judging narrative language.

Burton's work suggests models of analysis which will take cognizance of and also explain the data at hand. Carter (1984 cited in Carter and Paul 1989) succinctly asserts that:

Burton offers a modified version of Sinclair and Coulthard's (1975) model for the analysis of classroom discourse, applying it to examples of modern drama dialogue, mostly from the plays of Harold Pinter. The textual analysis she undertakes- in an area of language use not traditionally covered in stylistics-goes some considerable way towards systematically accounting for the 'alienated' structure of the dialogues, in which numerous silences, *non sequiturs*, breaking of rules for turn-taking, etc. serve to underscore the kinds of power relations which obtain in the dramatized conversations....



The works of Banfield and Burton are mirrors through which we can see the strengths and weaknesses of linguistic stylistics. In the area of strength, we can discern how a detailed and descriptive set of ideas can make “the analyst’s decision to be retrieved and checked against our own analysis.” This in itself shows that there is a basis upon which we can agree and disagree on any given data. In addition, the innovation of using models means that analysis can be done in a ‘scientific’ way. Consequently, Burton’s model can be classified as a theory that is explicitly concerned with highlighting the features inherent in conversations. We can use the model to analyse data and to “examine the implications for the model of confirmatory or counter examples and revise or extend the model as necessary. And it has sufficient predictive power to accommodate this” (Carter, 1984 see Carter and Paul 1989).

Furthermore, it has been established (see Sinclair 1966; Pearce 1977) that it is still within the aim of linguistic stylistics to explore different forms or models of linguistic analysis. This in itself is a proof that the works cited above “make contributions to linguistic theory and linguistic description and imply that there should be no reason why literary texts cannot be used for the purposes of extending and redefining models of linguistic description.”

However, despite the dignified position accorded to linguistic stylistics, it is pertinent to add that there may be weaknesses or disadvantages that may manifest and have to be recognized in the course of the analysis. It will be simplistic therefore, to assume that a thorough and formalized analysis of a text can always “result in an objective and value-free interpretation of data. The system will inevitably be partial (in both senses of the word) and so accordingly will be the interpretation” (Carter, 1984 quoted in Carter and Paul 1989).

From the foregoing, this research intends to do a linguistic stylistic analysis of Toni Morrison's *Beloved* and *Paradise*. In line with the stated goals of stylistics, the work will do a thorough lexico-semantic analysis of the selected texts. To achieve this, the work will analyse the various elements which include simile, metaphor, personification, pun, anthimeria, periphrasis, paradox, hyperbole, synonyms, antonyms, archaic words, etc.

### **Leech and Short's (2007) Model**

Leech and Short (2007) proposed a 'pluralist' model of linguistic analysis in a given text. This form of analysis has three different levels, that is, semantic, syntactic and graphological and is a form of stylistic analysis that is in tune with the orthodox linguist's perception of language usage. This view stresses that style is multileveled as well as complex in both levels of choice and the importance attached to the choice. The pluralist idea of style is also associated with a plurality of language functions, as in the three-fold functional scheme of Halliday, who distinguishes between ideational, interpersonal and textual functions (Leech and Short 2007: 108). This means that there are two distinct types of plurality to contend with in this model of analysis. On one hand, are levels which fall within the purview of 'cognitive coding system' and on the other hand are the functions which relate to the system and are utilized for 'communicative ends'. This dual relationship is captured in the following way:

#### **(A) PLURALITY OF CODING LEVELS**

SEMANTIC

SYNTACTIC

#### **(B) PLURALITY OF FUNCTIONS**

IDEATIONAL

INTERPERSONAL

## GRAPHOLOGICAL

## TEXTUAL

In this linguistic analysis, Leech and Short accept Halliday's three metafunctions but not the precise interpretation he gave them. They postulate that:

In ordinary language use, the three functions represent three coexisting ways in which language has to be adapted to its users' communicative needs. First, it has an ideational function: it has to convey a message about 'reality', about the world of experience, from the speaker to the hearer. (Not only propositional language has a message: for example, questions and commands, as well as statements, invoke some extralinguistic reality.) Second, it has an interpersonal function: it must fit appropriately into a speech situation, fulfilling the particular social designs that the speaker has upon the hearer. Third, it has a textual function: it must be well constructed as an utterance or text, so as to serve the decoding needs of the hearer.

These functions have a shared or close relationship. This means that the success of one depends on the success of the other: interpersonal relationship relies on how a message is transmitted as well as how a text is produced and delivered. This further shows that there is a strong relationship between 'function' and 'meaning'. Meaning refers to what can be deduced from the utterance of a speaker, the implication of that utterance as well as the effect it will have on the hearer or audience. In linguistic analysis, stylistic variation is aligned with the three coding levels while stylistic value has to do with the three functions highlighted above.

This model of analysis tries to distinguish between 'Functional significance' and 'stylistic significance'. The concepts have the same value and meaning but different associations. 'Functional significance' is mostly used with non-literary works like newspaper, advertisement, sports, religion or scientific text while 'stylistic significance' is wholly used within the domain of literary language.

The chief difference between this and literature is that the stylistic values of literature cannot be adequately explained in terms of a need-oriented view of language. The function of literature being primarily aesthetic, we must search for explanations of stylistic value – of why this linguistic choice is made rather than that – in terms of considerations internal to the work itself (Leech and Short 2007: 128)

However, the three ‘macrofunctions’ of linguistic analysis can be used in both literary and non-literary works. For this reason, to fully appreciate the importance of stylistic values that a writer employs in a text, the linguist has to consider the “functional principles that apply to ordinary language”.

This model of analysis is very important to this study. Leech and Short’s model vividly captures the type of analysis this study embarks at the lexico-semantic and lexico-syntactic levels. The two-pronged approach highlighted in Leech and Short’s model, that is, plurality of coding levels and plurality of functions is immensely relevant for the linguistic stylistic analysis of Morrison’s *Beloved* and *Paradise*.

### **Simpson’s (1997) Model**

In the two models of linguistic analysis explained above, one is on drama and the other on prose fiction while Simpson’s model of linguistic analysis is on poetry. Simpson’s analysis dwells on the poetry of American modernist E. Cummings. Simpson chose one amongst the many untitled poems of Cummings in Volume 95 Poems. Cummings’ place and contribution to American literary works is not in doubt. The poet’s contribution in this regard is best captured by Friedman (1972:xi) where he argues that Cummings is “one of the great creators of our time”. Cummings’ work has received many classifications and according to Wegner (1965:63 quoted in Simpson 1997) the works “range from 'nihilist' to 'romantic anarchist’”.

Be that as it may, Simpson is of the opinion that “the linguistic experimentation which much of Cummings' work displays is well-suited to the type of linguistic frameworks assembled” in this model. This model of analysis is specifically concerned with graphology and morphology. Simpson is less concerned with the literary ‘ment’ of Cummings poems nor of his contribution to American literary production. Instead, his main focus on examination is how Cummings made extensive use of graphology and morphology to achieve artistic effects in his poetry. The poem chosen for this analysis is No 55. The poem has many linguistic features that can be easily discerned when studied closely. According to Simpson (1997: 45):

In linguistic terms, the poem exploits the interaction between the written system of language, principles of word-formation and psycholinguistic perceptual strategies. Deployed throughout the text are devices which manipulate the visual medium of language, devices which are supplemented with deviations from standard word-formation. This combination of visual tricks and striking morphological structure can be viewed as a product of the complex intersection of the graphological and morphological systems.

In the area of graphology, Simpson established that the poem is full of ‘deformation’ in terms of adhering to standard orthography, page layout as well as use of appropriate punctuation marks. In addition, Cummings uses lower case where upper case should be used even in personal pronoun ‘I’ as well as the poet’s name. A further explication of the poem reveals that:

Other significant graphological devices include the logogram '&'...where this and related symbols are situated at the extreme of the written system of language. These symbols have no direct spoken counterpart; rather they need to be 'translated' into words. In this instance, then, the logogram <&> will 'stand for' the word 'and' (Simpson 1997:45).

The graphological elements in the text cross subtly with the morphological level such that none can be treated in isolation. Working closely with the graphological features, the morphological aspect is in dissonance with the rule of word formation. According to Simpson (1997) “line

endings are used to produce morphological breaks, and these breaks subvert the reading process by forcing a series of perceptual 'double-takes'". This type of stylistic technique embarked by Cummings can be divided into four morphological devices. The first is when a word is broken into two and none of the parts can make sense, for example 'nobod' and 'y'. This type of device according to Simpson is 'linguistically unproductive'. But the other three morphological features are different from the first. They are mostly based on "the principle that parts of some words happen purely by chance to resemble other root morphemes". An example of the second morphological device is in the use of breaking a word into two and to make the first element look like a free morpheme, for example, the word 'mention' was broken into two 'men' and 'tion'. 'Men' is a word in English lexicon but 'tion' is not. In addition, 'men' is not a prefix of 'tion' and neither is 'tion' a suffix of 'men'. In fact, "none of the words so broken up is actually a morphological complex ... and none of them contains more than one morpheme" (Simpson 1997). The third of morphological breakage introduced by Cummings is a reversal of the second technique. Here, it is the second element that looks like a free morpheme, for example, the word 'observe' is split into two like 'ob' and 'serve'. 'Serve' is a word in the lexicon, but the split here is false because the first part 'ob' is not a bound morpheme that can be attached to the second part 'serve'. The fourth part of morphological process is more complex than the other three. In this instance, the poet broke these words 'maybe' and 'because' into the following pattern 'may' 'be' 'be' 'cause' to create the impression that they are separate words. However, these words are single morphemes even though they may appear otherwise. Looked at differently, we realize that 'may' is a modal auxiliary verb while

'be' is a central auxiliary verb; 'be' when separated is also a central auxiliary verb while 'cause' is a content word.

This model of linguistic analysis has shown the various features of morphological and graphological properties used by the poet to show his peculiar stylistic technique. This pattern has projected how this technique affects the reading process of the poem. The morphological fragmentation of many words means that some of the words have to be rearranged in order to understand the full import of what the poet is trying to convey. "To that extent, it is 'poetry of the eye' and not 'poetry of the voice', with Cummings himself reputedly remarking that his work was meant to be seen and not heard" (Dumas 1974: 72).

This model of linguistic analysis is very important to the present study because it clearly elucidates how to approach graphological analysis in research. Even though this work did not touch on morphological analysis but the component that has to do with graphology is essential to us because it is part of lexico-syntactic analysis embarked on in this study.

## **2.8 Authorial review**

### **Literary Reviews and Commentaries on *Beloved* and *Paradise***

Morrison's *Beloved* has received many reviews and commentaries from many scholars, literary critics and analysts. Rafael (1997:91) argues that *Beloved* (1987) serves as an interpretation of the culture and social identity of the black people. The novel tries to:

...transform an essential absence into a powerful presence. A Sense of self emerges from experiences of exploitation, marginalization and denial. Analogously, Morrison's narrative, confronting a facelessness the dominant culture in America threatens to impose on black expression, forges out of cultural and social absence a voice and identity. *Beloved* creates an aesthetic identity by playing against and through the cultural field of postmodernism.

Morrison depicts Postmodernism in the aesthetic and linguistic interaction in the novel. This is evident in the use of orality and written speeches in the choice of different narrators like third person, omniscient and monologue, coupled with "the iteration and reiteration of words and phrases and passages" (Rafael 1997). This type of technique that has recourse to oral literature also displays the concern of using language to achieve meaning and effect. According to Rafael (1997):

The text thus spins a story woven of myth that creates a pattern of sophisticated linguistic play. There is a crossing of genres and styles and narrative perspectives in *Beloved* that suggests it filters the absent or marginalized oral discourse of a pre-capitalist black community through the self-conscious discourse of the contemporary novel. The narrative emerges, then, at the point at which premodern and postmodern forms of literary expression cross (92).

The search for identity prevalent in Black American literature is a subject that has drawn many reviews and interpretations. According to Gates (1984:7) "...the problem, for us, can perhaps be usefully stated in the irony implicit in the attempt to posit a 'black self' in the very Western languages in which blackness itself is a figure of absence, a negation...." The concept of "blackness" in literary texts of black Americans which means 'not' in 'Western discourse' becomes a prominent tool in Morrison's hands to bring the fundamentally different domain of politics and aesthetics together. Rafael further argues that:

...the 'not' signified by blackness becomes for Morrison a means by which to weave her tale...*Beloved* challenges us to rethink the relationship between the postmodern and the marginal, to bind together seemingly separate cultural realms (93).



The idea of absence runs throughout the novel and Rafeal cited many such instances in the text as a recurring thematic concern of the writer:

Absence informs several levels of the narration and is made tangible from the first page of *Beloved*...through to the last page of the novel. The reader is told several times that Beloved's story 'is not a story to pass on' (275), which signifies both rejection and acceptance...(93).

Another problem that constantly haunts the African American is the 'absence of names'.

Pasquier (1985:12) asserts that Morrison vividly captures this scenario when she affirms that:

Among blacks, we have always suffered being nameless. We didn't have names because ours are those of the masters which were given to us with indifference and don't represent anything for us. It's become a common practice, among the community, to give a name to someone according to their characteristics: it's life that gives you a name, in a way.

The names given to slaves cannot make them revert to their pre-slavery period, nor can it erase the historical fact. The act of rechristening is simply a way of 'creating a historical self-identity' which Benston (1984:152) notes:

Self-creation and reformation of a fragmented familial past are endlessly interwoven: naming is inevitably genealogical revisionism. All of African American literature may be seen as one vast genealogical poem that attempts to restore continuity to the ruptures or discontinuities imposed by the history of black presence in America.

Subsequently, naming is therefore a bridge that tries to close the sad chapter and gaps of the turbulent history of the past. Similarly, the text is replete with binary positions as Rafael further attests of "The interplay between presence and absence, accepting and rejecting, appearing and disappearing, repeats and resurfaces throughout the course of *Beloved*" (93).

Smith (2011), demonstrates how the character is an embodiment of three generations of slavery as well as the symbol that haunts anyone she comes into contact with. According to

Smith:

Beloved, when viewed symbolically is more than merely a character in "Beloved" but holds great importance as a symbol in the novel as well. These stories that are contained within the complex character of Beloved in the novel ... many of which are mere fragments that cannot be truly pieced together until the end of the novel, relate a vivid, stark and relentless portrait of some of the worst horrors of slavery.

The arrival of Beloved on the scene forces the characters to have a rethink and 'make peace' with the past if they want to progress in the future. This is because some of them had already given up on the present. According to Morrison, Baby Suggs towards the end of her life believes that her "past had been like her present-intolerable-and since she knew death was anything but forgetfulness, she used the little left energy to ponder color" (4). However, this melancholy or resignation to fate was completely at variance with how Beloved sees life because according to

Smith:

the presence of Beloved allows for pained and slow reconciliation of history and the past for a new generation that does not only include her sister Denver, but Sethe as well....By the end of the novel even the community in Cincinnati is brought closer together as they work together instead of functioning from the past as they come to aid the people at Bluestone Road. This is a hopeful symbolic message at the end of a novel that is almost impossible to read at times because of the pain it invokes and this ending is the result of Beloved's presence as a symbol in the novel as she ties together the disparate generations of slavery.

By far, the most comprehensive review of Morrison's *Beloved* is *The Aesthetics of Toni Morrison: Speaking the Unspeakable* (2000) edited by Marc C. Conner. The work is a compendium of many articles by scholars and critics alike who analyzed the book from different perspectives. To set the tone rolling, Conner reproduced excerpts of an interview Morrison granted where she declared that "the novel has to be socially responsible as well as very

beautiful" (quoted from *Conversations with Toni Morrison*, ed. Danielle Taylor-Guthrie, (1994: 183). The twin concepts of ideology and aesthetics therefore set the focus of many literary criticism and analysis in the work. According to Conner (2000:10):

The very dualism emerging out of this pronouncement--the ideological implied in the social responsibility of the author, and the aesthetic evident in his or her search for beauty--has been present not only in Morrison's career as a writer, but also in the long tradition of African-American letters. The tension between the political and the artistic, or the ideological and the aesthetic, has gone through several stages in African-American cultural history.

By implication therefore, Morrison is only upholding a tradition or a continuity of ideology that started long ago by famous African-Americans like W. E. B. Du Bois, Booker T. Washington, Langston Hughes, Zora N. Hurston, etc. In view of this therefore, Conner argues that Morrison "is a writer who balances both perspectives the ideological and the aesthetic, in a rich prose that neglects no side of the divide." But, in a departure from positions earlier taken by critics like Houston Baker, Roberto Step to and Henry L. Gates who explore political, ideological and figurative use of language by African-American authors, Conner argues that he "seeks to avoid the tired oppositions that have persistently defined African-American cultural theory" (xx).

Similarly, the main concern of *The Aesthetics of Toni Morrison* is:

To achieve a balanced view of Morrison's works, one that bridges the gap between openly political and ideological critiques, and others that promise to explore the rich complexity of her poetic prose. In an effort to surpass the already abundant scholarship on the African-American folk roots of Morrison's literary art, the different contributors to the volume explore how Morrison's works "talk back" to the Western aesthetic tradition.

It is along this line that most of the essays analyse Morrison's work. Johnson in her analysis says that the work depicts "the profoundly political nature of the inescapability of the aesthetic" (11). Another contributor Atkinson postulates the arrangement and mastery of Morrison's use

of African and Western traditions in the work. Corey is more concerned with the depiction of the grotesque in *BeLoved* because it "disrupts the familiar world of reality in order to introduce a different, more mysterious reality" (31). In her own contribution, Katherine highlights how Morrison tries to "circumvent Western aesthetic standards" (78) and to show "an experience of physical beauty that is tangible and improvisational, relational and contextual" (78). The contribution by Wood compares Morrison with many literary and philosophical writers like Woolf, Faulkner, Henry James, etc. which led to "a multiplicity that results in her frequently elusive and indeterminate prose style."

Toni Morrison's *Paradise* has also elicited literary criticisms from many scholars, reviewers and theorists. Schur (2004) locates the book in the American post-civil rights era. The book, according to him, is an offshoot of contemporary debate that concerns African-American culture and the legacy left behind by the civil rights movement. Schur (2004:1) further postulates that:

Due to its engagement with critical race theory, Morrison's novel translates paradise from a universal-ized concept that transcends race, class, nation, and gender toward a smaller, more local, and more "manageable" version. *Paradise* exemplifies and contributes to these new discourses on race and otherness by narrating the complementary histories of an all-black town (named Ruby) in rural Oklahoma and the nearby convent that became a refuge for young women.

Echoing similar observation, Crenshaw et al. (1995: xxix) argue that the early 1980s witnessed the emergence of critical race theory and thus "uncovering the ongoing dynamics of racialized power, and its embeddedness in practices and values which have been shorn of any explicit, formal manifestation of racism". This period and the 1990s also witnessed the upsurge of books that pertain to new ideas or methods about critical race theory that demonstrate how

discourse has been elevated to racial, gender and class manifestation. Throughout the novel Morrison tries to assert that:

There can be no simple escape from the effects of race, racism, gender, and sexism without some sort of decolonization....Morrison portrays how African-Americans have houses, but not homes. Haven, this group's first settlement, and then Ruby fail to live up to their names because racist and sexist ideologies do not respect the borders established by the town's people. These communities based on a utopian ideal are not homes because the racial ideologies that the inhabitants of Ruby sought to escape follow them within their hearts and minds (Schlur, 2004:2).

*Paradise* thus, depicts the difficulties encountered in building a permanent home within the racialized division of America. The concept of racial segregation, race representation and sexuality also found expression in Wallace's argument because it "makes no sense in terms of the material reality of representations of 'race' in American culture, which has always been profoundly entangled with issues of gender, sexuality, and the female body" (1990:109). However, it should be borne in mind that, the issue of race and gender in American culture are precepts that form part of a legal discourse. These concepts are protected in the Fourteenth Amendment. But, despite this protection, Crenshaw argues that "legal discourse must take note of...'intersectionality,' or the idea that people hold multiple identities simultaneously, and that multiple factors can cause discriminatory behavior" (1995:332).

The idea of racism in *Paradise* is attested to by Morrison in an interview where she says that "in the novel I am now writing, I am trying first to enunciate and then eclipse the racial gaze altogether... to convert a racist house into a race-specific yet nonracist home" (1998:5-9).

Moreover, Morrison sees *Paradise* as an attempt to:

Put critical race theory into the form of an allegorical novel and carves out a central role for writers and artists within post-civil rights era cultural criticism. Morrison also suggests that critical race theory is necessary to get America's house in order and make

it a home for all people. Because her literary and critical efforts have aimed at the cultural effects of unconscious racialized and gendered thinking, perhaps Morrison should be considered a critical race theorist, despite her status as a literary figure (Schlur 2004:3).

The numerous articles explicated above indicate the different expositions that scholars viewed Morrison's works. The authorial reviews and commentaries were mostly on content, theme, cultural and social identity of the black race in America. However, this study is different from the above reviews because it is mainly concerned with the linguistic stylistic aspects of Morrison's selected texts. But, the commentaries have assisted this study in understanding the ideational and interpersonal relationship exhibited by the characters in the selected novels.

Extensive research has been done by scholars on linguistic stylistics, Morrison's novels and Systemic Functional Linguistics. Such works include: Vajime (1987), Rasheed (1990), Abioye (1991), Surakat (2000), Ahmad (2003), Frank (2004), Ufot (2004), Abah (2008), Tanko (2012), Jibrin (2012), Kofoworola (2013), Salihu (2015), Hamza (2016) and Umar (2016).

### **Linguistic Stylistics**

Vajime (1987) did "A stylistic study of Ayi Kwei Armah's short stories". The work examined the different features of grammar or vocabulary in the selected texts. The work concluded that:

The stories are investigated at the level of discourse, that is, in terms of the overall kind of communication (together with its convention) which is taking place. These are related to specific features in the lexico-grammar....The primary objective is to highlight Armah's work at the level of technique."

Vajime's research is important to the present study because it touched on some key aspects of the present work. Issues like communication and features in the lexico-grammar are some of the concepts this research examined in the analysis.

Abioye's (1991) study "A stylistic study of satirical columns in the *Guardian* and *Weekend Concord*" revealed that "inappropriate use of language can result in obscurity at the conceptual interpretation/ writer's level, and at the linguistic, extralinguistic, or both levels."

Even though our work is not on columns in newspapers but on Morrison's selected novels, Abioye's work is valuable to this study because it is concerned with improper use of language and how it affects communication.

Ahmad's (2003) *A Feminist Stylistic Study of Zainab Alkali's Novels* "ties itself to linguistic (language) analysis to examine literary texts" and to show that "feminist analysis aims to show attention to and change the way that gender is represented" (xi). His work is thus, an investigation of the connection between language and power. The study examined *The Still Born* (1984), *The Virtuous Women* (1987) and *Cobwebs and other Stories* (1997). The analysis showed "how language contributes to and serves as a tool for the study of feminist novels" (xi). Ahmad's study is important to the present study because it analysed novels using linguistic tools. Even though his work is a feminist stylistic analysis while this one is a linguistic stylistic analysis their relatedness lie in the usage of literary texts written by female writers.

Tanko's (2012) "A Stylistic analysis of Computer- Mediated Communication among students of some North-Central Universities in Nigeria"

examined different forms of stylistic, rhetorical and language devices that students use in their computer- mediated interpersonal communication. The study concluded that "student -to- student CMC reflects the principles of textuality which bring about meaning in discourse...Cohesion in student's CMC is achieved through discourse devices such as ellipsis, repetition, hyponymy and antonymy...Finally, the findings brought to the fore salient lexical designs like syntactic, semantic and rhetorical tropes which are of significant interest to linguists."

Though this research is not on Computer-Mediated Communication, Tanko's study is important to us because it analysed many features which focused on the present work. Such areas include repetition, ellipsis, hyponymy, etc. However, areas like syntactic, semantic and rhetorical tropes which were not covered in Tanko's study featured prominently in this work because this research is a lexico-semantic and lexico-syntactic analysis of Morrison's selected novels.

### **Systemic Functional Linguistics**

Rasheed (1990) conducted his research on "Transitivity and ideology in Newspaper Language". The analysis of the work centered on how language is used in the media. Even though our study is on linguistic stylistic analysis of Morrison's selected novels and not on newspaper, Rasheed's research is important to this study because it touched on transitivity patterns and language use in the newspaper.

Surakat's (2000) work "Proverbial language in Zainab Alkali's *The Stillborn*: A Systemic Linguistic Analysis" used Systemic Functional Linguistic to elucidate:

...Contextual interpretation of utterances. The choice of words or syntactic structures which a speaker makes from the various options provided by the language...the speaker's intentions, his relationship with the interlocutor(s), the topic or field of discourse, the mode of discourse and so on (135-53).

The central concern of Surakat's work is on context of an utterance. Knowing the context of an utterance is vital in a linguistic analysis of a text. This is why Surakat's work concluded that:

The immediate context of an utterance is the micro-context it is uttered. Theoretically, it is the relationship between lexico-grammar or syntax and the non-linguistic (immediate) context, which generates the semantics or meaning of an utterance. In addition, there is



the wider context which points to the socio-cultural or ideological nuances underlying language use. Wider context, therefore, includes anything in the past experience of the speaker/writer, which leads him to a particular choice of expression.

Surakat (2000) is relevant to the present study because it is a systemic linguistic analysis of a novel. Moreover, the work used both grammar and context which are very important components in analysing Morrison's selected novels. Most of the characters in Morrison's novels are black people, and specifically In *Beloved*, the characters were enslaved and forced to work in dehumanized conditions. A thorough linguistic stylistic analysis of Morrison's novels entails knowing the immediate and wider context that the characters were forced to operate. Equally, their condition also determines the particular choices of expressions they use throughout the novels.

In 2004, Ufot conducted a research on *A Stylistic Evaluation of some Nigerian Faction*. He tried to establish its "formal features and produce what may be termed the constitution of faction." The researcher selected Kole Omotoso's *Just Before Dawn*, Tanya Hume Sotomi's *The General's Wife* and Wole Soyinka's *Ibadan: The Penkelemes Years* as the basis for his work. Ufot found that "faction springs from the desire of the writer to shorten the literary distance between the meaning as well as the art of his work and its target audience." In addition, the work also demonstrated "an identity of style in the choice of stories, narrative, characterization, diction and grammar in the three novels" (x). Though there are some differences between Ufot's work and the present study in terms of choice of stories, narrative and characterization, the work is still valuable to us because it also analysed diction and grammar using Systemic Functional Linguistic as its analytical tool.

Frank's (2004) *Intra-textuality in News magazine Essays: Analysis of selected samples from Time (American) and Tell (Nigerian)* was an in-depth study that analysed "the syntactic features that occur with higher frequencies at the micro-sentential level in both magazines." The study concluded that "the lexical features that rank highest at the micro-sentential level include anaphora, homophora, compounding, nominal, lexical reference and deixis." Frank's study is valuable to this research. In spite of the fact that this study is not on news magazine, it is pertinent to note that, some parts of Frank's analysis like anaphora, compounding, etc. are areas that shed more light in the analysis carried out in this study.

Jibrin (2012) conducted "A Systemic Text Linguistic study of selected Nigerian Novels". The research focused on the variations in language as used by the various novelists in the selected novels. The study analysed the data according to "the three meta-levels of Primitive, Second order and Prime order developed from the three levels of thesis, immediate situation and wider situation in text linguistics." The study revealed that "all the three novels studied project a central message each. This is contrary to the age long belief and tradition of multiple messages in a second order text." In addition, "...each author projects the message of his text using the three afore-mentioned levels of meaning." Jibrin used Chukwuemeka Ike's *Our Children are Coming*, Festus Iyayi's *The Contract* and Abubakar Gimba's *Witnesses to Tears* (1987) for his analysis.

This study is significant to our research because it is about some selected novels. Similarly, Jibrin's analysis established how different levels of meaning were projected in the selected novels. This is in line with the aim of the present research because part of the analysis centred on the lexico-semantic level, which is wholly concerned with meaning.

Salihu (2015) examined “the textual organization, cohesive devices and paragraph development as the underlying elements for comprehensibility of written texts....The analysis has enabled the realization of the impact of single sentences as whole paragraphs on the unity and coherence of texts.”

Although the present research is not on selected articles in newspapers, Salihu’s work is relevant to this study because it analysed the impact of single sentences and how they can form a paragraph whilst upholding the unity and coherence of a text. This work considers that research useful because part of the analysis dwelt on paragraphing, lineation and indenting.

Hamza (2016) examined lexical features, compounding, synonymy, lexical collocation, features of deviation, repetition, etc. using Halliday’s metafunctional theory of meaning. The study concluded that “Ojaide’s linguistic style thrives on simplicity of language use that gives clarity of expression to his thematic concerns and ideological perspectives, and that repetition constitutes the main linguistic device of Tenure Ojaide.” Hamza’s work was on poetry while the present research concentrates on novels. However, there are many areas where his work is of benefit to this study. Issues like compounding, synonymy, collocation, repetition, lexical features, etc. are some of the areas that are covered in the analysis. Besides that, the study is also important to this research because both adopted the same theoretical framework, that is, Halliday’s metafunctional theory of meaning for the analysis.

Umar’s (2016) “pays attention to the features of language as communication with particular focus on the content or contextual meaning of the text. Umar’s work was premised on Abubakar Gimba’s *Trail of Sacrifice* (1985), *Witnesses to Tears* (1987), and *Innocent Victims*

(1988). The research used the Narrative Stylistic Theory in analysing the selected texts. At the end, the study discovered that:

The linguistic study of various stylistic elements can lead to a better understanding of literary texts, thereby, upholding the validity of scholars' arguments concerning the significance of linguistic evidence and a stylistic approach to fictional texts (x).

Umar's work like the present study is centered on stylistic analysis of selected novels. The focus of her study was on the content or contextual meaning of a text which is in line with this study. The present research is on lexico-semantic and syntactic analysis of Morrison's selected novels using Systemic Functional Linguistic as a conceptual framework. The main thrust of the theory is that it is related to meanings and contexts. Context is therefore very important in the analysis of the selected texts.

### **Toni Morrison's works**

Abah's (2008) work centered on *The Narrativization of the African American Experience in the Novels of Toni Morrison*. The analysis focused on Morrison's *Song of Solomon* (1977), *Sula* (1973) and *Tar Baby* (1981). Abah's study established that "Morrison operates within various traditions and parameters at once, affirming their premises whether as American, black or woman while simultaneously repudiating as relative, facile or trite several of their standpoints" (xi). The research also revealed other concepts and aspects of Morrison's work. The study concluded that it has:

fashioned out narrativization as the most rewarding theoretical apparatus or requisite reading practice for studying Morrison's writing and argues that as constructed narrativities, Morrison's novels exemplify the profundity of the literary medium in exploring the human experience to which African American experience belongs (xi).

Abah's study is not on linguistic stylistic analysis but a literary analysis of Morrison's technique of narration in some of her selected novels. The research is relevant to the present study

because it highlighted Morrison's worldviews and reaffirms what has always been associated with most of her works, that is, the experience and challenges of Afro-Americans in the United States of America.

Kofoworola's (2013) study argues that "nature, nurture and the absence of nativity are crucial to the psychosis, mythopoesis and mysticism of Morrison's early novels." The study further affirmed Morrison's concern with myth and its use in her narration and concluded that:

Morrison's concern with mythology, mysticism and madness can aptly be excavated by an intense attention to how she balances the contentions between nature, nurture and nativity as key ingredients for the construction and deconstruction of myths which is the structure of her narratology (xi).

Kofoworola examined Bassie Head's *A Question of Power* (1974), *A Bewitched Crossroads* (1984), *Maru* (1972), *When Rain Clouds Gather* (1972) and Toni Morrison's *Sula* (1973), *Song of Solomon* ((1977) *Tar Baby* (1981) and *Beloved* (1988) for the analysis.

Kofoworola's work is not a linguistic analysis but, a literary analysis of novels. However, our main concern here is on Morrison's novels. Consequently, the importance of this work to this research is based on his analysis of Morrison's work with regards to her concern with nature, nurture and nativity. Nature plays an important role in this study of Morrison's selected novels (*Beloved* and *Paradise*). Nature means the way a person or animal behaves and in both novels, the actions of the characters are clearly spelt out. In *Beloved* it is about slave masters and the enslaved. They have their roles and duties assigned to them. Similarly, in *Paradise*, it is about the search for a utopian society. Some characters feel they are virtuous and thus have the responsibility to cleanse the society and kill those they perceived are a hindrance to their set objective. The idea of nurture is also explicitly pursued in both *Beloved* and *Paradise*. In the former, the whites strongly believed that they are superior to the blacks, and hence the blacks

are properties that can be bought and sold like any merchandise. In the latter, the inhabitants of Ruby seclude themselves from other communities because they hold the idea that they are morally superior and better than the whites and coloreds.

The literature review explicated in this study has demonstrated the divergent views and critical analysis of critics on Morrison's selected texts. The review highlights what stylistics stands for and its application in both language and literature. Similarly, it has also examined the different works undertaken in various researches with direct relevance to linguistic stylistics and Morrison's works. Furthermore, the review highlights the divergent views and critical analysis of critics on Morrison's selected texts. The review therefore provides a strong basis on which the researcher attempts in this study to highlight, examine and analyse the linguistic stylistic device(s) of rendition at lexico-semantic, lexico-syntactic and metafunctional levels employed by Morrison in the selected texts.

## 2.9

### Theoretical Framework

This research adopts Systemic Functional Linguistics (SFL) as the theoretical base of the work. The choice for this theory emanates from the fact that it is related to meanings and context. In addition, SFL “views a text as a realisation of multiple overlapping *choices* within a network of related meanings, many of which relate to non-denotational (traditionally ‘pragmatic’) aspects such as cohesion or interpersonal distance” (Whitelaw and Argamon, 2004). Systemic Functional Linguistics has principles that provide a guideline for explaining and analysing language in functional instead of formal terms. SFL is functional because it interprets language “as a resource for making meaning and descriptions are based on extensive analyses of written and spoken text” (Halliday 1994). Similarly, the theory is systemic because “it models language as a system of choices” (Matthiessen 1995). This aspect of SFL is suitable for this work because of its universality and descriptive method of language use. Moreover, the functional nature of language with regards to human communication receives thorough explication in SFL where Halliday (1994: xiii) attests that the model is “functional in three distinct although closely related senses: in its interpretation (1) of texts, (2) of the system, and (3) of the elements of linguistic structures”.

The functional aspect of grammar in texts refer to how language is used, because a text whether written or spoken must be related to context for proper understanding of the information conveyed. Consequently, this assertion leads to an important feature of SFL which Halliday (1994: xiii) explains as a “natural grammar, rather than an arbitrary one, in the sense that everything in it can be explained, ultimately, by reference to how language is used”. This distinct function of language is invaluable to this research. The study entails analysis of two

selected texts. The stylistic analysis of this work therefore must examine how language is used in Morrison's *Beloved* and *Paradise*.

The second distinct function of language refers to the system, that is, the different components of meaning found in language. These are usually referred to as metafunctions: Halliday (1994: xiii) succinctly postulates that:

All languages are organized around two main kinds of meaning, the 'ideational', or reflective, and the 'interpersonal', or active. These components, called 'metafunctions' in the terminology of the present theory, are the manifestations in the linguistic system of the two very general purposes which underlie all uses of language: (i) to understand the environment (ideational), and (ii) to act on the others in it (interpersonal). Combined with these is a third metafunctional component, the 'textual', which breathes relevance into the other two.

Meaning as espoused in SFL is inherent in language, because "meanings are constructed through language, and so part of language itself" (Butler 2003:155). In view of this, the research investigates the style used by the author through the ideational and interpersonal meanings of language in the selected texts. The environment (ideational) plays an important role in the use of language because it serves as the context of language usage in Morrison's selected novels. Knowing the environment (ideational) will help to decipher some of the utterances of the characters or the allusions made by the author in the texts. Similarly, knowing the interpersonal, that is, how the characters sustain social relations amongst themselves is important to this work, because there are many meanings or interpretations that can be gleaned from this aspect of language use.

The third function of language highlights the relationship of the parts of linguistic structures. This is very glaring in language usage in the sense that "each element in a language is explained by reference to its function in the total linguistic system". In this third sense, therefore, a



functional linguistics is one that construes all units of a language-its clauses, phrases and so on-as organic configurations of functions. In other words, each part is interpreted as functional with respect to the whole (Halliday 1994:xiv). A thorough linguistic stylistic analysis of any work must of necessity involve bringing out all the units of language used in a particular context. This research therefore considered all the clauses, phrases, etc. in the analysis because each utterance or word used in a particular context can add or elucidate the meaning that the writer sets out to write or imply.

The preferred theory this work intends to use is the Systemic Functional Linguistic (SFL) as highlighted by Halliday and Mathiessen (1994 and 2014). This is the best theory suited for this work because it specifically singles out function and meaning in the analysis of a text. Moreover, a work of this nature must of necessity analyse the three metafunctions of language propounded by the theorists of SFL. It is from this perspective that this study adopts Leech and Short's (2007) model of linguistic analysis because their work examines the pluralist model of text analysis. This model examines a text based on three levels, that is, semantic, syntactic and graphological. Furthermore, the pluralist style also explicates Halliday's metafunctional scheme of ideational, interpersonal and textual. This type of elucidation is what this researcher sets out to do with Morrison's selected novels, that is, to examine and analyse the texts at the lexico-syntactic and lexico-semantic levels as well as the metafunctional scheme of ideational, interpersonal and textual propounded by Halliday and Mathiessen (1994 and 2014).

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Preamble**

This chapter examines the sources of data, sample and sampling technique, the method adopted for sourcing data, the analytic procedure and the method of data analysis.

#### **3.1 Sources of Data**

The main data for this study is derived from the selected texts of Toni Morrison, that is, *Beloved* and *Paradise*:

1. Person, place or thing information is got from.
2. Person, book, document, etc. which provides information.

The data selected include the linguistic stylistic features like the choice of lexical items, deviation from the norm in the use of figurative language, types of sentences and their functions, words collocations, antonyms, synonyms, etc.

*Beloved* is a book set in 1873 in Cincinnati. It has the themes of love, slavery, loss of identity, physical, emotional and spiritual devastation of the enslaved. *Paradise* on the other hand, is a contrast to *Beloved*. The book is set in Ruby in the 1970s. The themes centre along love, purity and uprightness. It is a struggle between America's past, present and what the future envisages.

### **3.2 Sample and sampling technique**

This study adopted a simple random sampling technique in analyzing the data. This technique is suitable for this research because it enabled the researcher to select data randomly from the texts. The random sampling technique was chosen to prevent the following problems: numerous data on types of sentences and sentence word order, elision, repetition, African American Vernacular English, graphic symbols, tropes, etc. To avert these problems, the researcher selected data from the selected texts in the following order: *Beloved* has 28 chapters and it is divided into three parts; data was randomly selected from each of the three units. Similarly, *Paradise* has 9 chapters and data was selected from all the chapters.

### **3.3 Method of Data Collection**

This study selected Morrison's *Beloved* and *Paradise* out of a large number of works of fiction because of the writer's style of narration which earned one of the selected works (*Beloved*) a Pulitzer Prize for Fiction in 1988. The data for this research were sourced from the selected texts using a non-probability sampling technique. Sentences are the building blocks of a novel. Morrison's novel is full of different types of sentences. We adopted random sampling technique in the choice of types of sentences because the data is unwieldy and the analysis would have been very hard to handle or manage if the whole novels are to be analysed. In the process, the work selected salient and distinctive linguistic parts at lexico-semantic and syntactic levels for analysis.

### **3.4 Analytic Procedure**

This study used the qualitative and quantitative method of analysis to examine and explain the social interactions in the selected texts. These forms of data analysis usually refer to conversations, interviews and reflections as well as numerical and statistical explanations (Xavier, 2012 and Brick and Green (2007). These methods enabled the researcher to interpret the practical situation of the social and environmental influences and activities of the characters in the selected texts. In addition, this analytic procedure also seeks to discover and examine the length and breadth of the phenomena surrounding the linguistic stylistic devices in Morrison's selected novels. Finally, the study adopted contextual description of events to find the meaning of utterances as well as use direct quotations from research participants.

### **3.5 Method of Data Analysis**

The analysis of the selected texts focused on the linguistic stylistic features employed by the writer. As indicated earlier, the study used the SFL model of analysis propounded by Halliday and Mathiessen (2004). The research used the three metafunctions of language to examine the linguistic features. The three metafunctions of language that is, ideational, interpersonal and textual are best suited for this type of linguistic stylistic analysis. They are ready tools to use in the analysis because the study must recognize and know the environment (ideational) and “to act on the others in it (interpersonal)” and ...”the textual which breathes relevance into the other two” (Halliday 1994: xiii). The study adopted Leech and Short’s (2007) model of linguistic analysis and considered issues at various levels of linguistic analysis that Morrison used which include:

- the choice of lexical items from variant forms and the types of syntactic patterns used in the texts
- the use of figures of speech like simile, metaphor, personification, repetition, etc.
- the use of graphic symbols like paragraphing, lineation, indenting, etc.
- lexico-semantic expressions like collocation of words within sentences or phrases.
- observance or otherwise of syntactic rules in phrase, clause and sentence patterns.
- text organization at inter-sentential and inter-paragraph levels.

## **CHAPTER FOUR**

### **DATA PRESENTATION AND ANALYSIS**

#### **4.0 Preamble**

This chapter presents and analyses the data selected for this research. The study analyses the lexico-syntactic and lexico-semantic features of Toni Morrison's selected novels. In addition, the work also analyses the three metafunctions of language, that is, ideational, interpersonal and textual as enunciated by Halliday and Mathiessen (1999 and 2014).

## **4.1 Data Presentation**

This study as enunciated before used the qualitative and quantitative methods of analyses to analyse the various linguistic stylistic features at the lexico-semantic and syntactic levels used by Toni Morrison in *Beloved* and *Paradise*. Qualitative method of analyses has to do with conversations, interviews and reflections. It is most often used in subjective appraisal of people's attitudes, statements, actions, conduct, etc. Bricki and Green (2007) argue that "qualitative research is characterised by its aims, which relate to understanding some aspect of social life, and its methods which (in general) generate words, rather than numbers, as data for analysis." On the other hand, quantitative method of analysis involves numerical and statistical explanations. The most common objective of quantitative analysis is to describe and explain the data by showing "statistical report with correlations, comparisons of means, and statistical significance of findings" (Xavier, 2012).

## **4.2 Data Analysis**

The analysis focused on various stylistic features employed by the author in *Beloved* and *Paradise*. At the lexico-semantic level, the research analysed forms of compounding, cohesive markers, synonyms, antonyms, hyponymy, collocation, denotative and connotative forms of expressions.

Stylistic analyses at the lexico-syntactic level according to Alabi (2007) "occur along the syntagmatic (chain, horizontal) axis. One of such patterns is formed when words, phrases, and clauses of equivalent value share a similar grammatical structure to create an inherent comparison among them...." Based on this assertion, the study highlighted various devices like

tropes and schemes, types of sentences, elision, repetition, African American Vernacular English and the use of graphic symbols. At the metafunctional level, the study analysed the ideational, interpersonal and textual features of the selected novels.

#### **4.2.1 Analysis of linguistic stylistic features of *Beloved* and *Paradise***

This analysis is done under two sub-headings, that is, lexico syntactic level and lexico-semantic level. Henceforth, *Beloved* will be referred to as Text A while *Paradise* will be called Text B. The analysis at lexico-syntactic level centers on types of sentences (simple, compound and complex), use of mixed syntax, African American Vernacular English, anastrophe, double negatives, vulgar language, asyndeton, absence of graphic symbols, capitalization, excessive use of comma, dash, colon, semi-colon, question mark in the middle of a sentence and elision.

##### **4.2.1.1 Lexico-syntactic level**

The model of grammar for this analysis is the Systemic Functional Grammar (SFG) propounded by Halliday (1985 and 1994). He was in the forefront amongst scholars who were regarded as followers of J. R. Firth. They steered the theoretical perspective away from its earlier position of 'scale and category' to what came to be known as 'systemic functional'. The term 'systemic' emanates from the claim that language has a network of systems. According to Farinde et al. (2015: 89):

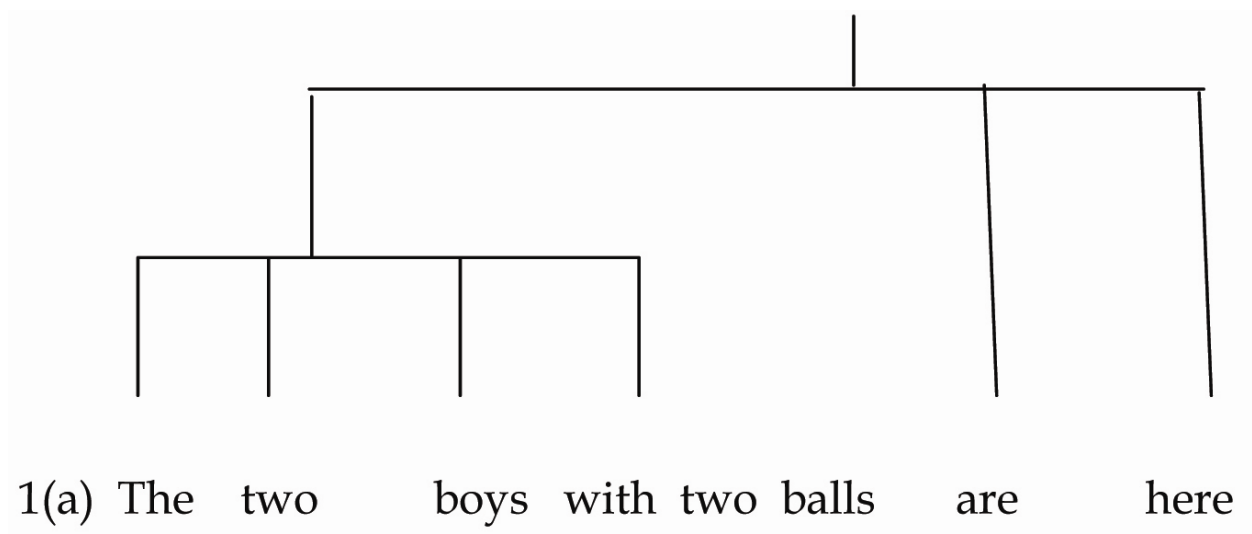
The model looks at language as a whole system of choices existing in complex structural relations. By this, it means a system in which the choice of one thing dictates the choice of another. In the model, the notion of 'constituency' is vital to the analysis of grammatical structures.



Similarly, Eggins (1994: 37) postulates further the idea of constituency that “constituency simply means that things are made up of or built out of other things”. In essence, this refers to the relationship between structural elements that combine to make a meaningful sentence.

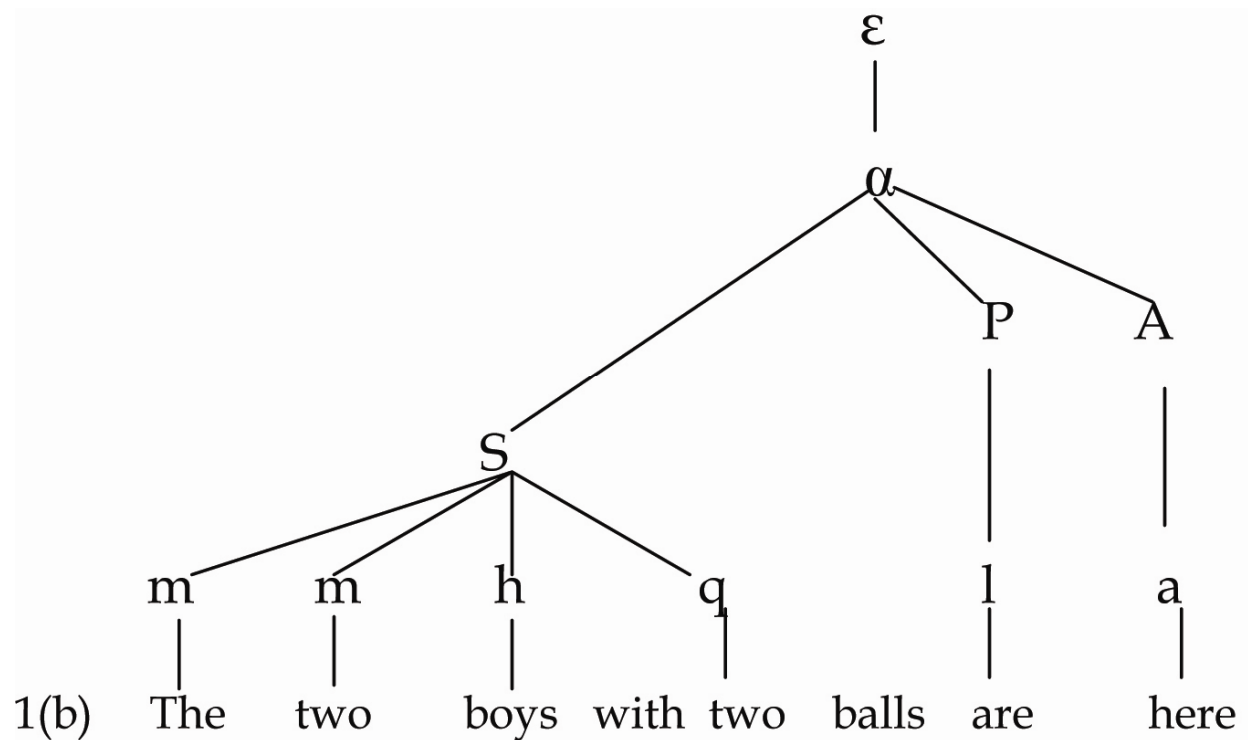
To achieve a grammatical analysis of a sentence, Halliday (1994: 17) argues that “When we take into account wordings of more than minimal length and complexity, there is the need for constituency analysis since some more structures are involved. This could be done through the use of constituency bracketing and functional labelling/tree diagramming:

**Table 1**



Minimal bracketing/Ranked Constituents Analysis: Culled from Farinde et al. 2015

**Table 2**



Functional Labelling/Tree Diagramming Culled from Farinde et al. 2015

Farinde et al. (2015) conducted a research on the English clause and its relevance to the analyses of a sentence. They discovered that the “clause adds a lot of values to the English sentence. These include its centrality to grammatical rankshift, embedment and configuration of sentences.

This research adopts Functional labeling/ Tree diagramming in the analysis of the structural elements of sentences as used in Morrison’s selected texts. The reason for this is to show how the various constituting elements are used to produce a meaningful whole. The clause structure in the Systemic Functional Grammar constitutes of elements such as:

Subject (S); Predicator (P); Complement (C) and Adjunct (A).

**Subject**

The subject refers to the person or thing that a statement is made about in a sentence. In Systemic Grammar, it is a word or phrase which controls the verb in a clause structure. A subject can be a proper noun or personal pronoun. It is sometimes referred to as a nominal group.

### **Predicator**

In Systemic Grammar, the predicator is a verb phrase which forms part of a clause structure. It is the head of a verb phrase and is sometimes called the main verb. It is one of the major components of a clause structure the others being subject, complement and adjunct.

### **Complement**

Complement refers to a word or words that are used to complete the meaning of a sentence. A subject complement always follows a linking verb and thus modifies the subject. It can be in the form of an adjective, a pronoun or noun acting as an adjective.

### **Adjunct**

The use of adjunct in a sentence is most often optional. Structurally, an adjunct can be removed in a sentence, clause or phrase and the meaning will still be clear because it will not affect the remainder of the sentence. An adjunct acts as a modifier of word or phrase. It is an element of clause structure that functions adverbially.

### **Table 3: Use of simple sentences in Texts A and B**

A simple sentence is also called a clause. It contains a subject and a predicate. A simple can convey a statement (declarative), question (interrogative), command or exclamation.

<b>TEXT A <i>Beloved</i></b>	<b>TEXT B <i>Paradise</i></b>
1. "Beloved is my sister" (p. 3).	6. "They shot the white girl first" (p. 3).

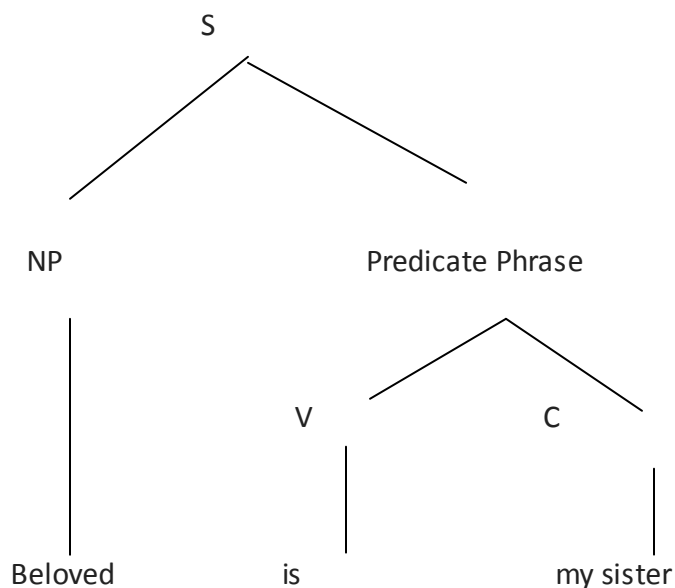
2. "No one said anything for awhile"(p. 90).	7. "He carried the equipment box through the dining-room" (p. 53)
3. "A sewer system makes your eyes bug out" (p. 143).	8. "You can't stay here by yourself"(p. 97).
4. "She poured them each a bit more of the hot sweet milk"(p. 175).	9. "I feel better now"(p. 177).
5. "They gave you this house"(p. 244).	10. "I can't help you"(p. 239).

In the sentence, "Beloved is my sister", we have three structural elements:

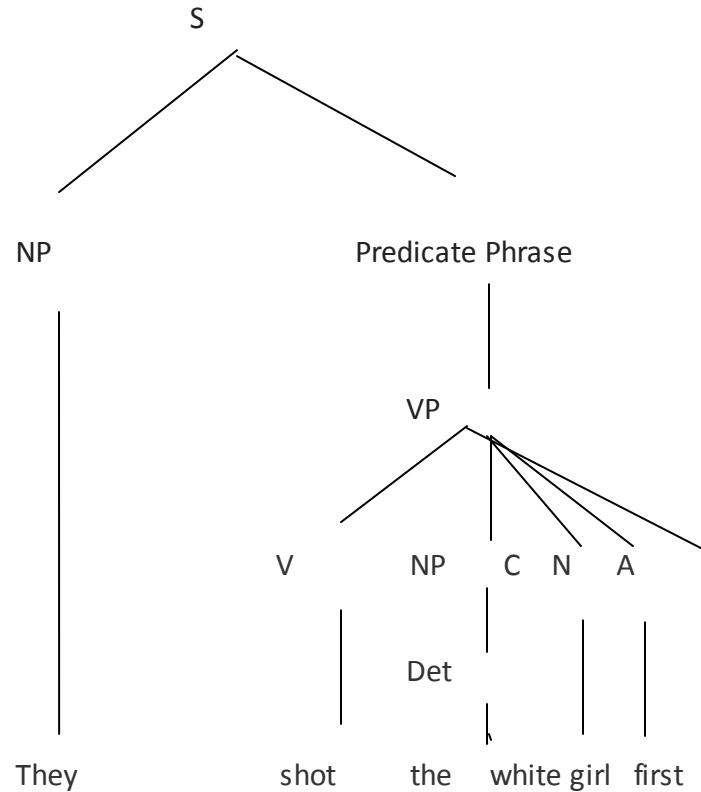
S P C

Beloved/ is/ my sister.

This sentence can be analysed using the Functional Labelling/ Tree Diagramming in the following way:



Similarly, the simple sentence in *Paradise*: "They shot the white girl first" can also be analysed using the Tree Diagramming thus:



In Systemic Functional Grammar, the clause can either be alpha ( $\alpha$ ) or beta ( $\beta$ ). The alpha clause refers to a clause that can stand alone and make sense while the beta clause cannot and has to rely on the alpha clause for its meaning. All the simple sentences above are alpha clauses (see the analysis on complex sentences for information on beta clause).

However, in both novels the analysis shows that Morrison uses different and varied simple sentences.

**Declarative sentences:**

1. "Beloved is my sister" (*Beloved* p. 3).
2. "I feel better now" (*Paradise* p. 177).

**Interrogative sentences:**

1. "What did Baby Suggs think?" (*Beloved*, p8)

2. "How long will it be?" (*Paradise*, 16)

**Imperatives:**

1. "I don't want to hear another word out of you" (*Beloved*, p 43)
2. "No need to shout now" (*Paradise*, 38)

**Exclamatory:**

1. "Aw, man. Tie your other shoe!" (*Beloved*, p 233)
2. "Ow, look! A beetle!" (*Pradise*, p24)

Besides the varied types of simple sentences, the sentences have simple structure but differ in length. Some have only 4 words whereas others contain up to 12 words. In addition, there are variations in the use of the four structural elements of the clause in Morrison's texts.

Table 4: Use of Compound Sentences in Texts A and B

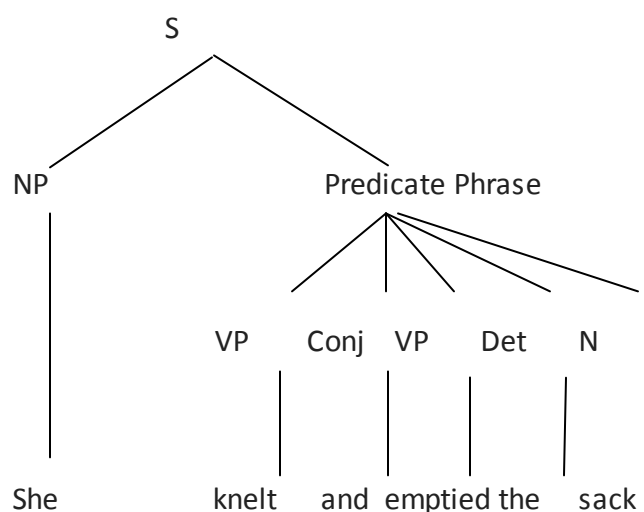
A compound sentence consists of two or more clauses joined by a coordinating conjunction. A compound sentence with more than two clauses can be separated like a list and the last clause joined by a coordinating conjunction.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
<ol style="list-style-type: none"> <li>1. "She knelt and emptied the sack" (p. 92).</li> <li>2. "She squeezed her eyes tight to see what it was but all she could make out was high-topped shoes she didn't like</li> </ol>	<ol style="list-style-type: none"> <li>5. "They are nine, over twice the number of the women they are obliged to stampede or kill and they have the paraphernalia for either requirement: rope, a palm leaf cross, handcuffs,</li> </ol>

<p>the look of”(p. 138).</p> <p>3. “I put the pitcher on the tray with the white bean soup and went downstairs”(p. 195).</p> <p>4. “Take care of yourself Denver, but she heard it as though it were what language was made for”(p. 252).</p>	<p>mace and sunglasses, along with clean, handsome guns” (3).</p> <p>6. “Gigi helped him and he didn’t mind” (p. 67).</p> <p>7. “In any case, they weren’t much help, but she enjoyed the waves of raw horniness slapping her back as she walked off down the street” (p. 67).</p> <p>8. Pallas wiped her eyes with the heel of her hand and blew her nose (253).</p>
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In text A, the compound sentence

“She knelt and emptied the sack” (p. 92) has two independent clauses joined by a coordinating conjunction. This sentence can be structurally analysed using a tree diagram:



In Systemic Functional Grammar a compound sentence has two alpha clauses, that is, two independent clauses.

α                      α

She knelt and (she) emptied the sack

In addition, there are also variations in the structural elements of the clause in the above sentence, for example:

The first clause contains 2 structural elements of the clause:

S    P

She knelt

Whereas, the second clause contains 3 structural elements of the clause:

S    P    C

She/ emptied/ the sack.

The subject 'she' even though not mentioned in the sentence, is substituted by the conjunction 'and' because the two independent clauses refer to the same person. The analysis also shows that the length of the compound sentences varies. Some have 6 words whereas others contain 15, 25 or 39 words.

Table 5:                      Use of Complex Sentence in Texts A and B

A complex sentence has one main clause and one or more subordinate or dependent clause (s).

The subordinate or dependent clause relies on the main clause for its meaning and the two clauses are joined by a coordinating conjunction.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
1. "And on the way home, although	3. "The house he lives in is big,



<p>leading them now, the shadows of three people still held hands" (p. 49).</p> <p>2. They grew tired, and even Beloved, who was getting bigger, seemed nevertheless as exhausted as they were" (p. 243).</p>	<p>comfortable, and this town is resplendent compared to his birthplace, which had gone from feet to belly in fifty years" (p. 5).</p> <p>4. "Bowed her head, closed her eyes, but when she faced him with a quiet "Amen," he felt as though his relationship with the God he spoke to was vague or too new, while hers was superior, ancient and completely sealed" (p. 62).</p>
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Table 5 shows some instances where Morrison uses complex sentences to give elaborate information in her novels. Most often when the author wants to pass information or more than two ideas, she uses the complex sentence to achieve that. Morrison therefore uses different types of dependent clauses such as relative clauses and adverbial clauses. In Text A, the complex sentence:

"They grew tired, and even Beloved, who was getting bigger, seemed nevertheless as exhausted as they were" (p. 243).

The analysis here shows that there is one independent clause and two dependent clauses which mean one alpha clause and two beta clauses:

α                      β                      β

They grew tired/ and even Beloved,/ who was getting bigger seemed nevertheless as exhausted as they were.

The two dependent clauses have different functions, for example:

'...and even Beloved' is a relative clause, while the remaining part of the sentence "seemed nevertheless as exhausted as they were" is an adverbial clause of manner.

Similarly, in text B, the following sentence has two beta clauses and one alpha clause:

$\beta$

$\beta$

$\alpha$

"Bowed her head, closed her eyes,/ but when she faced him with a quiet "Amen,"/ he felt as though his relationship with the God he spoke to was vague or too new, while hers was superior, ancient and completely sealed" (p. 62),

The analysis also shows that the beta clauses have different functions:

"Bowed her head, closed her eyes" is an adverbial clause of manner, followed by a coordinating conjunction (but) while "...when she faced him with a quiet "Amen" is a relative clause.

However, the length of the sentences also varies. Some have up to 17 words whereas others contain 27, 30 or 40 words.

**Table 6: Frequency of use of Sentence Types in Texts A and B**

TYPE	FREQUENCY		PERCENTAGE	
	Text A	Text B	Text A	Text B
Simple sentence	5	5	50	50
Compound sentence	3	3	30	3

Complex sentence	2	2	20	2
<b>Total</b>	10	10	100%	100%

Table 6 shows that In text A, simple sentence occurs 50% more than other types of sentences, followed by compound sentence (30%) and complex sentence (20%). Similarly, in Text B, simple sentence has the highest percentage of 50% followed by compound sentence with 30% while complex sentence has 20%.

The random sampling technique used to analyse the data shows that 28 different types of sentences, 14 in each Text, were examined. Morrison uses simple sentences (50%) more than other types of sentences in both Texts A and B. Compound sentences have the same percentages (30%) each in Texts A and B and complex sentence 20% respectively.

**Table 7: Use of Disordered syntax in Texts A and B**

Syntax refers to the various types of rules, processes and principles that guide the structure of sentences in our language (s). However, Morrison sometimes disregards the rule-governed processes of language usage in her novels. She deviates by using mixed or disorganized syntax in her works.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
1. It had been a long time since anybody (good-willed whitewoman, preacher, speaker or newspaperman) sat at their table, their sympathetic voices called liar by the revulsion in their eyes. For twelve	4. "Not those frycake things they like but good hot food the winters are so bad we need coal a sin to burn trees on the prairie yesterday the snow sifted in under the door..." (p. 48)

<p>years, long before Grandma Baby died, there had been no visitors of any sort and certainly no friends. No coloredpeople. Certainly no hazelnut man with too long hair and no notebook, no charcoal, no oranges, no questions (p. 12).</p> <p>2. “How could I forget? Worrisome...” (p. 13).</p> <p>3. “Well, ah, this is not the, a man can’t, Ole Garner, what I mean is, it ain’t a weakness, the kind of weakness I can fight ‘cause ‘cause something is happening to me, that girl is doing it, I know I never liked her no how, but she is doing it to me...” (p. 126-127).</p>	<p>5. “King, another one of them Kennedys, Medgar Evers, a nigger name of X, Lord I can’t think who all since you left not to speak of right here rmember L, J. used to work down at the route two mall somebody walked in there broad daylight with a pistol shaped like nothing nobody ever seen before” (p. 65).</p> <p>6. “I agreed her until I met another” (p. 263).</p>
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From Table 7 above, the researcher notes that Morrison uses disordered syntax as a style of narration in *Beloved* and *Paradise*. There are many instances where the characters use disorganized or non-standard English syntax. In fact, in Text A, the conversation of some of the characters in the novel is full of non-standard English. Denver thoughtfully describes the house she lives with her mother (Sethe) in the following disjointed syntax:

It had been a long time since anybody (good-willed whitewoman, preacher, speaker or newspaperman) sat at their table, their sympathetic voices called liar by the revulsion in their eyes. For twelve years, long before Grandma Baby died, there had been no visitors of any sort and certainly no friends. No coloredpeople. Certainly no hazelnut man with too long hair and no notebook, no charcoal, no oranges, no questions (p. 12).

This passage describes their house as solitary, lonely and broken. The use of non-standard English here is attributed to the way the slaves were brought up. In addition, the sentences are sometimes not only disjointed but incomplete, for example:

“How could I forget? Worrisome...” (p. 13).

“Well, ah, this is not the, a man can’t, Ole Garner, what I mean is, it ain’t a weakness, the kind of weakness I can fight ‘cause ‘cause something is happening to me, that girl is doing it, I know I never liked her no how, but she is doing it to me...” (p. 126-127).

The use of form of expressions by the characters indicates their disordered world, uncertainty and inability to understand the society they live in. The attendant evils of slavery have impacted negatively on the psyche of the African-American characters in the novel. Their world is torn apart and this is depicted in their speech which is a reminder of the horror, cruelty and savagery they were forced to endure.

### **Table 8: Use of African American Vernacular English (AAVE) in Texts A and B**

African American Vernacular English is a variety of speech commonly associated with Black communities in the United States of America. This pattern of speech is a consequence or effect of years of racial segregation that separates America’s citizens along racial lines. AAVE has special characteristics that are discernible at the phonological, morphological and syntactic level. However, this work will only analyse AAVE at the syntactic level.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
<ol style="list-style-type: none"> <li>1. "Where your diamonds?" (p. 58).</li> <li>2. " What kind of whites was they?" (p. 74).</li> <li>3. "Some is dead" (p. 75).</li> <li>4. "We been friends too long to act like that" (p. 187).</li> <li>5. "Who they think want a house out there"? (p. 264).</li> </ol>	<ol style="list-style-type: none"> <li>6. "The drivers slow down, put their head out the windows and holler" (p. 12).</li> <li>7. "What you mean?" (p. 26).</li> <li>8. "I broke down a ways back"(p. 38).</li> <li>9. "What you say me and you go to California?" (p. 39)</li> <li>10. "People be out to buy"(p. 40).</li> <li>11. "Whose mother you?"(p. 48).</li> <li>12. "Done is done, friends" (p. 59).</li> <li>13. ."She be ready then" (p. 61).</li> </ol>

In table 8 the analyses in on the use of African American Vernacular English at the syntactic level. The use of the auxiliary verb 'be' or lack of it, which is referred to as zero-copula, is very common in AAVE. Morrison disregards some auxiliary verbs in many parts of her novels, for example in Text A we have:

"Where your diamonds?" (p. 58) omitting the auxiliary 'are'.

" What kind of whites was they?" (p. 74) using the auxiliary 'was' instead of 'were'.

"Some is dead" (p. 75) using the auxiliary 'is' instead of 'are'.

"We been friends too long to act like that" (p. 187). Omitting the auxiliary 'have'.

"Who they think want a house out there"? (p. 264). Omitting the auxiliary 'do'.

Similarly, in Text B this style is also very common, for example:

"What you mean?" (p.26) omitting the auxiliary 'do'.

"People be out to buy"(p. 40) using 'be' instead of 'are'.

"She be ready then" (61) using 'be' instead of 'is'.

**Table 9: Use of Anastrophe (Inversion of word order) in Texts A and B**

Anastrophe refers to the inversion of the usual syntactical order of words for rhetorical effect.

There are instances of the use of anastrophe in Morrison’s novels, for example:

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
1. “sopping wet and breathing shallow she spent those hours trying to negotiate the weight of her eyelids” (p. 50).	7. “Behind a chain-link fence bordered by wide seamless concrete he saw green water” (p. 57).
2. “And for some reason she could not account for, the moment she got close enough to see the face, Sethe’s bladder filled to capacity” (p. 51).	8. “Gigi glaring, the earring man smiling, they left the snack bar together” (p. 66).
3. “A Saturday afternoon it was” (p. 59).	9. “Holding on to her hair and squinting against the wind, Gigi considered walking back toward the food store” (p. 68).
4. “You she gave the name of the black man”(p. 62).	10. “At the squeal of the brakes, the sunning figure did not move” (p. 75).
5. “Scatched, raked and bitten, he maneuvered through and took hold of each berry with fingertips so gentle not a single one was bruised”(p. 136).	11. “On foot and completely lost, they were” (p. 95).
6. “Taught me a lot, Sixo”(p. 161)	

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Inversion of natural words order as found in Table 9 is another style that features prominently in *Beloved* and *Paradise*. Most often, when Morrison wants to emphasize a point, an idea or argument, she uses inversion to draw the reader’s attention. For example in Text A she says:

“Taught me a lot, Sixo”(p. 161)

The emphasis here is on Sixo who does a lot to assist Sethe when they are living in Sweet Home. Sethe recollects vividly the help and assistance Sixo always rendered to her despite the rigours of slavery and the inhuman treatment meted out to them.

In Text B, an example of the inversion is as follows:

“At the squeal of the brakes, the sunning figure did not move” (p. 75).

Here, the point Morrison tries to point out is on Gigi sunning in the Covent. When Mavis returns to the Convent she finds a complete stranger basking in the sun. The squeal of the brakes is meant to make Gigi welcome Mavis but instead she shows complete indifference to her arrival.

**Table 10: Use of Double Negatives in Texts A and B**

Double negation is usually associated with African American Vernacular English, Southern American English and some British regional dialects.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
1. “It wasn’t no whiteboy at all” (p. 31).	5. “I wasn’t expecting no danger” (p.23).
2. “Then stay, but don’t never tell me what to do” (p.76).	6. “Can’t do nothing about it anyway” (p.41).
3. “I birthed them and I got ‘em out and it wasn’t no accident” (p.162).	7. “This ain’t about no Billie Delia” (p. 59).



4. "I ain't got no friends take a handsaw to their own children" (p.187).	
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Table 10 gives examples of Morrison's use of two negative words or two forms of negation as a style which can also be easily discerned in both *Beloved* and *Paradise*. In *Beloved* there is: "It wasn't no whiteboy at all" (p. 31) while in *Paradise* it is "I wasn't expecting no danger" (p.23).

In all these instances, it is the black characters that use double negation in both novels. Morrison's style of using double negation is meant to make the reader appreciate and fully grasp the various challenges and interpersonal relationships that the black characters faced and had to endure. In the first example on *Beloved*, the double negation is on racism which is the main concern of the text. The example in *Paradise* also touches on the hostility between the self-acclaimed 'righteous' and the branded 'unrighteous'.

**Table 11: Use of vulgar language in Texts A and B**

Vulgar language means not having or showing good manners, good taste or politeness. It also relates to the common people or the speech of common people.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
1. "God damn it" (p. 18). 2. "Get the hell out!" (p. 18). 3. "I am full God damn it of two boys with mossy teeth, one sucking my breast"	6. "He didn't penetrate- just rubbed himself to climax while chewing a clump of her hair through the nightgown that covered her face" (p.

<p>the other holding me down, their book- reading teacher watching and writing it up”(p. 70).</p> <p>4. “She cleaned between Sethe’s two legs with two separate pans of hot water and then tied her stomach and vagina with sheets”(p. 93).</p> <p>5. “A lowdown something that looked like a sweet young girl and fucking her was not the point...”(p. 127).</p>	<p>26).</p> <p>7. “If that’s the kind of tramp you want, hop to it, nigger”(p. 54).</p> <p>8. “How the hell you get in these messes?” (p. 57).</p> <p>9. “A man and a woman fucking forever”(p. 63).</p> <p>10. “...and nobody was fucking in the desert” (p. 64).</p> <p>11. “The naked girl yawned and scratched her pubic hair” (p. 76).</p> <p>12. “You kiss my ass!” (p. 76).</p> <p>13. “Want some pussy, pussy” (p. 164).</p> <p>14. “Here’s pussy” (p. 164).</p> <p>15. “Shut the hell up”(p. 177).</p> <p>16. “Christ Jesus where the hell are you?”(p. 253).</p>
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Morrison’s style of using vulgar language is very apt in both texts as shown in the examples in Table 11 above. This is because majority of the characters in *Beloved* are slaves, freed slaves or escaped slaves. It is very common for them to use bad, coarse, foul or lewd language when expressing their emotions, feelings or reacting to the conditions they find themselves. Years of slavery, degrading and dehumanizing conditions have dulled their senses of many forms of

civility. They are treated worse than animals and this in turn has affected their psyche. It is therefore very common for them to use coarse and vulgar language like:

“God damn it” (p. 18).

“Get the hell out!” (p. 18).

Similarly, *Paradise* is a novel about the struggles between good and evil. Some characters are considered ‘righteous’ and others ‘unrighteous’. Those considered unrighteous are also looked upon as rude, offensive and interested only in carnal pursuits. It is therefore very common to hear them using vulgar language, for example:

“He didn’t penetrate- just rubbed himself to climax while chewing a clump of her hair through the nightgown that covered her face” (p. 26).

“A man and a woman fucking forever”(p. 63).

“Who the hell are you?” (p. 76).

“You kiss my ass!” (p. 76).

“Want some pussy, pussy” (p. 164).

The researcher notes that the use of vulgar language here is to demonstrate the carnal pursuits of those considered unrighteous and all the more reason why the righteous are not ready to accommodate them and they must be expelled from their community at all cost.

## **Table 12: Use of Asyndeton in Texts A and B**

Asyndeton refers to the omission of the conjunctions that join words or clauses.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
<ol style="list-style-type: none"> <li>1. "Acts sick, sounds sick, but she don't look sick" (p56)</li> <li>2. "A little two –step, two-step, make- a- new step, slide, slide and strut on down"(p74).</li> <li>3. "The dark, dark liver-love it, love it... love that too"(p 88).</li> <li>4. "Needing to be good enough, alert enough, strong enough, that caring-again" (p99).</li> </ol>	<ol style="list-style-type: none"> <li>5. "More men came out, more" (p13)</li> <li>6. "Enough in, enough at hand (p25)</li> <li>7. "Fewer police, fewer streetlights" (p36)</li> <li>8. "No, no, no, I don't want to argue (p74).</li> </ol>

Morrison uses asyndeton in her novels to produce rhythm in some sentences, for example, in

Text A:

"Acts sick, sounds sick, but she don't look sick" (p. 56)

"A little two –step, two-step, make- a- new step, slide, slide and strut on down"(p74).

"The dark, dark liver-love it, love it... love that too"(p. 88).

Similarly, asyndeton is also used in Text B, for example:

"More men came out, more" (p. 13)

"Enough in, enough at hand (p. 25)

"No, no, no, I don't want to argue (p. 74).

This style evokes or stirs emotional reaction during discourse among characters. It also makes the writer to conveniently remove conjunctions like 'and', 'but', etc. Morrison uses this rhetorical device to make the character's speech more dramatic, effective and rhythmical as well as emphasize the importance of the dialogue.

**Table 13: Frequency of use of disordered Syntax, AAVE, anastrophe, double negative, vulgar language and asyndeton in Texts A and B**

TYPE	FRQUENCY		PERCENTAGE	
	Text A	Text B	Text A	Text B
Disordered syntax	1	1	10	10
AAVE	3	3	30	30
Anastrophe	2	1.5	20	15
Use of double negatives	1	1.5	10	15
Use of vulgar language	2	2	20	20
Use of Asyndeton	1	1	10	10
<b>Total</b>	<b>10</b>	<b>10</b>	<b>100%</b>	<b>100%</b>

Text A in Table 13 shows that African American Vernacular English (AAVE) has the highest percentage of 30%, followed by anastrophe and use of vulgar language with 20% each and 10% for disordered syntax, 10% for use of double negative, and 10% for asyndeton.

In text B, African American Vernacular English also has the highest percentage of 30% followed by use of vulgar language with 20%. Anastrophe and use of double negative have 15% each while disordered syntax and asyndeton have 10% each. The analysis of both Texts A and B indicates that Morrison uses the same style with regards to AAVE 30% each followed by use of vulgar language 20% (Text A) and 20% (Text B). Anastrophe has 20% (Text A) and 15% (Text B)

and use of double negative is 10% (Text A) and 15% (Text B). The percentage is the same in both texts on asyndeton (10%).

**Table 14: Absence of graphic symbols in Text A**

Graphic symbols or graphic markers are used in writing to alert the reader on what a sentence is and how it should be read. Graphic symbols are used to organize our writing and make them meaningful, clear and sensible. However, Morrison sometimes refused to use graphic symbols in her novels, for example:

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
<ol style="list-style-type: none"> <li>1. "some who eat nasty themselves I do not eat we have none at night I cannot see the dead man on my face daylight comes through the cracks and I can see his locked eyes I am not big small rats do not wait for us to sleep someone is thrashing but there is no room to do it in if we had more to drink we could make tears" (p. 210).</li> <li>2. "I see her take flowers away from leaves she puts them in a round basket the leaves are not for her she fills the basket she opens the grass I would help her but the clouds are in the way" (p. 210).</li> </ol>	<p>This style is not used in Text B</p>

<p>3. “again again night day night day I am waiting no iron circle around my neck no boats on this water no men without skin my dead man is not floating here” (p. 212).</p> <p>4. “I come out of the water after the bottoms of my feet swim away from me I come up I need to find a place to be the air is heavy I am not dead I am not there is a house there is what she whispered to me” (p. 213).</p>	
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As shown in Table 14, Morrison sometimes deliberately refuses to put graphic symbols in her work, for example, in Text A:

some who eat nasty themselves I do not eat we have none at night I cannot see the dead man on my face daylight comes through the cracks and I can see his locked eyes am not big small rats do not wait for us to sleep someone is thrashing but there is no room to do it in if we had more to drink we could make tears (p. 210).

However, this style is absent in Text B, but what is clear from the example in Text A is that graphic symbols help follow the trend of thought of characters in a text. When a piece of writing is devoid of punctuation marks, it is very difficult to piece together what the writer is saying even though when read critically, the meaning can still be ascertained. Like the use of disordered syntax above, this style also shows the disorganized nature and confusion that prevail in slave camps.

**Table 15: Use of capitalization in Texts A and B**

Capitalization is when we write the first letter of a word in capital letter while the remaining words are in small letters. However, Morrison sometimes deviates from this established norm, for example:

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
1. "124 WAS SPITEFUL" (Ch 1:3)	RUBY (p. 1)
2. "NOT QUITE in a hurry...." (Ch 2: 20).	MAVIS (p. 19)
3. "DENVER'S SECRETS were sweet" (ch 3: 28).	GRACE (p. 51)
4. "PLEASANTLY TROUBLED, Sethe avoided the keeping rooms..."(ch 4: 43).	SENECA (p. 79)
	DIVINE (p. 139)
5. "A FULLY DRESSED woman" (ch:5: 50).	PATRICIA (p. 183)
	CONSOLATA (p. 219)
6. "THE LAST of the Sweet Home men..."(ch 13: 125).	LONE (p. 267)
	SAVE-MARIE (p. 293)
7. "124 WAS LOUD" (19: 169).	
8. "BELOVED she's my daughter"(ch 20:201).	
9. "124 WAS QUIET" (p. 239)	
10. "THERE IS a loneliness that can be rocked" (ch 28: 275).	

As shown in Table 15, the use of capitalization is a stylistic device that Morrison constantly displays in *Beloved*. She uses capitalization in the first sentence of each paragraph. This is beyond the usual usage of capital letters. Morrison capitalizes words, phrases and clauses



which are neither nouns nor pronouns. The author uses capitalization in her novel to emphasize the message she wants to convey. *Beloved* is divided into three parts and for each part Morrison summarise what the section is all about; for example:

Part one: "124 WAS SPITEFUL" (Ch 1:3);

Part two:

"124 WAS LOUD" (19: 169).

Part three:

"124 WAS QUIET" (p. 239).

Furthermore, *Beloved* has twenty eight chapters and Morrison begins sentences in each chapter with capital letters as shown above in some selected chapters. Similarly, *Paradise* is divided into nine parts and Morrison uses capital letters at the beginning of each part, as cited in the above table.

**Table 16: Excessive Use of Commas in Texts A and B**

The Comma is used to indicate a pause in a sentence. The comma is used in many places: to separate or list items in a sentence, in letter salutations and to separate a question tag from the rest of the sentence.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
<p>1. "...children danced, women laughed, children cried until, exhausted and riven, all and each lay about the clearing damp and gasping for breath"(p. 88).</p>	<p>6. "...but only a few have seen the halls, the chapel, the schoolroom, the bedrooms"(p. 3).</p> <p>7. "The ornate bathroom fixtures, which sickened the nuns, were replaced with</p>

2. "Sethe was bothered, not because of the kiss, but because, just before it, when she was feeling so fine letting Beloved massage away the pain, the fingers she was loving and the ones that had soothed her before they strangled her had reminded her of something that now slipped her mind"(p. 98).

3. "...healing the sick, hiding fugitives, loving, cooking, loving, preaching, singing, dancing and loving everybody like it was her job and hers alone" (p. 137).

4. "They can hardly harvest, or chop, or clear, or pick, or haul for listening for a rattle that is not bird or snake" (p. 224).

5. "it took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or

good plain spigots, but the princely tubs and sinks, which could not be inexpensively removed, remain coolly corrupt" (p. 4).

8. "At the other end vegetable chopping has been interrupted: scallion piled like a handful of green confetti nestles brilliant disks of carrot, and the potatoes, peeled and whole, are bone white, wet and crisp" (p. 5).

9. "When his son, Jefferson, came back from Vietnam and took Sweetie, his bride, into his own bed, there was still the guest room"(p. 58).

10. "Several cakes, more pies, potato salad, a ham, a large dish of baked beans"(p. 69).

11. "Maybe the young folks were nervous, but when they spoke, starting with Luther Beauchamp's sons, Royal and Destry, their voices were strident the women, embarrassed, looked down at

repeat a single thing she said, and began to believe that other than what they themselves were thinking, she hadn't said anything at all" (p. 274).	their pocketbooks; shocked, the men forgot to blink"(p. 84).
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12. Another style that is prevalent in Morrison's texts as in the examples in Table 16 is the use of comma in both *Beloved* and *Paradise*. The author made excessive use of commas which interrupts the smooth flow of thought, for example: "Several cakes, more pies, potato salad, a ham, a large dish of baked beans"(Paradise, 69). Similarly, when the characters use a great deal of commas it portrays a lack of comfort or comprehension of their surroundings.

**Table 17: Use of Dash (-) in Texts A and B**

The Dash (-) has a complex grammatical usage. It is used to separate thought in a sentence, to show emphasis, explain or separate clauses.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
1. "He never fingered out how he knew-how anybody did-but he did know-he did- and he took both hands..."(p. 110).	5. "Loving what Haven had been- the idea of it and its reach-they carried that devotion, gentling and nursing it from Bataan to Guam..."(6).
2. "WHEN THE four horsemen came-schoolteacher, one nephew, one slave catcher and a sheriff- the house on	6. "And if it hurt- pulling asunder what their grandfathers had put together-it

<p>Bluestone was so quiet they thought they were too late”(p. 148).</p> <p>3. “Afterward-not before-he considered Sethe’s feelings in the matter”(p. 171).</p> <p>4. “Clever, but schoolteacher beat him anyway to show him that definitions belonged to the definers-not the defined”(p. 191).</p>	<p>was nothing compared to what they had endured...”(6).</p> <p>7. “Her funeral-the town’s first-stopped the schedule of discussion and its necessity” (17).</p> <p>8. “His efforts to entertain were no more sophisticated or interesting than he was-mostly food, sex and toys”(71).</p> <p>9. “She sucked the last bit of joint- Ming One- and laid the roach on one of the alabaster vaginas in the game room”(72).</p>
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As found in Table 17 above, another style that is very common in Morrison’s work is the use of dash. The author uses dash to make emphasis, separate clauses and add information to happenings, events or concepts, for example:

“WHEN THE four horsemen came-schoolteacher, one nephew, one slave catcher and a sheriff-the house on Bluestone was so quiet they thought they were too late” (*Beloved*, 148).

In this instance, Morrison uses dash to give more information about the people who came to arrest Sethe after she runs away from Sweet Home. The emphasis here is to make the reader understand the enormity of what Sethe did. The schoolteacher is the one in-charge of Sweet Home assisted by his nephew. The slave catcher knows the terrain because he is always paid to

catch and bring slaves back to their masters. The inclusion of Sheriff is meant to give the stamp of authority and backing of the law with regards to runaway slaves .

Similarly, when a “shoat strayed” into Sweet Home and Sixo kills and eats it, the schoolteacher accuses him of stealing it. However, Sixo denies the allegation and instead tells the schoolteacher that killing the shoat is meant to improve their property. The schoolteacher is not amused by Sixo’s clever answer and is instead angry:

“Clever, but schoolteacher beat him anyway to show him that definitions belonged to the definers-not the defined”( *Beloved*, 190).

Slaves are the properties of their masters; they cannot argue with them. If one is called a thief, murderer, lazy, stubborn, etc. one must acknowledge it and not try to prove one’s innocence because “definitions belong to the definers-not the defined”.

**Table 18: Use of semi-colon in Texts A and B**

The Semi-colon is a punctuation mark that is somewhere between the pause of a full stop and a comma. It is used to join phrases and sentences instead of a conjunction.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
1. “Two skates on one; one skate on one; and shoe slide for the other”(p. 176).	4. “Hey good dog; stay good dog; old good dog;” (p. 54).
2. “The weather was warm; the day beautiful”(p. 243).	5. “A man like that could encourage strange behavior; side with a teenage girl; shift ground to Fleetwood”(p. 56).
3. “...those that believed the worst;	

<p>those that believed none of it; and those, like Ella who thought it through”(p. 255).</p>	<p>6. “We are men here; men of God”(p. 59).</p> <p>7. “Now Calvary had an inside pool; New Zion and Holy Redeemer had special vessels...”(p. 103).</p> <p>8. “The table is set; food placed” (p. 262).</p>
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Morrison uses semi-colon to join phrases and sentences instead of a conjunction as the examples in Table 18 show. She uses this style to indicate contrasting of ideas, reiterate a point in a sentence or separate items in a list that contain commas. Morrison made use of semi-colon to achieve these in both texts. In *Beloved* she says:

“...those that believed the worst; those that believed none of it; and those, like Ella who thought it through”(p. 255).

This shows the different positions or contrast of ideas people have when the news breaks out among blacks and colored women that Sethe’s daughter, the one whose throat she cut, had come back to fix her.

In *Paradise*, the following sentence:

“We are men here; men of God”(p. 59).

is uttered by Reverend Misner when he tries to settle a dispute between K. D. and Jeff when the latter beats up the former’s daughter. During a reconciliation meeting, tempers flare up and

in order to calm frayed nerves the Reverend reiterates to them that they are not just men, but men who fear and do the biddings of God.

**Table 19: Use of Question mark in the middle of a sentence in Text A**

The Question mark is used to indicate a direct question or a rhetorical question. It is always placed at the end of the question.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
<ol style="list-style-type: none"> <li>1. "But when her sleepy boys and crawling already? girl were brought in, ..." (93).</li> <li>2. "Finally she lay back and cradled the crawling-already? girl in her arms" (94)</li> <li>3. "Sethe jingled the earrings for the pleasure of the crawling-already? girl, who reached for them over and over again" (94).</li> <li>4. "...that Denver heard anything at all or that the crawling-already? baby girl was still at it but more so"(103)</li> </ol>	<p>This style is not used in text B</p>

In *Beloved*, Morrison introduces another style when she places question mark in the middle of a sentence which is quite contrary from the normal usage of a question mark, viz, using it as a direct question, a rhetorical or tag question and usually placed at the end of the sentence. In all instances where Morrison uses this style, it has relevance to *Beloved*, the daughter Sethe

murders so that the child will not face the same trauma and afflictions she has faced as a slave in Sweet Home, for example:

“But when her sleepy boys and crawling already? girl were brought in, ...” (p. 93).

“Finally she lay back and cradled the crawling-already? girl in her arms” (p. 94)

All these are instances of the agony racing through Sethe’s mind whenever she recoils how she murders Beloved who is already crawling. However, this style is not used in Text B. What was inferred from the absence of this style in Text B was that the characters do not undergo the type of trauma and anguish experienced by Sethe in Text A. Moreover, even in Text A, the style is only used with connection to Beloved (the murdered child).

**Table 20: Use of Elision in Texts A and B**

Elision means to cut off some letters, sounds or a whole syllable during the characters’ interactions. It is commonly used in connected speech so that people can have ease of communication.

TEXT A <i>Beloved</i>	TEXT B <i>Paradise</i>
1. ‘cause’ = because’ (p. 17)	11. M’am” (p. 21) = madam
2. catch you ‘fore you fall” (p. 46); ‘fore’= before	12. “Don’t need more’n a mosquito’s brain”(p. 30).
3. ‘bout’ = about (p. 63)	13. “Hit worse’n I am, may be”(p. 60).
4. ‘cept’ = except (p. 156);	14. “Whyn’t” (p. 60) = not
5. ‘nother = another (p. 156);	15. “‘em” (p. 61) = them
6. ‘cross = across (p. 157)	16. “You may’s well wait outside”(p. 69) = as



7. 'em = them (p. 159);	
8. 'spect = aspect (p. 160);	
9. 'n =on (163);	
10. 'nough = enough (p. 266).	

Elision is a style that is constantly used by Morrison in both texts. As shown in Table 20 above, in Text A there are many instances of the use of elision like 'cause' for because, 'bout' for 'about' etc. In Text B, Morrison also uses elision like 'more'n for 'more than, "whyn't for "why not, etc. All this is meant to ease communication among interlocutors.

Table 21: Frequency of use of graphological features in Texts A and B

TYPE	FREQUENCY		PERCENTAGE	
	Text A	Text B	Text A	Text B
Absence of graphic symbols	1	-	10	-
Capitalization	2	2	20	20
Use of comma	2	2.5	20	25
Use of dash	1.5	2.5	15	25
Use of semi-colon	1.5	1	15	10
Question mark in the middle of a sentence	1	-	10	-
Elision	1	2	10	20
<b>Total</b>	<b>10</b>	<b>10</b>	<b>100%</b>	<b>100%</b>

Text A in Table 21 shows the frequency of graphological features in the novel. Use of comma and capitalization have 20% each whilst use of dash and semi-colon have 15% each followed by absence of graphic symbols, question in the middle of a sentence and elision with 10% each. In Text B, the table shows that the use of comma and dash have the highest percentage of 25% each followed by capitalization and elision with 20% each and the least is semi-colon with 10%. The analysis shows that the percentage of the use of capitalization is the same in both texts (20%) but in use of comma the frequency varies, that is 20% in Text A and 25% in Text B. Similarly, there is also variation in the excessive use of dash. In Text A it is 10% whilst in Text B it is 25%. Similarly, there is variation in frequency of usage in use of semi-colon that is, 15% in Text A while 10% in Text B. this variation is also noticeable in the use of elision that is, 10% in Text A and 20% in Text B. One noticeable difference in the two texts is that in Text A Morrison uses the style of absence of graphic symbols and question mark in the middle of a sentence whilst such style is absent in Text B.

### **4.3**

### **Grammatical Analysis of Text A**

In grammatical parlance, Syntax (structural form) and semantics (meaning) has close-relationship. "They are two sides of a coin" (Parvey 2010:93). This is the second part of our analysis, the first being at the lexico-syntactic level. The grammatical analysis at the lexico-semantic level is wholly concerned with different forms of meaning derivable from different perspectives.

#### **Lexico-semantic level**

Analysis at this level is on choice of lexical items, coinage, compounding, cohesive markers, syntagmatic/lexical (collocation) and paradigmatic/lexical set (synonym, antonym, hyponymy, denotation and connotation).

#### **Choice of Lexical Items**

This refers to the choice of lexical items from variant forms. Every language has an array of variant forms of words that a language user can choose from. Language users are at liberty to choose any word that fits the expression they want to convey. Such choice can be simple, difficult, archaic, abstract or concrete, depending on the context, purpose, audience, etc. The focus of this analysis therefore is on the choice of variety and variability which Morrison employs in different circumstances when communicating with the wider audience. This level of the analysis examines the function(s) of the numerous lexical items used in the selected text.

*Beloved* is a novel about slavery and its attendant evils. The author uses many lexical items that show the status of the characters in the novel as well as their feelings and state of being. In addition, the societal stratification is based on three categories, viz- white, coloured and black.

The following words were constantly used in the novel:

Cincinnati, Ohio, Reconstruction, era, Atlantic, Baby Suggs, Halle, Sethe, Denver, Paul D, nigger, woman, my niggers, your niggers, negro, negroes, black, face, man, slave, slavery, coloured, people, girl, white, red, brown, green, purple, yellow, boy, folks, master, superior, race, inferior, ghost, spirit, river, sea, ocean, freedom, bondage, home, house, is, am, was, were, be, being, and , but, for, yet, or, ah, oh, ha, two, five, eight, twenty, town, teacher, rooster, happiness, love, friendship, religion, goodness, evil, Sweet Home, running, walk, flog, beat, bark, flee, rush, escape, sail, crew, ship, beautiful, ugly, happy, stern, decisive, attached, devoted, impersonal, indifferent, inhuman, slowly, cheerfully, sadly, wearily, hastily, earnestly, now, soon, always, often, seldom, before, afterwards, up, down, under, past, upstairs, across, here, there, badly, extremely, excessively, much, more, most, hi, huh, what, bless, behold, awful, gosh, indeed, nor, so, although, because, since, unless, if, until, before,

The lexical items used by Morrison are randomly selected and are grouped into the following categories:

1) Entities that refer to persons and things:

- a) Common names: teacher, dog, rooster, ghost, spirit, home, house, man, woman, girl, child, boy, master, ship.
- concrete and general things: folks, nigger, negro, slave.
- concrete and specific things: Cincinnati, Ohio, town, Atlantic ocean, Sweet Home.

abstract: superior, inferior, happiness, love, friendship, religion,  
goodness, evil, freedom, bondage.

b) Proper names: Baby Suggs, Sethe, Halle, Burgler, Howard, Beloved,  
Paul D.

2) Processes that refer to actions, state of being,

a) Actions: run, walk, work, flog, beat, bark, flee, escape, rush, sail

b) State of being: be, am, is, was, have, has, do, does, did,

3) Qualities which refer to size, age, colour, etc.

a) Age: two, five, eight, twenty,

b) Colour: black, white, red, brown, green, purple, yellow

c) Evaluative: beautiful, ugly, happy, stern, decisive,

d) Emotive: attached, devoted, impersonal, indifferent, inhuman

4) Modifiers which refer to manner, time and frequency, place, degree

a) Manner: slowly, cheerfully, sadly, wearily, hastily, earnestly

b) Time and frequency: now, soon, always, often, seldom, before, afterwards

c) Place: up, down, under, past, upstairs, across, here, there,

d) Degree: badly, extremely, excessively, much, more, most

5) Exclamations which refer to feeling or emotion

a) Feelings: ah, hi, huh, what, bless, behold, awful, gosh, indeed

6) Conjoins which refer to joining of separate entities

a) Coordinate: and, but, or, nor, for, yet, so

b) Subordinate: although, because, since, unless, if, until, before,

The above analyses show that common names, concrete and specific things, abstract and proper names are nouns, while action and state of being belong to the category of verbs. Age, colour, evaluative and emotive qualities are adjectives whilst modifiers of manner, time and frequency, place and degree are adverbs. In addition, feeling or emotion belongs to the class of interjection while the coordinate and subordinate words are conjunctions. All these are grammatical classes or different word classes that have defined functions in the language.

Halliday and Mathiessen (2014: 59) argued that:

Word classes can be viewed 'from above' – that is, semantically.... They can also be viewed 'from round about', at their own level, in terms of the relations into which they enter: paradigmatic relations (the options that are open to them) and syntagmatic relations (the company they keep). On either of these two axes we can establish relationships of a lexical kind (collocations and sets) and of a grammatical kind (structures and systems).

From Halliday and Mathiessen's standpoint, we can deduce that lexical items can stand on their own and make meaning. They can form collocations (two or three words) or many of them can be joined to form sentences.

### **Coinage**

"This is the invention of totally new terms...after their first coinage they tend to become everyday words in the language" (Yule 1996: 64). There are instances in Text A where Morrison uses coinage to introduce new words, for example:

Rememory, sickify, paterollers, kootchy-kootchy-coo (p239)

Sometimes Morrison coins a word by joining two meaningful words that can stand alone and make sense, but English language convention does not recognize them as such, for example:

blackman, slavewoman, colordpeople, coloredwoman, coloredgirl, whiteboy, whitegirl, white man, whitewoman, whitepeople, whitefolks.

### **Compounding**

“Compounding is a process of word formation. It combines two or more independent lexemes or linguistic units to form or create new words...” (Abdurraheem 2016:17). Morrison uses compounding in many places in *Beloved*, for example:

Schoolteacher, twosome, barefoot, shortcut, cottonmouths, slaughterhouse, easy-footed

### **Cohesive markers**

These are tools that writers use to link sentences. They show the connection between points and establish smooth flow in the sentences. Cohesive markers also serve as warning to the reader that something is going to be added or the direction of the argument is to be changed. There are many cohesive markers that perform various functions. Morrison uses cohesive markers to indicate addition, cite examples, to compare and contrast, to show time, place, logical relationship, etc. for example:

**To show addition:** again, and, besides, furthermore, first, second, moreover, next.

**To give examples:** for instance, in fact, specifically,

**To compare:** also, likewise, similarly

**To contrast:** although, but, even though, however, still, yet

**To show time:** after, afterward, immediately, since, shortly, later, next

**To show direction or place:** above, below, close, nearby, father on

**To indicate logical relationship:** as a result, because, hence, since, so, then, therefore

### **Syntagmatic/lexical (collocation)**

This refers to the appropriate combination of words to give meaning. When words collocate they usually give an associative meaning. Collocations therefore are fixed expressions that have become entrenched in the linguistic repertoire of English speakers. In this instance therefore “the measure of collocation is the degree to which the probability of a word (lexical item) increases given the presence of a certain other word (the **node**) within a specified range (the **span**). This can be measured in the corpus...” ( Halliday and Mathiessen, 2014: 59). Lexical collocation contributes in making meanings lucid or clearer in a text. We can discern six types of collocations:

- a) Adjective + noun
- b) Noun + noun
- c) Verb + noun
- d) Adverb + adjective
- e) Verb + adverb
- f) Verb + preposition

Morrison’s novel is full of collocations. There are many instances where she uses many types of collocations listed above to draw attention to slavery and how the enslaved are treated by their masters, for example:

- |  |   |
|--|---|
| 1. lawless outlaws = adjective + noun  | 2. seeping through = verb + preposition |
| 2. unpinned hair = verb + noun         | 4. beating heart = noun + noun          |
| 5. steep bank = adjective + noun       | 6. haunted house = verb + noun          |
| 7.coloured children = adjective + noun | 8. rented house = adjective + noun      |



8. resettlement fee = noun + noun

10. open door = adjective + noun

There are numerous lexical collocations randomly selected from the novel. In view of this only some are analysed here, for example:

1. "The stone had eaten the sun's rays..." (p. 90)

The	stone	had	eaten	the	sun's rays
-----	-------	-----	-------	-----	------------

These words can be analysed into different grammatical categories. In this example, *the* is a determiner + noun + aux. verb + verb + determiner + noun + noun.

2. Baby Suggs slammed her fist on the table " (p. 152)

Baby Suggs	slammed	Her	fist	on	the	table
------------	---------	-----	------	----	-----	-------

Here, the analysis is noun + verb + pronoun + noun + preposition + determiner + noun

According to Halliday (1966), this "sequence of classes is called a syntagm... The significance of such a syntagm is that here it is the realization of a structure: an organic configuration of elements, which we can analyse in functional terms."

The functional analyses here is that, In the first sentence, *the* is deictic, that is, it performs the function of pointing; *stone* functions as Thing; the main verb *eaten* and the auxiliary verb *had* indicate the time of activity (past), with *sun's rays* functioning as *Qualifier*. The analysis is thus:

The	Stone	had	eaten	the	sun's rays
Deictic	Thing	Past	Past	Deictic	Qualifier

#### 4.4 Grammatical Analysis of Text B

See page 116 for explanation

#### Lexico-semantic level

Analysis at this level is on choice of lexical items, coinage, compounding, cohesive markers, syntagmatic/lexical (collocation) and paradigmatic/lexical set (synonym, antonym, hyponymy, denotation and connotation).

### Choice of lexical items

*Paradise* is a novel about the love of God and righteousness. The leaders of Ruby town try to shield the inhabitants from coming into contact with evils in other societies. There is no tolerance for the unrighteous and sin and sinners are not welcomed in the society or they are dealt with as it happened in the beginning of the novel. Morrison uses many lexical items to show variety and choice of words, for example:

Coloured, coloured woman, colored folks, freedmen, white, white people, white children, slavery, slave, ex- slaves, negro, negroes, black, black woman, nigger, negro girl, negro student, negro woman, runaway, driveway, diner, kitchen, potatoes, disc, jockey, magazine, newspaper, radio, money, coffee, sea, coast, summer, winter, garden, school, teacher, sixth-grade, gas, gasoline, gallon, station, car, babies, gun, twins, church, sin, sinner, righteous, God, Christ, evil, baptism, Reverend, Pastor, Sisters, congregation, Mavis, Grace, Gigi, Seneca, Divine, Patricia, Consolata, Lone, shoot, kill, gun, rifle, walk, runaway, escape, shout, scream, speed, highway, big, comfortable, youngest, oldest, elders, first, two, seventeen, fifty, twenty, ninety, two hundred, cry, sleep, bigger, drive, Cadillac, Oldsmobile, Chevrolet, truck, horse, bull, dog, pig, happiness, sadness, gracefully, confidently, flawlessly, instantly, here, right, left, behind, once, good, bad, happy, serious, yesterday, always, seldom, today, before, above, across, unacceptable, extreme, intolerable, excessive, uh huh, oh, aw, hey, hush, for, and, nor, but, yet, so, : because, how, since, if, while,

The lexical items used in *Paradise* are randomly selected and categorized into the following groups:

- 1) Entities that refer to persons and things:

a) Common names: man, woman, boy, girl, teacher, horse, dog,

Concrete and general things: white man, black woman, negroes

Concrete and specific things: Ruby, Haven, congregation, church, Cadillac, truck

Abstract: sin, righteous, evil, moral, happiness, sadness

b) Proper names: Patricia, Consolata, Mavis, Grace, Gigi

2) Processes that refer to actions, state of being:

a) Actions: shoot, kill, walk, run, escape, shout, drive, cry

b) State of being: seem, was, are, appear,

3) Qualities which refer to size, age, colour, etc:

a) Age: seventeen, twenty, fifty, ninety, two hundred

b) Colour: black, white, brown, red

c) Evaluative: good, bad, happy, serious

d) Emotive: religious, sin, devoted,

4) Modifiers which refer to manner, time, and frequency, place, degree:

a) Manner: gracefully, confidently, flawlessly, instantly

b) Time and frequency: once, yesterday, always, seldom, today, before

c) Place: right, left, behind, here, above, across,

d) Degree: unacceptable, extreme, intolerable, excessive,

5) Exclamation which refers to feeling or emotion:

a) Feelings: uh huh, oh, aw, hey, hush,

6) Conjoins which refer to joining of separate entities:

a) Coordinate: for, and, nor, but, yet, so

b) Subordinate: because, how, since, if, while,

The above categorizations of lexical items into different groups show that nouns encompass common names, concrete, specific things and abstract words. Verbs belong to the category of action and state of being. In addition, adjectives have words that concern age, colour, emotive and evaluative qualities while adverbs have modifiers of manner, time and frequency, place and degree. Similarly, there are also interjections which refer to words that touched on emotion or feeling. Lastly, the writer also made extensive use of coordinate and subordinate conjunctions to join sentences.

### **Coinage**

This refers to how new words are invented by writers. In *Paradise*, Morrison coined new words or turned existing words into compound words, for example:

doublemint (12)

whitemen (16)

frycake, (48)

lampless (8)

farmgirls 137,

whazzat (167)

sha (241)

### **Compounding**

Morrison uses many compound words in *Paradise*, for example:

Schoolroom, bedrooms, whitewashed, hometown, ironmonger, bathroom, townsmen.

Sunglasses, dining room, living room, skylight, lawn mower, driveway, schoolhouse, storeroom,

game -room, candleholder, sunbathing, wallpaper, drugstore, pocketbook, streetlight, runaway.

### Cohesive Markers

Cohesive markers are used to join sentences or paragraphs. Morrison deploys these tools of writing for smooth flow in the narration.

again, and, next, in fact, specifically, also, but, however, still, after, afterward, later, next, above, below, close, father, because, since, so, then.

### Syntagmatic/lexical (collocation)

Paradise is full of collocations. Morrison uses many types of collocations to show the righteous/unrighteous behavior of the characters. Their perception of life or morals, for example:

- |  |                                      |
|--|--------------------------------------|
| 1. bloody handkerchief = adjective + noun        | 2. devious smile = adjective + verb  |
| 2. stricken eyes = adjective + noun              | 4. Holy Redeemer = adjective + noun  |
| 5.largest congregation = adjective + noun        | 6. God’s earth = noun + noun         |
| 7. irreconcilable differences = adjective + noun | 8. snarling mouth = verb + noun      |
| 9. horse race = noun + verb                      | 10. homemade beer = adjective + noun |

**Table 22: Frequency of Use of Lexical Items and Others in Texts A and B**

TYPE	FREQUENCY		PERCENTAGE	
	Text A	Text B	Text A	Text B
Lexical items	5.5	5.5	55	55
Coinage	.5	.5	5	5

Compound words	1	1	10	10
Cohesive markers	2	2	20	20
Collocation	1	1	10	20
<b>Total</b>	<b>10</b>	<b>10</b>	<b>100%</b>	<b>100%</b>

In Table 22 Text A, lexical items have the highest percentage of 55% followed by cohesive markers 20%. Both collocation and compound words have 10% each and the least is coinage that has 5%. Similarly, in Text B, the analysis of lexical items and others shows that the highest is lexical items with 55% followed by cohesive markers with 20%. Collocation and compound words have 10% each whilst coinage is the least with 5%.

The analysis in Text A and Text B shows that Morrison employs the same style as we can see from the frequency of usage. In both texts, lexical items are the highest with 55% followed by cohesive markers 20%. Compound words and collocation have 10% each and coinage is the least in both texts.

#### **4.5 Analysis of Paradigmatic/lexical (the lexical set) of Text A**

“Paradigmatically, lexical items function in sets having shared semantic features and common patterns of collocation” (Halliday and Mathiesen 2014: 61). There are many lexical items that share generic names, for example, human is a superordinate term for man, woman and child.

Halliday and Mathiesen (61) further argued that:

Typically, the semantic features that link the members of a lexical set are those of synonymy or antonymy, hyponymy and meronymy: that is, they are words that are alike or opposed in meaning, words that are subtypes of the same type (cohyponyms: *oak, palm, pine ...* as kinds of *tree*), or parts of the same whole (comeronyms: *branch, root, trunk ...* as parts of *tree*).

Morrison made extensive use of lexical sets in *Beloved*. This study analyses the various types of lexical sets used in the novel and examines how they add meaning to the overall understanding of the text.

### **Synonym**

Synonym refers to a word that is similar or has nearly the same meaning as another. Synonym helps the writer or speaker of a language to show variety or avoid repetition of words.

Synonyms feature frequently in Morrison's novel, for example:

Slave –bondman, chattel	ghost- apparition;	spite – venom;
loud- noisy	quiet- tranquil	colored- kaleidoscope;
love- affection	slavery- bondage	rape- assault
civilization- life style	hardworking- industrious	alive- living
newborn- neonate	evil- wicked	escape- getaway;

### **Antonym**

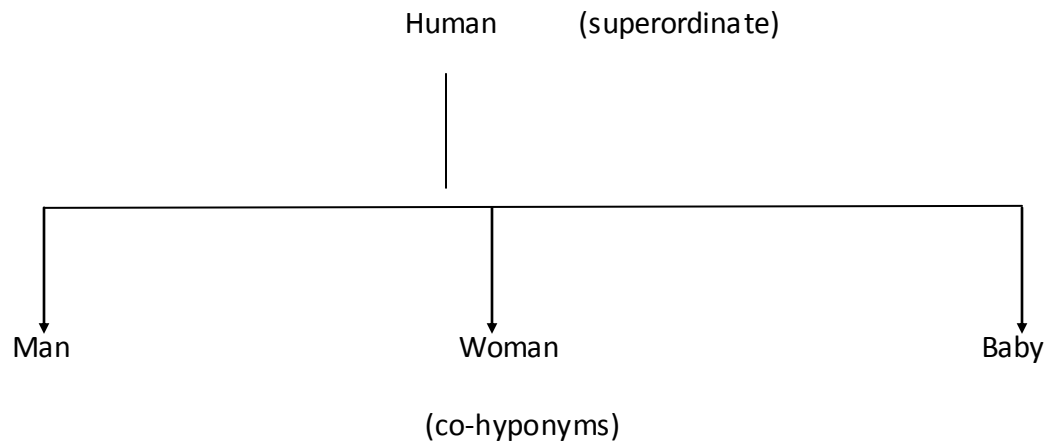
Antonym refers to words with opposite meaning or contrast of word meaning (Wales 2001).

Morrison uses antonyms in *Beloved* to show opposites of many words, for example:

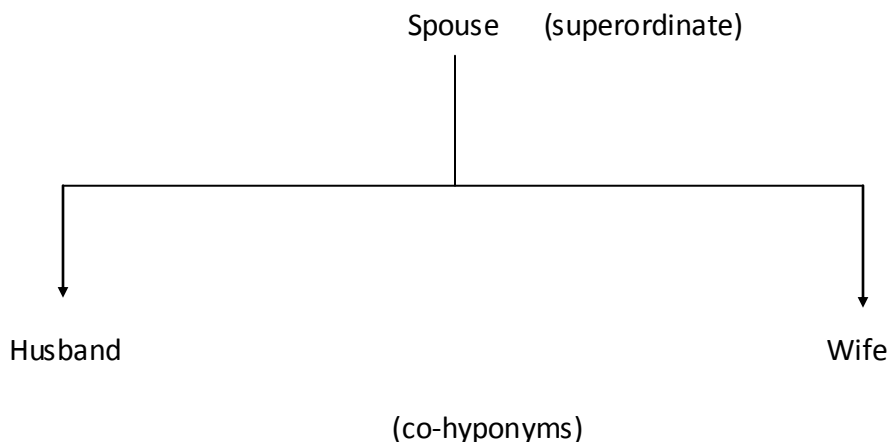
Like- dislike	white- black	loud- low;
quiet- rowdy	woman- man	husband- wife
coloured- colorless	love –hate	slavery- freedom;
civilization- barbarism	alive- dead	newborn – enervate
evil- good	children- adult	

### **Hyponymy**

“Hyponymy ... refers to a relationship between the senses of lexical items of ‘inclusion’, involving specific (subordinate or hyponymic) items and more general (superordinate or hyperonymic). In Text A, Morrison uses hyponyms in some places to depict the relationship between human beings, spouses, offspring, relatives, colours and animals, for example:

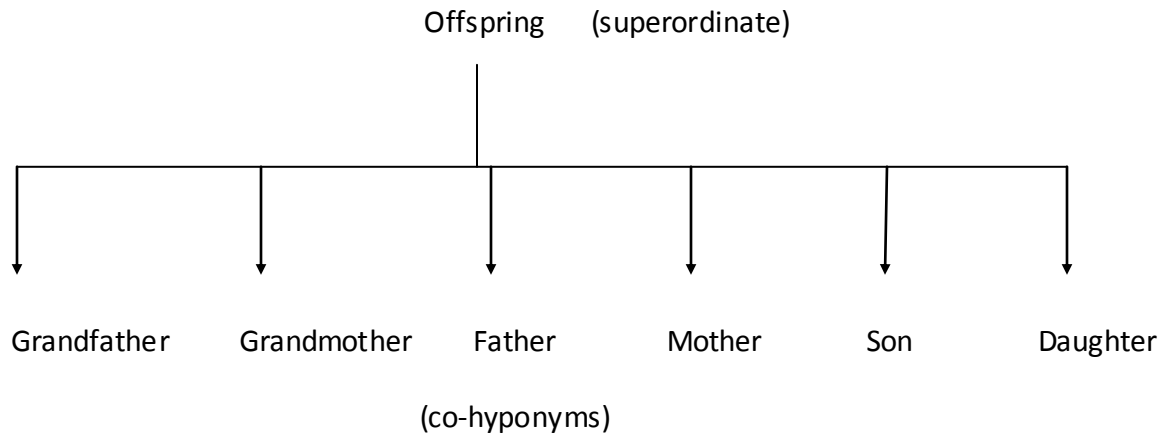


The characters in *Beloved* are human beings. There are men, women and children. However, these characters are also grouped into different classes and their areas of specialization. Some are free while others are in bondage (slavery). Some are poor, others are rich. There are the religious and the irreligious; the saints and the wicked; there is also job distribution among them, for example: sailors, crew, policemen, judges, teachers, etc.

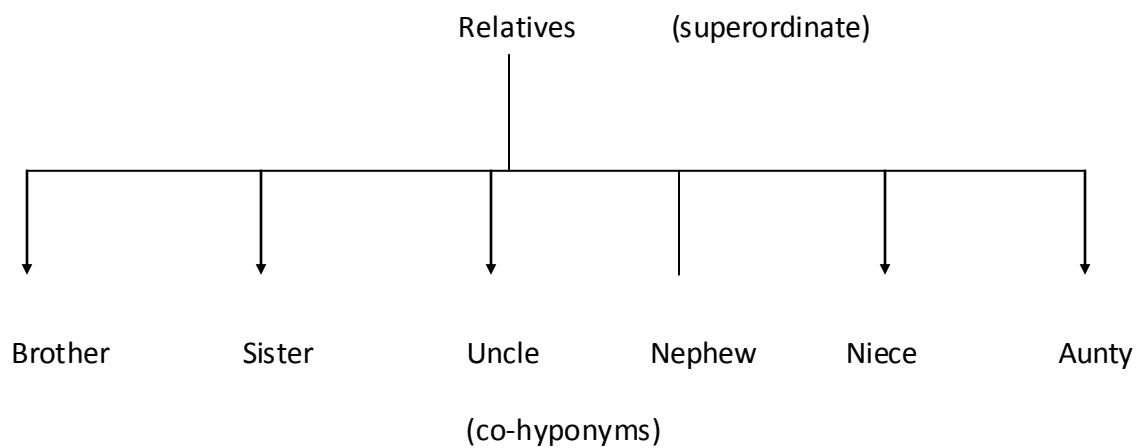




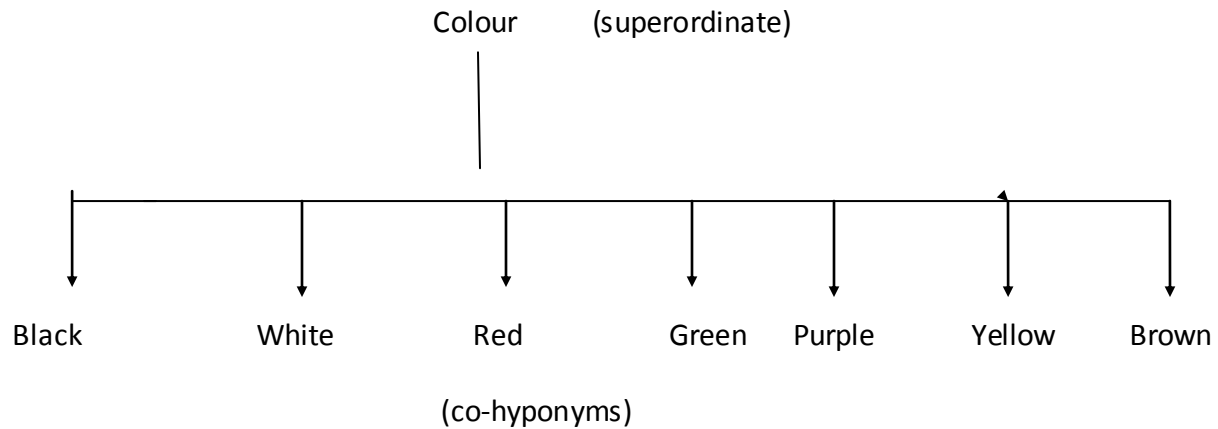
Some characters in *Beloved* fall under the superordinate term of spouse. The slave master at Sweet Home Mr Garner has a wife. Halle a slave married Sethe another slave.



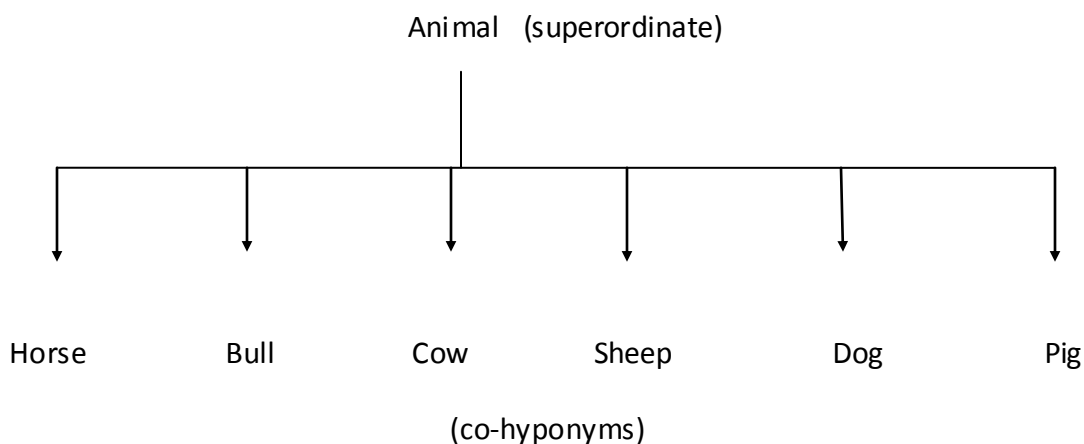
There are many offspring in *Beloved*. Baby Suggs is a mother. She has eight children but only Halle (son) grew up with her. The rest were taken away and sold by her slave master. Sethe is also a mother. She has four children: Howard and Burgler (sons) and Beloved and Denver (daughters). Halle is the father of Sethe's children. His offspring are Baby Suggs grandchildren.



The co-hyponyms of relatives also abound in *Beloved*. Howard and Burgler are brothers. Denver and Beloved are sisters. The schoolteacher is an uncle to the owner of Sweet Home and the two boys are his nephews.



Colour term feature prominently in *BeLoved*. However, the meaning is not used literally in the novel. It is used figuratively. Black stands for black people (slaves) while white colour stands for white-skinned people (slave masters). Red colour means vitality, life, death or beginning.



There are always references to animals in *BeLoved*. Sometimes an animal is used figuratively to refer to some people or their living conditions. In other instances, the animals are reared in some houses, farms or towns, for example, in Sweet Home there are dogs, cows, pigs, etc.

### **Denotation**

Denotation means the literal or core meaning of a word. It is usually the meaning we find in the dictionary. Many words used in the novel can be understood literally, for example:

Boy, girl, man, woman, father, mother, sister, brother, home, house, river, sea, ocean, free,

### **Connotation**

The connotation of a word means the meaning that is associated with the word beyond its literal meaning. This implies that a word may have a deep meaning which is used to express emotion, desires or feelings. Literary works like novel and poetry use connotative words to pass their message to the readers. Morrison sometimes use this style in the course of her narration, for example:

Black colour refers to black people (slaves) or inferior race.

White colour refers to white people (slave masters) or superior race.

Red colour means life, beginning or death.

Crossing water means going into bondage or getting freedom.

### **4.6 Analysis of Paradigmatic/lexical (the lexical set) of Text B**

The analysis here is based on the use of lexical sets and how they contribute to the understanding of the text.

### **Synonym**

Morrison uses words that have similar or nearly the same meaning to show variety or choice of words, for example:

Paradise = Garden of Eden; Matriarch = matron; righteous = upright; violence = force;

Closet = cupboard; rainbow = multicolored; hate = detest; courtyard = enclosure; scary = alarming; equipment = accoutrements; cellar = basement; town = metropolis; terrible = direful; runaway = uncontrolled; sin = err; sinner = wrongdoer; community = neighborhood

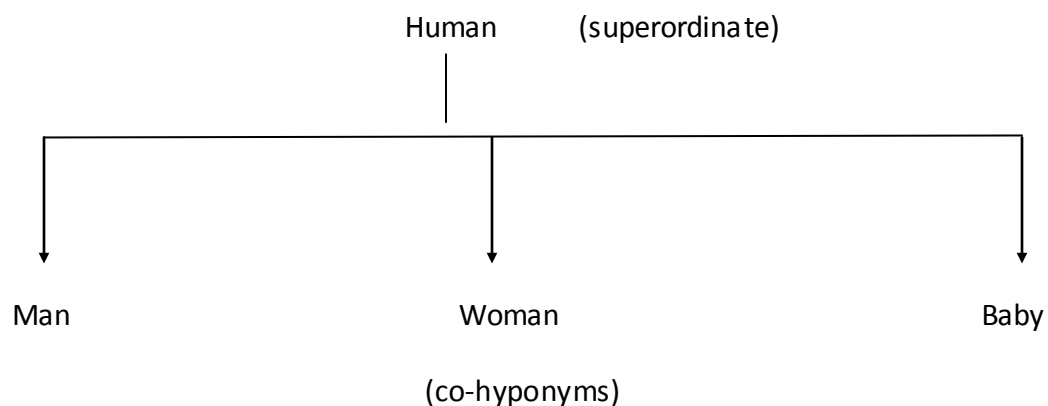
### **Antonym**

In *Paradise*, words with opposite meanings are also used, for example:

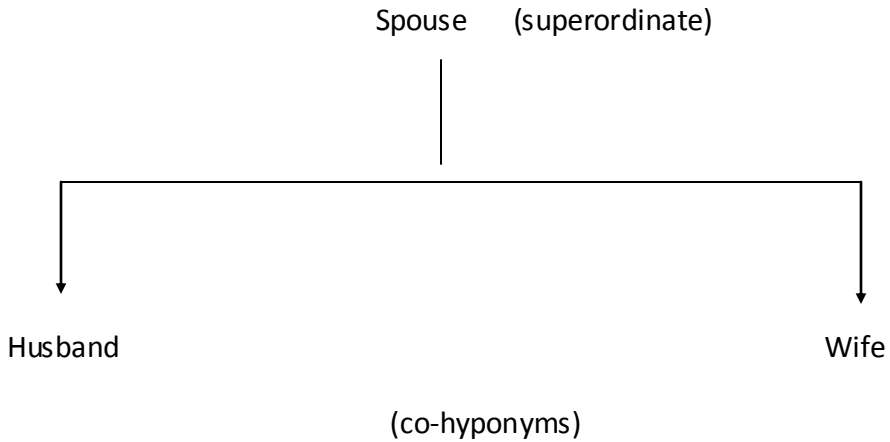
Paradise = Hell; Patriarchy = matriarchy; young = old; man = woman; male = female; husband = wife; righteous = immoral; audacious = meek; summer = winter; hatred = affection; religious = secular; godly = ungodly; right = wrong; rights = injustice; violence = nonviolence; follower = leader; fellowship = ill will;

### Hyponymy

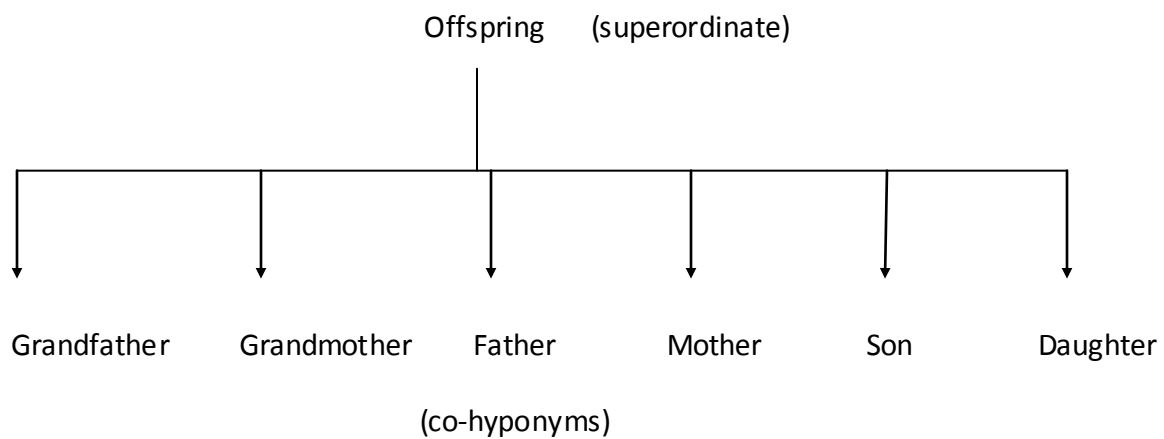
Morrison uses hyponyms in *Paradise* to show the relationship between the characters, objects, etc, for example:



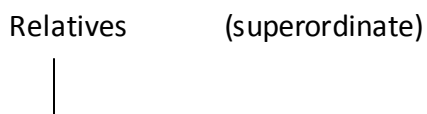
Morrison uses human beings as characters in *Paradise*. There are men, women and children and each is given a role to play. However, since the novel is about the love of God, racism, violence, etc. the characters are thus grouped into different classes. There are the sinners and the righteous (the Godly and ungodly), the racist and the non-racist, the violent and the timid. The characters also belong to different areas of specialization, for example, we have Reverend Fathers, nuns, midwives, drivers, ex-soldiers, petrol attendants, police, teachers, morgue attendants, journalists, etc.

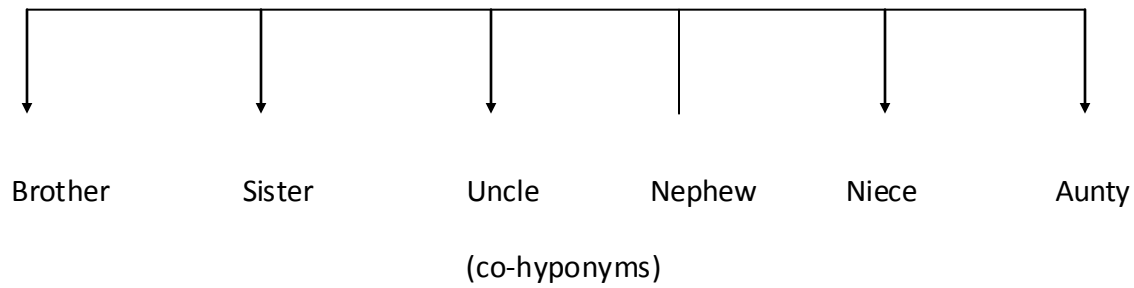


There are spouses in *Paradise*. Frank Albright is the husband of Mavis Albright and Dovey Morgan (nee Blackhorse) is the wife of Steward Morgan.

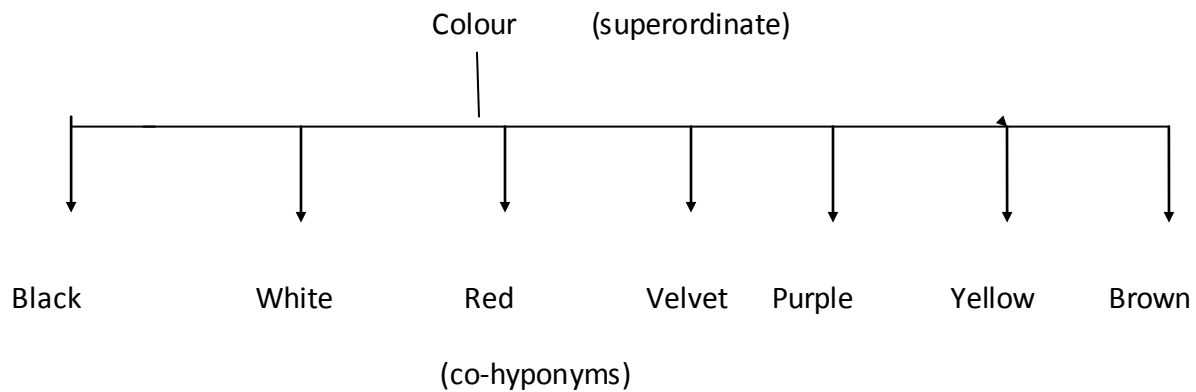


There are many offspring in *Paradise*. The twin brothers are the grandchildren of Morgan, one of the founders of Haven. Albright Frank and Mavis have children like Sal (daughter), Frankie (son), Merle and Pearl (twin babies) who suffocate in the car. Billy James is the mother of Mavis while Dee Truelove is Pallas mother. Patricia Best is the mother of Billie Delia and the daughter of Roger Best. Jeff Fleetwood and Sweetie Fleetwood also have children like Save Marie and Esther (daughters), and Noah and Ming (sons).

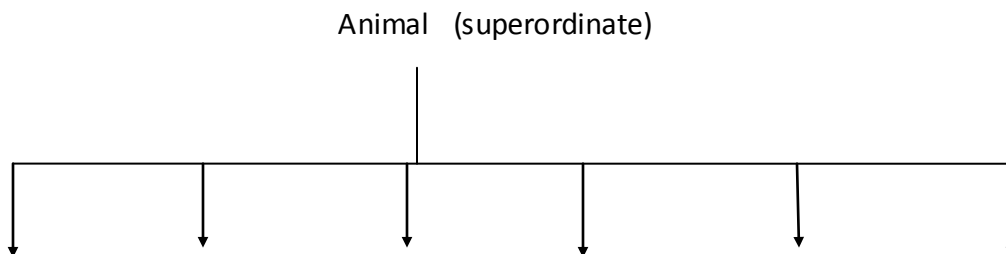




There are co-hyponyms of relatives in *Paradise*. Frank Albright's children Sal, Frankie, Merle and Pearl are brothers and sisters. K.D. is the nephew of Deek and Steward. Dovey Morgan (nee Blackhorse) is the sister of Soane Morgan while Destry Beauchamp is the brother of Royal. In addition, Sweetie Fleetwood's children Save Marie, Esther, Noah and Ming are brothers and sisters.



Colour term abounds in *Paradise* because one of the themes of the novel is racism. The meaning of colour used in the novel is figurative. Black stands for black people, white for white-skinned people while colored stands for people of mixed race or light-skinned.



Horse

Bull

Cow

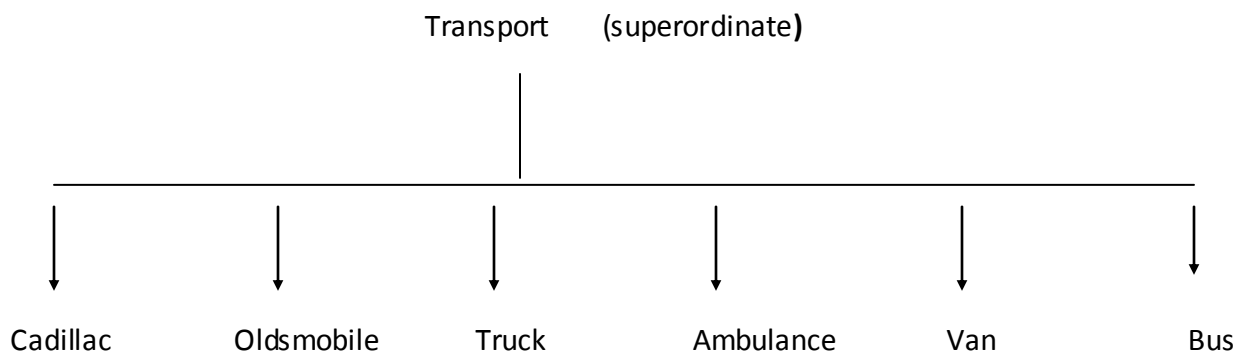
Sheep

Dog

Pig

(co-hyponyms)

In *Paradise* there are some instances where Morrison made references to animals. Good and Ben are K. D's dogs that he is fond of and always tends to them. Hard Goods is Nathan's horse that always wins a prize during horse-race. Mules also feature in the novel where they are used to carry some goods.



Many types of vehicles are used to transport people and goods in *Paradise*. There is Frank Albright's Cadillac which his wife Mavis stole. Soane Morgan has an Oldsmobile which she uses to ply between Ruby and the Convent. Steward Morgan has a truck that he uses to drive Mavis back to her car when she ran out of fuel and had to shuttle to a fuel-station to get some fuel in a gallon. County Hospital has an ambulance that they use to carry the sick and wounded.

### Denotation

Some of the words used in *Paradise* have literal or core meaning which can be easily understood, for example:

God, ungodly, righteous, religious, irreligious, saint, sin, sinner, young, woman, man, child, teacher, violence, shoot, gun, race, school, convict, midwife, community, patriarchy, matriarchy, elders, Reverend, nuns, convent, children, sons, daughters, love, hate.

## Connotation

There are instances where Morrison uses words beyond their literal meanings, for example:

Black stands for black-skinned people.

White stands for white skinned people

Coloured stands for light-skinned people

**Table 23: Frequency of use of Lexical Sets in Texts A and B**

TYPE	FREQUENCY		PERCENTAGE	
	Text A	Text B	Text A	Text B
Synonymy	1	1	10	10
Antonymy	1	1	10	10
Hyponymy	1	1	10	10
Denotation	6.5	6.5	65	65
Connotation	.5	.5	5	5
<b>Total</b>	<b>10</b>	<b>10</b>	<b>100%</b>	<b>100%</b>

In Table 23 Text A, the stylo-semantic analysis shows that denotation has the highest percentage of 65% followed by antonymy, synonymy and hyponymy with 10% each while connotation has the least percentage of 5%. Similarly, the analysis in Text B shows that denotation has the highest percentage of 65% whereas antonymy, synonymy and hyponymy have 10% each. The least is connotation with 5%. The stylo-semantic analysis in both Texts A and B is the same. In both texts, denotation has the highest percentage of 65% followed by antonymy, synonymy and hyponymy with 10% each while connotation has the least 5%.



## 4.7 Use of Rhetorical Tropes and Schemes in Text A

Figurative language refers to the use of flowery language or the application of language different from the normal or conventional usage. It is the use of language in an elevated form by using a word or phrase in contrast to its literal meaning. Figures of speech are meant to give emphasis, to show precision, clarity and add freshness and beauty to expressions. Their usage in writing exhibits the hallmark of a good writer or orator (Griffith 1990). Morrison's *Beloved* is spiced with many forms of figurative expressions. This work analyses some of the deviant forms of expressions like simile, metaphor, personification, repetition, rhetorical questions and epizeuxis.

### Metaphor

Lakoff and Johnson (1980: 5) argue that metaphor is "understanding and experiencing one kind of thing in terms of another". It is therefore a comparison between two different things. The comparison is always direct. Morrison's *Beloved* is full of frightening metaphors about the evils of slavery and the inhuman degrading condition of the enslaved. Some of them are analysed below:

1. "...Sethe was licked, tasted, eaten by Beloved's eyes" (57).

This metaphor shows the intensity of Beloved's feelings towards Sethe. 'Licked, tasted and eaten' are used by the author to show how close, intimate and the strong desire of being with Sethe that Beloved exhibits.

2. "Beloved. He said it, but she did not go. She moved closer with a footfall he didn't hear and he didn't hear the whisper that the flakes of rust made either as

they fell away from the seams of his tobacco tin box. So when the lid gave he didn't know" (117).

In this expression, 'tin box' is a metaphor used by Paul D to refer to his heart. Years of slavery has closed his heart to love and other feelings of affection. His interaction with Beloved which leads to dream-like sexual pursuits has removed the lid which encloses his heart.

3. "One step off that ground and they were trespassers among the human race. Watchdogs without teeth; steer bulls without horns; gelded workhorses whose neigh and whinny could not be translated into a language responsible humans spoke" (125).

This powerful metaphor shows the extent to which the slaves are held by the slave masters. The first sentence shows that the slaves are not regarded as humans. Once they go out of where they are confined, it is a trespass into human territory (white-skinned people) and that means punishment. Secondly, the slaves are dogs who watch their master's property even though they cannot bite because they are toothless. The slaves are oxen that have to work from morning to sunset with the master following behind and whipping anyone who tries to linger or refuse the rigorous and painstaking task. Lastly, the slaves are 'gelded workhorses' that is, they are dependable workmen who are denied the essential parts of existence and no matter their cries of pain and anger, the slave masters (responsible humans) will not understand their pitiable condition.

### **Colours**

Morrison uses colour as a metaphor in many places to depict or portray something about the characters in *Beloved*. The role of colours in the novel is such that each color has a hidden meaning or specific information, message, etc. that the author wants to convey. White and black colours feature prominently in the novel. This is particularly interesting because the

theme of the novel is slavery, that is, a conflict between two people of different skin colours. White colour is used specifically to refer to white people who are the slave owners, hunters, masters and of superior race, while black colour is used to refer to black people who are slaves, the dregs of the society and of inferior race. Many characters in the novel use the two colours to refer to each other. In many instances, the use of colours is derogatory and is meant to insult the party it is used for.

Baby Suggs is the oldest slave in the novel and she always uses white colour to show the inhumanity of the white people. She hates them and constantly reminds her fellow slaves not to trust any white man. According to Baby Suggs:

1. "There is no bad luck in the world but whitefolks" (p89).

Her years of experience of being a slave has made her arrive at the conclusion that all white men are bad and are the cause of all evils. In some instances, she does not take them to be humans because she sometimes refers to them as 'things':

2. "Those white things have taken all I had or dreamed" (p89).

Baby Sugg has been a slave since childhood. She gives birth to eight children but they are all enslaved and taken away from her by "those things" never to see them again. Halle her last child, who ransoms her through extra hard labour is caught trying to escape and sold to another 'white thing'.

Black colour is also constantly used to say something about the black people:

3. "Desperately thirsty for black blood, without which it could not live, the dragon swam the Ohio at will" (66).

The Ohio River is the gateway to freedom for freed slaves. It is the river that divides North and South America. It is a perilous journey because escaped slaves must cross that river before they can reach the North where slavery has been abolished. The allusion to dragon refers to how dangerous and perilous the journey to cross the river portend for escaped slaves. Many have drowned in the course of crossing the river. Black blood in this instance refers to lives of black people who died trying to cross the river.

Sometimes black colour is used to show the disdain, dislike and outright hatred that the white skinned people have towards the black people:

4. "Don't up and die on me in the night, you hear? I don't want to see your ugly black face hankering over me. If you do die, just go on off somewhere where I can't see you, hear?" (p. 82).

Amy Denver who makes this statement to Sethe (who is trying to escape from slave hunters) is not a slave master or hunter but, she is white-skinned. This sentence confirms the testimony that the derision the white people hold for the blacks is not only limited to the slave masters and hunters but is shared by many white-skinned people irrespective of gender or sex. This statement is not only sarcastic and abusive but is also tinged with racism.

The use of black colour is not only limited to the white people. The slaves also use black colour to make a statement or draw attention to their pitiable condition. Stamp Paid (a slave) says that:

5. "Since when a black man come to town have to sleep in a cellar like a dog?" (p186).

Stamp Paid's statement alludes to the inhuman condition that slaves are forced to live in and endure. Their living quarters allocated to them by the slave masters are only fit for animals.

In another instance, Baby Suggs uses black colour to refer to black race:

6. "When warm weather came, Baby Suggs, holy, followed by every black man, woman and child who could make it through..." (p87).

"Who could make it through" means those slaves who are either ransomed or escaped from the harsh clutches of slavery.

Furthermore, Morrison sometimes uses black colour to signify the enormity or extent of abuse that black people have to endure in the midst of diverse groups of people who are also affected:

7. "Whole towns wiped clean of Negroes; eighty seven lynchings in one year alone in Kentucky; four colored schools burned to the ground; grown men whipped like children; children whipped like adults; black women raped by the crew; property taken, necks broken" (p180).

In this instance, what happened is not only restricted to black people. Some white and coloured people are also affected but the narrator uses "black women" to show that of all the women that belong to other races, only the blacks suffer the trauma of being raped.

Black and white colours are not the only colours used in the novel. However, a particular colour used for an object can have different meanings depending on the context it is used, for example: Denver's "red velvet" (p100) signifies hope and a bright future while Paul D's "red heart" (p72) means feeling and desire. Similarly, red also connotes vitality, life, death, beginning, presence or absence of something: the "red roses" (p130) found along the path that leads to the carnival means the beginning of a new life for Sethe, Denver and Paul D; the "red rooster" (p150) refers to Paul D's manhood; Sethe's constant dream-like remembrance of "red

blood” (p180) conjures image of death when she kills her daughter while yellow and blue are harmless colours (p179).

### **Crossing water**

Morrison uses crossing water as a metaphor to show transition from different states for slaves. The transition can be from freedom to barbarism (slavery); from barbarism (slavery) to freedom; from civilization to barbarism (slavery). Slaves encounter different forms of humiliation, molestation and abuse when crossing the Atlantic on their voyage to America and Europe. They are cramped, underfed and the sick and the dead thrown into the sea. Women are the most brutalized and abused during the voyage. Nan and Sethe’s mother are in the same ship trying to cross the Atlantic and:

1. “Both were taken up many times by the crew” (p62)

In this instance, crossing the Atlantic from Africa to America means the blacks are leaving liberty and freedom for slavery. In fact, they have a foretaste of what to expect because the women are constantly raped during the perilous journey.

2. “When Mr. Garner agreed to the arrangements with Halle, and when Halle looked like it meant more to him that she go free than anything in the world, she let herself be taken ‘cross the river” (p141).

For Baby Suggs to be ‘taken ‘cross the river’ means she is crossing Ohio river and moving away from barbarism (slavery) to civilization. She is now free to start a new life. Free from bondage; from being another person’s property; from primitive savagery and inhuman treatment. After

crossing the river, Baby Suggs suddenly rediscovers herself. For the first time in her life, she realizes that she is a human being and exclaims:

3. "Something's the matter. What's the matter? . . . Suddenly she saw her hands and thought with a clarity as simple as it was dazzling, 'These hands belong to me. These are my hands?' Next she felt a knocking in her chest and discovered something else new: her own heartbeat. Had it been there all along?" (p141).

The physical and psychological trauma of being a slave (somebody else's property) has taken its toll on her. The experience has deadened her feelings. Only now, after crossing the river and getting freedom did she realize that she has hands and a chest where her heart lies.

### **Simile**

This is a comparison made between two different things. It is normally made using words 'like' or 'as'. Similes abound in *Beloved*. The author makes extensive use of similes to show the harrowing experience the slaves go through in the hands of their masters. Some of them are analysed below:

1. "The box had done what Sweet Home had not, what working like an ass and living like a dog had not" (41).

After Paul D escapes from Sweet Home, he engages in different forms of odd jobs to survive; he once worked in a quarry where they are put in a box to go underground. In this simile, Paul D compares working in a quarry and a slave farm. The simile typifies the kind of existence slaves are forced to endure. They work throughout the day with little time to rest and their sleeping quarter is only fit for animals. But, in spite of these hard conditions, Paul D recalls that working in a quarry (the box) is more difficult and energy sapping than the difficult and harsh work in the slave farm. He always trembles when he enters the box. In fact, it almost "drove him crazy."

2. " But whatever he saw go on in that barn that day broke him like a twig" (p68).

Seethe has been wondering for many years why Halle (her husband) runs away and leaves her with the children. It is Paul D who tells her that Halle hid in the barn and watched how two white -skinned boys raped her while the schoolteacher (their uncle) sits reading a book, watching and writing what was happening. Halle could not bear the sight and the bitter memory of seeing his wife molested. He decides to run away because he knows that the schoolteacher will always encourage his uncles to abuse his wife. In such a situation where he cannot do anything to protect her, the best option is to escape from the farm.

3. "Not only because trappers picked them off like buzzards or netted them like rabbits, but also because you couldn't run if you didn't know how to go" (p135).

To be a slave is dehumanizing but, to attempt to run away is a dangerous and risky venture. Many slaves who attempt to escape are caught in traps or picked up by slave-catchers. Once they are apprehended, they are brutalized and subjected to harsh punishment so as to serve as a deterrent to others who share similar opinion. Besides that, one has to know where one is going to because, as Baby Suggs observes:

4. "you could be lost forever, if there wasn't nobody to show you the way" (p135).

To undertake such a perilous journey, one must be ready to avoid traps, slave-hunters as well as have somebody who knows the terrain and will direct you to where you are going.

### **Personification**

Wales (2001:294) is of the opinion that personification is "a figure of speech or trope in which an inanimate object, animate non-human, or abstract quality is given human attributes". Like the other forms of analogy employed by Morrison, personification also features prominently in



*Beloved*. As stated above, the novel is divided into three sections and each part begins with a personification of the house (124 Bluestone Road), for example:

1. "124 was spiteful" (p3).

124 Bluestone Road is the house where Baby Suggs, Sethe, Howard, Buglar and Denver live. The house is "full of a baby's venom. The women in the house knew it and so did the children." The house is haunted by the ghost of Beloved who is killed by her mother (Sethe). Howard and Buglar run away because they are constantly disturbed by the ghost. The house is full of spite and eerie happenings because sometimes a mirror may be shattered or "soda crackers crumbled and strewn in a line next to the doorsill" (3). The three remaining occupants are forced to tolerate the ghost's fury.

2. So Sethe and the girl Denver did what they could, and what the house permitted, for her. Together they waged a perfunctory battle against the outrageous behavior of the place; against turned-over slop jars, smacks on the behind, and gusts of sour air. For they understood the source of the outrage as well as they knew the source of light (p4).

Baby Suggs dies shortly after and Sethe and Denver are the only occupants of 124. When the torment and spite continued, they decide to call forth the ghost and start a conversation with it. "So they held hands and said, come on. Come on. You may as well just come on" (p. 4).

The second section of *Beloved* opens with the personification:

3. "124 was loud" (169).

After the death of Baby Suggs, another ex-slave Paul D who is in the same slave camp with Sethe and Halle arrives at 124 and stays with them. Beloved who is presumed to be the ghost

tormenting 124 also resurfaced in human form. In addition, Stamp Paid, another ex-slave also finds his way to 124. There is thus, a lot of noise coming from 124 because

4. "Stamp Paid could hear it even from the road"(p169).

The personification also alludes to how Sethe, Beloved and Denver are fond of each other and enjoy always being together. During winter, they go skating

5. "holding hands, bracing each other" and "they swirled over the ice...Sethe, Beloved and Denver...laughed till they coughed" (p173-4).

Similarly, when Stamp Paid decides to leave 124 he notices that even the surrounding of the house is full of noise that one cannot understand:

6. "mixed in with the voices surrounding the house, recognizable but undecipherable to Stamp Paid, were the thoughts of the women, unspeakable thoughts, unspoken" (p199).
7. "124 was quiet" (p239),

is a personification in the beginning of section three which shows the changing fortune of 124. The house that is full of anger, turns mirthful, is now very quiet. Many things contribute to these.

8. "Denver, who thought she knew all about silence, was surprised to learn hunger could do that: quiet you down and wear you out" (p239).

But hunger was not the main reason why 124 is quiet.

When Beloved arrived 124, both Sethe and Denver are very cheerful to have her around. In fact, they resist any attempt by Paul D to send Beloved away. However, this love and friendship started to turn frosty:

9. At first they played together...From the night they ice-skated under a star-loaded sky and drank sweet milk by the stove, to the string puzzles Sethe did for them in the afternoon light...She played with Beloved's hair, braiding, puffing, tying, oiling it until it made Denver nervous to watch her. They changed beds and exchanged clothes. Walked arm in arm and smiled all the time (p240).

But, 124's fortune starts to slide from happiness to sadness:

10. Then the mood changed and the arguments began...A complaint from Beloved, an apology from Sethe...She took the best of everything-first. The best chair, the biggest piece, the prettiest plate, the brightest ribbon for her hair, and the more she took, the more Sethe began to talk, explain, describe how she had suffered, been through, for her children...Beloved accused her of leaving her behind. Of not being nice to her, not smiling at her (p240).

This unfortunate state continues to the extent that whenever Sethe tries to assert her authority as a mother should, Beloved "slammed things, wiped the table clean of plates, threw salt on the floor, broke a windowpane" (p242).

It is not long before the bubble bust because:

11. They grew tired, and even Beloved who was getting bigger, seemed nevertheless as exhausted as they were. In any case she substituted a snarl or a tooth-suck for waving a poker around and 124 was quiet (p242).

### **Repetition**

Tannen (1989) in Wales (2001:341) asserts that "repetition is the primary rhetorical devices of a spoken language" and "a powerful resource of interpersonal involvement and rapport."

Morrison uses repetition in many places to indicate the characters' interpersonal relationships, for example:

1. That on a ridge of pine near Ohio River, trying to get to her three children, one of whom was starving for the food she carried; that after her husband had disappeared; that after her milk had been stolen, her back pulped, her children orphaned, she was not to have an easeful death (p31)

In this sentence 'that' is repeated 3 times; 'her' is repeated 5 times; 'after' is repeated 2 times and 'she' is repeated 2 times.

2. During, before and after the War he had seen negroes so stunned, or hungry, or tired or bereft it was a wonder they recalled or said anything. Who, like him, had hidden in caves and fought owls for food; who, like him stole from pigs; who, like him, slept in trees in the day and walked by night; who, like him, had buried themselves in slop and jumped in wells to avoid regulators, raiders, paterollers, veterans, hill men, posses and merry-makers" (p66)

The first sentence contains four repetitions of 'or'. In the second sentence, the phrase 'who like him' is also repeated four times.

3. Well, feel this, why don't you? Feel how it feels to have a bed to sleep in and somebody there not worrying you to death about you got to do each day to deserve it. Feel how that feels. And if that don't get it, feel how it feels to be a coloredwoman roaming the roads with anything God made liable to jump on you. Feel that (p67-68).

In these sentences, the word 'feel' occurs in eight places even though in different forms, for example: 'feel this'; 'feel how it feels'; 'feel how that feels'; 'feel that'.

4. Beloved

**You are my sister**

**You are my daughter**

**You are my face; you are me**

**You are my Beloved**

**You are mine**

**You are mine**

**You are mine (p216)**

**In the above poem, there are repetitions of many words: 'you' appears 8 times; 'my' is repeated 4 times and 'mine' appears 3 times.**

### **Epizeuxis**

**According to Tanko (2012: 137) epizeuxis is "colourfully called the 'CUCKOO spell'. Wales (2001) adds that "it is a figure of repetition with no words intervening". Many instances abound where Morrison uses epizeuxis in her novel, for example:**

- 1. "Oh, yes, yes, yes" (p36)**
- 2. "...while elsewhere, solitary, hunted and hunting for, were men, men, men" (p. 52)**
- 3. He saw? He saw? He saw? (p. 69)**
- 4. "Why? Why? Why? Why? Why? (p. 235)**
- 5. "Hush, hush" (p. 224)**

### **Rhetorical question**

**Rhetorical question refers to a figure of speech in the form of a question that is asked in order to make a statement rather than get an answer or response. Most often, a rhetorical question**

is meant to start a conversation or to show that the intended message is fully understood by the listener. Sometimes Morrison uses this figure of speech, for example:

1. "Want some breakfast, nigger?" (p. 107).
2. "Hungry, nigger?" (p. 108).
3. "...his pants and shoes got soiled by nigger puke?" (p.108)
4. "What for?" (p.220)
5. "For what?" (p.230)
6. "What ink? Who?" (271)

#### **4.8 Use of Rhetorical Tropes and Schemes in Text B**

Morrison's *Paradise* is full of rhetorical tropes and schemes that indicate the search for purity, love and righteous society. She uses allusion and many overt symbols to make profound statements about the characters' beliefs and desires to create a utopian society. *Paradise*, the book's title alludes to the Biblical Paradise of Garden of Eden. Other symbols like the Oven, Cadillac, and the Convent refer to ideas, concepts and values that are very important to some cultures.

##### **Metaphor**

1. "The sign of racial purity they had taken for granted had become a stain" (p194),

This metaphor refers to racial purity not literally as a "stain" but in the sense that people in the community feel that it is something that marks them out visibly as unclean or undesirable.

2. "The wind soughed as though trying to dislodge sequins from the black crepe sky" (p190).

The sky is described here with a metaphor evoking fabric and materials. The wind soughs- that is blows- in such a way that it seems to be attempting to blow the stars out of the sky. The stars are imagined as sequins on black crepe material, as if the sky were an item of clothing.

3. "They seemed like birds, hawks, to Sweetie. Pecking at her, flapping" (p. 129).

This is an example of both simile and metaphor. To the dazed Sweetie, the Convent women seem like birds, notably here hawks, suggesting that she views these women as frightening and predatory. She thinks of them as 'pecking' and 'flapping', a metaphorical rather than literal use of language.

### **Simile**

There are similes in *Paradise*. The author makes extensive use of similes to show the turbulent search for a utopian society embarked upon by some characters who feel they are more righteous than others.

1. "The sky was behaving like a showgirl: exchanging its pale, melancholy mornings for sporty ribbons of color in the evening" (p186).

The sky is personified here with simile that likens it to a showgirl. Like this figurative showgirl, the sky is restrained and depressed-that is, communicating an impression of sadness. However, in the evening, the sky adopts multicolored flares, like a showgirl changing into her performance costume.

2. "The words to say her shame clung like polyps in her throat" (p179).

Though Pallas recovers her voice some time after she enters the Convent, she remains unable to communicate the traumas she has suffered. The words arise, but cling like polyps-benign

growths on human mucous membrane, or alternatively sedentary sea creatures- inside her throat.

### **Repetition**

This rhetorical device is employed by Morrison to show the interpersonal relationships of the characters in their daily conversations; for example, in this sentence:

1. "...she might keep her direction and walk further down the road, past other houses, past the three churches, past the feedlot" (p9).

The word 'past' is repeated three times.

Similarly, in a sentence of twenty one words, Morrison repeats 'no' six times.

2. "...but nothing to serve a traveler: no diner, no police, no gas station, no public phone, no movie house, no hospital"(p12).
3. Laughed and laughed some more because its owner had to borrow a lawn mower every couple of weeks; because its owner had no screens in his windows and no working television; because two of his porch posts had been painted white three months earlier, the rest still flaking yellow; because its owner sometimes slept behind the wheel of the car he'd traded in-all night-in front of his own house (p28).

In this sentence, many words were repeated to make emphasis: 'laughed' was repeated two times; 'because was repeated four times; 'its owner' repeated three times; 'had' repeated three times; 'no' repeated two times and 'his' two times.

4. "Moving, moving, all the time moving" (p64).

In a sentence of six words, Morrison repeats 'moving' three times for emphasis.

5. "Stopping only to relieve themselves, sleep and eat trash. Trash and boiled meal, trash and meal cake, trash and game, trash and dandelion greens" (p96).



In this sentence, the repetition is on 'trash' and it was repeated five times.

### Epizeuxis

This rhetorical device of repetition without intervening words featured prominently in *Paradise*, for example:

1. "Everybody needs a good good good dog. Everybody needs a good a good a good good dog" (54).
2. "Wave after wave after wave. Big water. Blue, blue, blue, yes?" (p40).
3. "Same haircuts, same stares, same loose hick smiles" (p67).
4. "...saith the Lord, Lord, Lord" (p102).

### Rhetorical question

Morrison uses this figure of speech to make a point or start a discussion amongst the characters in the text, for example:

1. "What's that?" (105).
2. "..or was she giggling?" (138)
3. "Would they see? Would they?" (147).
4. "Make them come get you, you hear?" (253)

**Table 24: Frequency of use of Rhetorical Tropes and Schemes in Texts A and B**

TYPE	FREQUENCY		PERENTAGE	
	Text A	Text B	Text A	Text B
Metaphor	3	2.5	30	25
Simile	2	2.5	20	25
Personification	1	-	10	-
Repetition	2	2	20	20

Epizeuxis	1	1.5	10	15
Rhetorical question	1	1.5	10	15
<b>Total</b>	<b>10</b>	<b>10</b>	<b>100%</b>	<b>100%</b>

In Table 24 Text A, metaphor has the highest percentage of 30% followed by simile and repetition with 20% each. In addition, personification, epizeuxis and rhetorical question have 10% each. In Text B, metaphor and simile have 25% each followed by repetition with 20%. Epizeuxis and rhetorical questions have 15% each. The analysis here is that metaphor has the highest percentage in both Texts even though the frequency varies (Text A 30% and Text B 25%). In Text A both simile and repetition have the same percentage (20%) but with a slight difference in Text B (25% simile and repetition 20%). In Text A personification is 10% but this style is absent in Text B.

## 4.9 Analysis of Metafunctional Components in Text A

### Interpersonal metafunction in *Beloved*

There are many instances of the use of interpersonal relationship in *Beloved*. A novel is a work of fiction where characters engage in dialogue. It is through dialogue that readers comprehend the message in the novel. The analysis here is on clause and its interpersonal meaning as a medium of exchange among the characters in *Beloved*. The grammatical system used here is the one referred to as *mood*. Morrison uses different mood patterns in the novel. However, according to Alabi (2006: 69-81 quoted in Hamza 2016:174) “the declarative clauses are always the predominant mood patterns in text for they exchange or give information to thereader.”

Morrison’s *Beloved* is full of declarative clauses even though she also uses other patterns. But before analyzing the mood patterns employed by Morrison, it is pertinent to mention that mood element consists of two parts: the first part is the subject which refers to a nominal group whilst the second part is the finite which is a verbal group. The two must always combine together to give the clause its core meaning. This pattern is only possible in declarative sentences whereas the pattern changes in interrogatives.

One noticeable feature is that, in the mood pattern, the grammatical category usually associated with giving or exchanging information is referred to as indicative. There are also divisions within the indicative category. We can discern two divisions here, that is, statements or declarative sentences and questions or interrogative sentences. Interrogative sentences are further sub-divided into 'Yes-no' interrogative which refers to polar questions and WH interrogative for content questions. The structure of the indicative feature can be realized in the following order:

- a) Declarative sentence = subject before finite
- b) Yes –no interrogative = finite before subject
- c) WH interrogative = subject before finite where the WH element is the subject or finite before subject if it is otherwise.

### **Subject**

In *Beloved*, the predominant subjects or nominal groups are proper nouns or personal pronouns like 'I', 'we', 'you' 'she' 'they', 'he', or 'it'. The proper nouns are names like Baby Suggs, Denver, Halle, Paul D, Beloved, Garner, etc. The personal pronouns refer to these characters or their slave masters. Morrison's use of proper nouns is deliberate because each character has a woe of tales to narrate. The slaves share different forms of experiences. Morrison therefore uses their names so that each can narrate the ordeal he or she goes through, for example:

1. "Baby Suggs didn't even raise her head" (p3).
2. "Sethe returned the smiles she got" (p49).

3. “Denver nursing Beloved’s interest like a lover whose pleasure was to overfeed the loved” (p78).
4. “Beloved was leaning in, her two hands stroking the damp skin that felt like chamois and looked like taffeta” (p97).
5. “Paul D sat at the table watching her...” (159).

The nominal groups in all the above examples are proper nouns, viz- Sethe, Denver, Beloved,

Paul D. In addition, there are also instances where personal pronouns are used, for example:

1. “I’m having a baby, miss” (32).
2. “She was breathing like a steam engine” (53).
3. “They were not holding hands, but their shadows were” (58)
4. “I was something else and that something was less than a chicken sitting in the sun on a tub”(72)
5. “He would keep the rest where it belonged” (72).
6. “She knew she was twice Beloved’s size...” (74).
7. “She knelt and emptied the sack” (92).

All the sentences above are declarative sentences. In a declarative sentence, the subject always precedes the finite element.

**Table 25: The structure of a declarative sentence**

1. Baby Suggs	didn’t	even raise her head
2. Sethe	Returned	the smiles she got
3. Paul D	Sat	at the table watching her
4. I’m	Having	a baby, miss

5. He	would keep	the rest where it belonged
6. She	Knelt	and emptied the sack
<b>Subject</b>	<b>Finite</b>	<b>Residue</b>
<b>Mood</b>	<b>Mood</b>	

### Yes – No interrogative

This is another pattern that featured prominently in Morrison’s work, for example:

1. Can I get you something? (55)
2. May be we should unbraid it? (60)
3. Did you butcher it? (190)
4. Is he going to pay you for the extra? (196)

**Table 26: The structure of Yes – No interrogative sentence**

Can	I	get you something?
May be	We	should unbraid it?
Did	You	butcher it?
Is	He	going to pay you for the extra?
<b>Finite</b>	<b>Subject</b>	<b>Residue</b>
<b>Mood</b>	<b>Mood</b>	

### Use of WH Interrogative- subject before finite

1. I wouldn’t have to ask him, would I? (8)
2. You know that, don’t you? (26)

3. I asked you who brought you here? (65)
4. You ain't dead yet, Lu? (p83)
5. They would pay her money every single day? (p144)

**Table 27: The structure of WH interrogative sentence –subject before finite**

I	wouldn't	have to ask him, would I?
You	Know	that, don't you?
I	asked	you who brought you here?
You	ain't	dead yet, Lu?
They	Would	pay her money every single day?
<b>Subject</b>	<b>Finite</b>	<b>Residue</b>
<b>Mood</b>	<b>Mood</b>	

**Use of WH Interrogative- finite before subject**

1. Should I wake her? (182)
2. Do they do what he tells them? (194)
3. Can't you see I'm smiling? (215)

**Table 28: The structure of WH interrogative sentence –finite before subject**

Should	I	wake her?
Do	They	do what he tells them?
Can't	You	see I'm smiling?
<b>Finite</b>	<b>Subject</b>	<b>Residue</b>

<b>Mood</b>	<b>Mood</b>	
-------------	-------------	--

### **Ideational metafunction in *Beloved***

Our personal experience is full of happenings that can be positive or negative. Such events may be planned or unplanned. “This flow of events is chunked into quanta of change by the grammar of the clause: each quantum of change is modelled as a figure – a figure of happening, doing, sensing, saying, being or having” (Halliday & Matthiessen, 1999).

The focus of analysis here is on three core processes namely, material process clauses, mental process clauses and relational process clauses.

#### **Material process clauses**

This refers to a clause that construes our outer experience. In our day -to - day interactions, we experience many forms of actions and events. We are daily overwhelmed by people or actors who make things happen around us. Our outer experience therefore is the processes of the external world and it is best explained by the grammatical category of the material process clause.

*Beloved* is full of actions, reactions, happenings and events that affect and portray the struggle between two opposing forces (slaves and slave masters). The struggle between them found expression in group of material process clauses. Many instances abound in Morrison’s novel where she uses material clauses to depict the characters overall feelings about the toil and hardship they are daily subjected to, for example:

1. “Sethe opened her eyes” (4)



2. "Sethe shook her head" (7)
3. "Paul D looked through the window above his feet and folded his hands behind his back" (22).
4. "Paul D scratched the hair on his head" (43)
5. "Denver bought horehound, licorice, peppermint and lemonade at a table manned by a little whitegirl in ladies' high-topped shoes" (48).

All the verbs in the sentences above: 'opened', 'shook', 'looked', 'scratched', 'bought', are material clauses verbs that indicate the events and actions in the clauses. All the process verbs are influenced or controlled by the subject who is also called the ACTOR in experiential terminology. In semantic terms, all the ACTORS in the above sentences (Sethe, Paul D, and Denver) contribute to the development or unfolding of the processes in the novel.

In the third clause, the words 'folded his hands behind his back' is a circumstantial element of manner which adds information on the action of the process verb 'looked'. Circumstantial element of manner has four sub-categories: Mean, Quality, Comparison and Degree. Halliday and Mathiessen (2014: 318) argue that:

These cover a considerable range; Means is close to the participant role of Agent and Comparison is like a participant in a clause with the same kind of process, whereas Quality and Degree are like features of the Process itself. These differences in status are reflected in realizational tendencies: Means and Comparison tend to be realized by prepositional phrases, whereas Quality and degree tend to be realized by adverbial groups.

The four types of circumstantial element of manner and the questions they answer can be explained graphically in the following way:

**Table 29: Circumstantial Element of manner**

Type	Wh-form	Examples
Means	How? What? With?	1. What I know is what I see, a nigger woman hauling shoes (179).

Quality	How?	2. All I can remember of her is how she loved the burned bottom of bread (5).
Comparison	What like?	3. Their skirts flew like wings and their skin turned pewter in the cold and dying light (174).
Degree	How much?	4. Slowly, methodically, miserably, she ate it (19).

**'Means'** refer to a series of actions that produce something or that lead to a particular result. It is associated with interrogative forms like 'how', 'what', and 'with', for example:

1. "How come everybody run off from Sweet Home can't stop talking about it?" (13)
2. "With that gift, he decided that he didn't owe anybody anything" (185).
3. "What I have to do is get in my bed and lay down" (179).

**Quality** expresses different forms of manner or way of doing something like speed, skill, ease or difficulty. It is realized with the interrogative form 'how?', for example:

1. "Mad, may be, but I don't see how it could be lonely spending every minute with us like it does" (13)
2. "He had walked for seventeen hours, sat down for one, turned around and walked seventeen more" (21).

**Comparison** is realized through a prepositional phrase like, unlike, or adverbial group that shows similarity or difference, for example:

1. "The prickly, mean-eyed Sweet Home girl he knew as Halle's girl was obedient (like Halle), shy (like Halle), and work- crazy (like Halle)" (157).
2. "She smelled like bark in the day and leaves at night, for Denver would not sleep in her old room after her brothers ran away" (19).

**Degree** is realized through many forms of adverbial groups of degree like “*much, a good deal, a lot*, or with a collocationally more restricted adverb of degree such as *deeply, profoundly, completely, heavily, badly*. The collocationally restricted adverbs collocate with verbs serving as Process, as in ‘mental’ clauses: *love + deeply, understand + completely, believe + strongly, want + badly*” (see Matthiessen, 1995a: 279–281), for example:

1. “I am loving her too much” (216).
2. “For a used- to- be-slave woman to love anything that much was dangerous, especially if it was her children she had settled on to love” (45).

### **Mental clauses**

According to Halliday and Mathiessen (2014: 245) this refers to clauses that have to do with:

our experience of the world of our own consciousness. They are clauses of sensing: a ‘mental’ clause construes a quantum of change in the flow of events taking place in our own consciousness. This process of sensing may be construed either as flowing from a person’s consciousness or as impinging on it; but it is not construed as a material act.

There are many processes of the mental clause, for example, if the clause refers to present time the tense of the verb that acts as the Process is always in the simple present tense. Moreover, mental clauses that express affection or emotion can be graded grammatically. This means that the verbs that indicate process can be graded using words like ‘more than’ to show the extent or degree of gradability.

Another type of mental clause is that of cognition. It is used in anecdotes or narratives. The main characteristic of mental clauses is that “they are able to set up another clause or set of clauses as the content of thinking – as the ideas created by cognition” ( 246).

In addition, there is yet another type of mental clause that is referred to as clause of perception. The specific feature of this clause is that the perceived phenomenon can be a thing like an animal, bird, etc. or an act performed by a non-finite clause.

Like the material clauses, Morrison made extensive use of mental clauses in *Beloved*. In the text, the characters memories are full of words like ‘remember’, ‘recall’, ‘like’, ‘dislike’, ‘love’, ‘hate’, ‘detest’, ‘loathe’, etc. All these are words that impinge on their minds. Many years of slavery and inhuman treatment have dulled their senses and made them conscious of the bitter and brutal world around them.

The analysis in mental clause is different from that of material clause. Unlike the material clause where the functional interpretation is Actor and Goal, the participant roles in mental clauses are Senser and Phenomenon, for example: the sentences “I remember you” and “I loved you” on pages (215 and 217) uttered by Sethe when referring to Beloved can be analysed thus:

**Table 30: Senser and Phenomenon 1**

I	Loved	You
I	Remember	You
Senser	Process	Phenomenon
Nominal group	Verbal group	Nominal group

In a clause of ‘mental’ process, there is always one participant who is human; this is the **Senser...** the one that ‘senses’ – feels, thinks, wants or perceives... More accurately, we should say human-like; the significant feature of the Senser is that of being ‘endowed with consciousness’. Expressed in grammatical terms, the participant that is engaged in the mental process is one that is referred to pronominally as *he* or *she*, not as *it* (Halliday and Mathiessen 2014; 249).

From the examples above, *I loved you* and *I remember you*, the Senser in both sentences is I (Sethe) who utters the words by referring to you (Beloved) the Phenomenon.

Similarly, there are some creatures that we sometimes endow with consciousness depending on our relationship with them or our feelings at the time of speaking. Such creatures range from domestic animals and pets like sheep, cow, horse, dog, cat, rabbit, etc. The main consideration here is that an entity that is inanimate has to be treated as conscious so that it can have the faculties of thinking, feeling, remembering, etc. It must behave like a being, for example:

1. "124 was spiteful" (3).

In these opening lines of *Beloved*, Morrison gives human attribute to 124 the house where Baby Suggs, Sethe and Denver live. 124 is the Senser and it is endowed with the consciousness of feeling. From this example, we can deduce that figurative expressions can thus be included as long as we imbue them with consciousness, for example:

2. "...the chimney coughed against the rush of cold..." (130).
3. "The stone had eaten the sun's rays..." (90)

**Table 31: Senser and Phenomenon 2**

The stone	had eaten	the sun's rays
Senser	Process	Phenomenon
Nominal group	Verbal group	Nominal group

The main distinction between material and mental clauses is that of consciousness. In mental clauses consciousness is an integral part of it whereas there is no such trace in material clauses. In material clause the participants do not have to be human or be imbued with human

qualities. In material clause the Actor is less restricted or limited like the Senser in mental clause.

However, Halliday and Mathiessen (2014:251) argued that the Phenomenon element in a mental clause is in a reverse position when compared with the Participant element in a material clause.

...the set of things that can take on this role in the clause is not only not restricted to any particular semantic or grammatical category, it is actually wider than the set of possible participants in a 'material' clause. It may be not only a **thing** but also an **act** or a **fact**. In a 'material' clause, every participant is a **thing**; that is, it is a phenomenon of our experience, including of course our inner experience or imagination – some entity (person, creature, institution, object, substance or abstraction). Any of these 'things' may also, of course, be the object of consciousness in a 'mental' clause....

Many examples can be cited where Morrison uses these types of mental clauses:

1. "You hurt me" (*Beloved* 217)
2. "You know he's coloured" (187)

Sometimes the perceived Phenomenon may be metaphorical serving as a "nominal group with a nominalization as Head denoting a process or quality reified as a thing", for example:

"and the Sweet Home men abused cows while they waited for her" (11).

3. "She decides to stay in the cold house and let the dark swallow her" (123).

All these 'things' are possible in material clauses. But in mental clauses the notion of 'thing' is also aligned to "macrophenomenal clauses where the Phenomenon is an act and metaphenomenal clauses where the Phenomenon is a fact"( Halliday and Mathiessen 2014:251).

The Phenomenon is usually achieved in 'macrophenomenal mental' clause through a **non-finite** clause that denotes an act, for example:

4. "He saw them boys do that to me and let them keep on breathing air?" (69).

The Phenomena in mental clause usually refers to clause of perception, that is, what is "seen, heard, tasted or perceived" but it is not normally thought, felt emotionally or desired" (252).

The Phenomenon in metaphenomenal mental clause is achieved through a **finite** clause that denotes a fact, that is, something that is true, for example:

5. " He had seen negroes so stunned, or hungry, or tired or bereft it was a wonder they recalled or said anything" (66).
6. "The quiet klok klok klok of wood reminded her that Stamp was doing the chore he promised to the night before" (138).

A 'fact' is different from a 'thing' or an 'act'. 'Things' and 'acts' are material phenomena that can be noticed or become aware of through the senses of hearing and seeing. On the other hand, a 'fact' is semiotic and not a material phenomena. "It is a proposition (or sometimes a proposal) construed as existing in its own right in the semiotic realm, without being brought into existence by somebody saying it" (Halliday and Mathiessen 2014: 253). This goes to show that Metaphenomenal Phenomenon usually occurs in clauses of emotion such that the Senser's consciousness perceives the Phenomenon like the words *wonder* and *reminded* in the examples above.

### **Relational Clause**

The third most important types of process are called relational clauses. They tend to characterize and identify.

(i) Characterization

1. "White people believed that whatever the manners, under every dark skin was a jungle... But it wasn't the jungle blacks brought with them to this place. . . . It was the jungle whitefolks planted in them" (*Beloved*, 229).
2. "Feel how it feels to be a coloredwoman roaming the roads with anything God made liable to jump on you" ( 68).

(i) Identification

1. Six or seven Negroes were walking up the road toward the house; two boys from the slave catcher's left and some women from his right (148)
2. "Beloved is my sister (1)

There is something very common when the above clauses are considered "from below". The Process is achieved through the verb *be* (simple present or past tense), that is, *under every dark skin was a jungle* instead of *under every dark skin was being a jungle*. There are also two inherent participants here, for example: *it wasn't the jungle blacks brought with them to this place, it was the jungle whitefolks planted in them*. However, when the clauses are viewed again "from below" they also show some differences. The participants can be in an 'indefinite' or 'non-specific' nominal group-- *under every dark skin, a coloredwoman* or they can be 'specific' ('definite')- *Six or seven Negroes were walking up the road toward the house; two boys from the slave catcher's left and some women from his right, Beloved is my sister*.

Similarly, there are also differences if the clauses are examined "from around" "for a voice like contrast" (Halliday and Mathiessen 2014: 259). The second participants in the non specific clauses cannot have "agnate reversed variant" *whitefolks planted in them it was the jungle* is



almost impossible or ungrammatical. But the second participant in a 'specific' clause has an "agnate reversed variant" *my sister is Beloved*.

To examine 'relational' clauses 'from below' means how the clauses can be realized whereas 'from around' refers to other systemic variants that can be attained. This means that relational clauses from the examples cited above "have a distinct grammar of their own – one that has no doubt evolved to serve distinct uses in discourse" (Halliday and Mathiessen 2014:259).

The pertinent question to ask is the kind of experience that can be realized through 'relational' clauses. In material clauses we established that they are realized through our outer experience of the world whereas mental clauses are concerned with 'our experience of the world of our own consciousness.' Both these experiences can be realized through 'relational' clauses but they achieve these through 'being' instead of 'doing' or 'sensing' as obtained in material and mental clauses.

### **Textual Metafunction in *Beloved***

Textual metafunction refers to the thematic structure that "gives the clause its character as a message.... in all languages the clause has the character of a message, or quantum of information in the flow of discourse: it has some form of organization whereby it fits in with, and contributes to, the flow of discourse" (Matthiessen, 2004:).

Textual metafunction is usually realized when one part of the clause is given a different status and is referred to as the Theme. It combines with the other part of the sentence to produce a

message. The remaining part of the message is referred to as the Rheme. In English, the Theme is always put first.

In *Beloved* Morrison uses simple themes, nominal groups and unmarked themes. She selects and describes the characters using personal pronouns like 'I', 'we', 'she', 'they' and proper nouns as nominal groups that serve as the theme, for example:

**Table 32: Theme – Rheme structure**

1. Sethe	shook her head (p. 7)
2. You	could stay the night Paul D (p. 9)
3. I	wouldn't have no nigger men around my wife (p. 11)
4. She	turned and looked at Sethe with freshly lit eyes (p. 32)
<b>Theme</b>	<b>Rheme</b>

The message in textual metafunction clause always begins with the theme. The important message that the speaker or writer wishes to convey is put in the first position. In all the examples cited above, the Theme is in the nominal group. This is not always the case because sometimes it can be another class or group like adverbial or prepositional phrase, for example:

**Table 33: Theme- Rheme Structure in Prepositional and Adverbial Phrases**

1. For twelve years, long before Grandma Baby died	there had been no visitors of any sort and certainly no friends (p7).
2. Whatever they were or might have been	Paul D messed them up for good (p37).
<b>Theme</b>	<b>Rheme</b>

The first example is an adverbial clause of time whilst the second example is a prepositional phrase. From the foregoing, it means that "the Theme of a clause is the first group or phrase

that has some function in the experiential structure of the clause, i.e. that functions as a participant, a circumstance or the process” (Halliday and Mathiessen 2014: 91).

### **Theme and Mood**

In an English clause, the element associated with Theme depends on what is referred to as Mood. “MOOD is the major interpersonal system of the clause...”(p. 97). It affords interlocutors the chance to give information or receive goods and services, that is, to enact statements, questions, offers and commands. The analysis of the Mood system in this section will be limited to free clauses because they can stand alone and make complete sentences unlike bound clauses.

A free clause always chooses Mood. This means that “a free major clause is either indicative (giving or demanding information) or imperative (demanding goods-&-services) in mood; if indicative, it is either declarative (giving information) or interrogative (demanding information); if interrogative, it is either ‘yes/no’ interrogative or ‘WH-’ interrogative” (Halliday and Mathiessen 2014: 97).

In the random sampling of clauses in *Beloved*, there are many instances where Morrison uses all the moods mentioned above, for example:

indicative: declarative- Paul D turned away (p 42).

indicative: interrogative: yes/no – Can other people see it? (p 36).

indicative: interrogative: WH- What did you come back for? (p 75).

imperative: Tell me (76).

### **Theme in declarative clauses**

The usual pattern here is that the Theme is fused with the Subject, for example:

1. Denver sat down on the bottom step (p. 13).

In this sentence Denver is both Subject and Theme

All the examples cited in table 32 are of this kind. When Theme is conflated with Subject it is referred to as the unmarked Theme of a declarative clause. In daily conversations among interactants the words usually termed unmarked Theme (Subject/ Theme) in a declarative clause are the first person personal pronouns *I, we, you, he, she, they* and the impersonal pronouns *it* and *they*, for example:

1. I can't live here (p. 14).
2. She's a fine- looking young lady (p. 12).
3. We were talking about a tree (p. 16)
4. It was gone (p. 19).

In addition, common nouns and proper nouns acting as Head and functioning as Subject/ Theme are also labeled as unmarked.

The marked Theme in a declarative clause is an Adverbial group or Prepositional phrase that acts as Adjunct as well as a Complement in a nominal group that is not acting as Subject.

**Table 34: Examples of Theme in declarative clauses. Theme-Rheme boundary is shown by –**

	Function	Class	Clause
Unmarked Theme	Subject	Nominal group: pronoun as Head	<ol style="list-style-type: none"> <li>1. She ---wasn't even two years old when she died (4).</li> <li>2. I ---was hungry (31).</li> <li>3. You ---leave her alone (45).</li> </ol>
		Nominal group: common or proper noun as Head	<ol style="list-style-type: none"> <li>4. Paul D---looked at the spot where the grief</li> </ol>

			had soaked him (11). 5. Amy--- looked at her (32). 6. Denver picked at her fingernails (36).
		Nominal group: nominalization (nominalized clause) as Head	7. What you say—casts a different light (188).
Marked Theme	Adjunct	Adverbial group	8. Hurriedly, carelessly she threw the shoes about (174).
		Prepositional phrase	9. On the one hand,--- she wanted to remind everybody of what she was able to do in the cooking line (247).
	Complement	Nominal group: common or proper noun as Head	10. Stamp ---put his ribbon in his pocket (231).
		Nominal group: pronoun as Head	11. Everybody---miss her (254).
		Nominal group: nominalization (nominalized clause as Head	12. What you put into it to nourish your body,--- they will snatch away and give you leavens instead (88).

### Theme in Interrogative clauses

This clause typically asks question when the speaker wants to know something. In day-to-day existence people are always curious when they see something they do not understand or need information to clarify something that baffles them. There are two types of questions, that is, when the speaker wants to know, he uses the Polarity ‘yes or no’ answer, for example:

1. Get some kindling in here? (p. 30)
2. Is she feverish? (p. 53)

The other question is where the speaker seeks to know the identity or clarification of something, for example:

1. “What might your name be?” (p. 52)
2. “Where did you learn to dance?” (p. 74)

In a ‘yes/no’ interrogative clause the part that functions as the Theme “is the element that embodies the expression of polarity, namely the Finite verbal operator” (Halliday and Mathiessen 2014: 101). This finite operator can be either positive or negative: *is, isn’t, can, can’t, do, don’t, shall shan’t, am, aren’t*, etc. and it always precedes the Subject.

Similarly, in a WH interrogative clause the part that functions as the Theme is the WH element using words like *who, what, when, how*, etc. “In a WH- interrogative the WH- element is put first no matter what other function it has in the mood structure of the clause, whether Subject, Adjunct or Complement” (p. 101).

**Table 35: Theme – Rheme Structure in WH Interrogative**

1. What	were you praying for, Ma’am? 35
2. How	will you know me? 61
3. Why	didn’t you rouse me? 114
4. Where	’d you get the dress? 119
<b>Theme</b>	<b>Rheme</b>

The ‘Yes/No’ interrogative differs slightly from the WH interrogative because “the Theme includes the Finite operator; but since that is not an element in the experiential structure of the clause, the Theme extends over the following subject as well” for example:

**Table 36: Theme – Rheme Structure in ‘Yes/No’ interrogative**

1. Did	She	take a spoonful of anything today? (54)
2. Can	I	get you something? (55)
3. Is	he	going to pay you for the extra? (196)
4. Will	You	stay? (215)
Theme (1)	Theme (2)	Rheme

### Theme in Imperative clauses

“The basic message of an imperative clause is either ‘I want you to do something’ or ‘I want us (you and me) to do something’. The second type usually begins with *let’s...*” (Halliday and Mathiessen 2014: 103). There are many instances where Morrison uses the imperative clauses :

**Table 37: Theme – Rheme Structure in Imperative clauses**

1. You	can’t leave right away, Paul D (7).
2. You	got to get up from there, girl (271).
3. Don’t	tell me (56).
4. Take	off that coat (91).
5. Come	on in here (100).
6. Clean	yourself up (152).
<b>Theme</b>	<b>Rheme</b>

The analysis of metafunctional components in *Beloved* shows that Morrison made extensive uses of interpersonal, ideational and textual features as this research indicates. In the area of interpersonal relationship the author uses Mood pattern like the use of declarative sentences where subject comes before finite verb, Yes-No interrogative where finite comes before subject and the WH- interrogative. In all these patterns the structure reveals that there is subject, finite and residue.

Morrison's style on ideational metafunction shows that the author uses material process clauses, mental clauses and relational clauses. In material process clauses the author's style reveals the use of the four sub-categories of circumstantial elements of manner like mean, quality, comparison and degree. Mental clauses also feature prominently in Morrison's style. The study reveals Senser, Process and Phenomenon which refers to Nominal group, Verbal group and Nominal group. Morrison's style extends to the use of relational clause. The main feature of relational clause is characterization and identification which the author uses in her work.

The research analyses the use of textual metafunction in Morrison's *Beloved*. This level of analysis reveals the use of Theme- Rheme structure. Morrison's style also shows Theme and Mood structure. Under this feature, the study reveals the use of Theme in declarative clauses, Theme in interrogative clauses and Theme in imperative clauses.



#### 4.10 Analysis of Metafunctional Components in Text B

##### Interpersonal metafunction in *Paradise*

The analysis here will not discuss the aspects of language or grammar in terms of social interactions as propounded by Halliday and Mathiessen because they have been treated above.

It would be repetitive if treated again in this section.

However, there are many instances of the use of interpersonal relationship in *Paradise*. The analysis here focuses on clause and its interpersonal meaning with regards to the characters' dialogue. We will analyse the different mood patterns used by Morrison in the novel. These consist of the following:

- a) Declarative sentence = subject before finite
- b) Yes –No interrogative = finite before subject
- c) WH interrogative = subject before finite where the WH element is the subject or finite before subject if it is otherwise.

##### **Subject**

Morrison uses personal pronouns or proper nouns when referring to characters in *Paradise*, for example:

1. "Gigi stuffed the brownie wrapper in her empty paper cup"(67).
2. "Roger's voice was puny and distant over the throb of his engine"(70)
3. "Reverend Pullum stood up"(85).
4. "Deek tipped a little coffee into the saucer"(107).

The nominal groups in the sentences above are proper nouns, that is- Gigi, Roger, Reverend Pullum and Deek.

Similarly, the author sometimes uses personal pronouns, for example:

1. "She liked the smell of him"(105).
2. "I should say they financed the town-not founded it"(115).
3. "You are lucky"117).
4. "She got a hat on but no shoes"(175).

All the examples above are declarative sentences. In this type of sentence, the subject always comes before the finite element.

**Table 38: The structure of a declarative sentence**

Gigi	Stuffed	the brownie wrapper in her empty paper cup
Reverend Pullum	Stood	Up
Deek	Tipped	a little coffee into the saucer
She	Liked	the smell of him
I	should say	they financed the town-founded it

You	Are	Lucky
<b>Subject</b>	<b>Finite</b>	<b>Residue</b>
<b>Mood</b>	<b>Mood</b>	

### Yes – No interrogative

Morrison uses this pattern in *Paradise*, for example:

1. “Were the twins trying to kill you too?”(31).
2. “Can you get this girl some gasoline for her automobile?”(44).
3. “Did she aggravate you somehow?”(59).
4. “Is my sister in here?”(126).

**Table 39: The structure of Yes – No interrogative sentence**

Were	the twins	trying to kill you too?
Can	you	get this girl some gasoline for her automobile?
Did	she	aggravate you somehow?
Is	my	sister in here?
<b>Finite</b>	<b>Subject</b>	<b>Residue</b>
<b>Mood</b>	<b>Mood</b>	

### Use of WH Interrogative- subject before finite in *Paradise*

1. “You going to put God’s work in the gutter?”(59)

2. "You trying to see the nurse, honey?"(175)
3. "I said I'd wash them, didn't I"(178)
4. "You think they don't love their children?"(210)
5. "They wouldn't hurt them, would they?"(288)

**Table 40: The structure of WH interrogative sentence –subject before finite**

You	going	to put God's work in the gutter?
You	Trying	to see the nurse, honey?
I	Said	I'd wash them, didn't I?
You	Think	they don't love their children?
They	wouldn't	hurt them, would they?
<b>Subject</b>	<b>Finite</b>	<b>Residue</b>
<b>Mood</b>	<b>Mood</b>	

**Use of WH Interrogative- finite before subject in *Paradise***

1. "Should we take those chickens?" (304)
2. "Have you all decided yet?"(312)
3. "Can I have my lunch first?"(313)

**Table 41: The structure of WH interrogative sentence –finite before subject**

Should	We	take those chickens?
Have	You	All decided yet?

Can	I	have my lunch?
<b>Finite</b>	<b>Subject</b>	<b>Residue</b>
<b>Mood</b>	<b>Mood</b>	

### **Ideational metafunction in *Paradise***

Like in *Beloved* the focus of analysis here is on three core processes namely, material process clauses, mental process clauses and relational process clauses.

#### **Material process clauses**

*Paradise* is full of conflicts and struggles between those who claim to be righteous and those they leveled as unrighteous. It is therefore a fight between the love of God versus sin and sinners. Morrison uses material clauses to show the characters' perception and their search for a righteous and ideal society, for example:

1. "They shot the white girl first"(3).
2. "He turns the fire off under the stockpot"(5).
3. "Sal jumped up and screamed"(24).
4. "Jeff looked steadily into K.D.'s eyes"(58).

All the verbs in the examples above: 'shot', 'turns', 'jumped', 'looked, are material clauses verbs that show the actions in the clauses. The verbs are influenced by the subject who is also called

the ACTOR. The ACTORS in the examples (they, he, Sal, Jeff) are responsible for the movement of the plot in the text.

The analysis here will center on the Circumstantial element of manner which has four sub-categories, namely: Mean, Quality, Comparison and Degree.

**'Means'** is used with interrogative forms like 'how', 'what', and 'with', for example:

"With a crisp new Mobil map beside her on the seat, she sped out of Newark heading for route 70"(33).

1. "What humiliations they did not have to face"(93).
2. "How proud and happy she was when they enlisted" (100).

**Quality** has to do with speed, skill, difficulty when engaged in something. The interrogative form is 'how'?, for example:

1. "The riders quarreled so long over saddle or horseback, the mothers of nursing babies told them to mount or change roles"(10).
2. "The twins believed it was when he discovered how narrow the path of righteousness could be that their grandfather chose the words for the Oven's lips"(14).

**Comparison** is realized by showing similarity or difference through a prepositional phrase like, unlike, or adverbial group, for example:

1. "The ticks came away like coffee grounds"(53).
2. "The night sky, like a handsome lid, held the perfume down, saving it, intensifying it, refusing it the slightest breeze on which to escape"(89).

**Degree** is achieved through adverbial groups of degree like "*much, a good deal, a lot, etc.*

1. “We don’t have much, but soap we do have”(178).
2. “Both were profoundly relieved by Scout’s recovery”(245).

### Mental clauses

These clauses featured in many places in *Paradise*. The conflict between the search to establish a God-fearing society against those perceived to be sinners and ungodly has made the characters to nurse ill-feelings against one another. The characters therefore ‘hate’, ‘detest’, ‘love’, ‘loathe’, ‘like’ and ‘dislike’ one another depending on which side of the conflict you belong.

The analysis here is based on participant roles, that is, Senser and Phenomenon, for example:

The sentences “I hate your guts” (167) and “I love you” (182) can be analysed in the following way:

**Table 42: Senser and Phenomenon 1**

I	Hate	your guts
Senser	Process	Phenomenon
Nominal group	Verbal group	Nominal group

**Table 43: Senser and Phenomenon 2**

I	Love	your hair
Senser	Process	Phenomenon
Nominal group	Verbal group	Nominal group

From the examples above, *I hate your guts*, the Senser in the first sentence is I (Gigi) who utters the words referring to your guts (Mavis)-the Phenomenon. In the second sentence the Senser is I (Mavis) referring to your hair (Pallas)- the Phenomenon.

### **Relational Clause**

The analysis here centers on characterization and identification

(i) Characterization

1. "As new fathers, who had fought the world, they could not (would not) be less than the Old Fathers who had outfoxed it" (6).
2. "Now he was somewhere down in the cellar of a Convent watching out for awful women who, when they came out one by one, were obviously not nuns, real or pretend, but members, it was thought, of some other cult"(11).

(ii) Identification

1. "Only the two who are wearing ties seem to belong here and one by one each is reminded that before it was a Convent, this house was an embezzler's folly" (3).
2. "The first name, written in lipstick, is Seneca"(7)
3. "Downstairs two men, a father and his son, are not smiling, although when they first entered the chapel they feel like it because it was true: graven idols were worshipped here"(9).

When the above sentences are considered "from below" it is obvious there is something very common in them. The Process in the clauses is made possible by the verb *be* in terms of time (simple present or past tense), that is, *they could not (would not) be less than the Old Fathers..*



There are also two participants in this clause, that is, *new fathers and old fathers*. But when relational clauses are viewed again “from below” they also indicate some differences. The participants in the nominal group can be definite (specific) or indefinite (non-specific) for example: *watching out for awful women (indefinite) downstairs two men, a father and his son (definite)*.

### Textual Metafunction in *Paradise*

The textual analysis here is based on Theme and Rheme

In *Paradise* there are simple themes, nominal groups and unmarked themes. Like *Beloved*, the author uses personal pronouns like ‘I’, ‘we’, ‘she’ ‘they’ and proper nouns as nominal groups that serve as the theme when referring to the characters, for example:

**Table 44: Theme – Rheme structure**

1. She	cracked her gum like a professional (p 55)
2. I	missed you (p76)
3. They	packed bumper to-bumper to the side of Fleetwood’s house (57)
4. K.D.	knew that Fleet owed his uncles money (58)
<b>Theme</b>	<b>Rheme</b>

As explained above, the information in textual metafunction clause starts with the theme because it is the important message that the author wishes to convey. The Themes in the sentences are put first and they occupy the nominal group. Sometimes adverbial or prepositional phrase, serves as the theme, for example:

**Table 45: Theme – Rheme Structure in Adverbial and Prepositional Phrases**

1. As could have been predicted	Steward had the last word (p87)
2. On the porch, the walkway	Sweeties stride was purposeful (p124)

Theme	Rheme
-------	-------

The first example is a prepositional phrase while the second is an adverbial clause of place.

### Theme and Mood

In the random sampling of clauses in *Paradise*, Morrison uses different Moods like declarative, yes/no interrogative, WH interrogative and the imperative, for example:

indicative: declarative- “Sal pinched her hard” (p 21).

indicative: interrogative: yes/no – “Is your mother working?” (p 47).

indicative: interrogative: WH- “What’s wrong with the closet, Deek?” (p 105).

imperative: “You ask him” (118).

### Theme in declarative clauses

This is an instance where the Theme is fused with the Subject, for example:

1. Anna returned his touch”(p118).

In this clause Anna is both Subject and Theme

All the examples cited in Fig 22 were of this kind. The combining of Theme with Subject is called the unmarked Theme of a declarative clause. In our day-to-day interactions, we use personal and impersonal pronouns as unmarked Theme, for example:

2. “You’re making my head ache”(p 117).
3. “They denied it, of course” (p 130).
4. “It’s cooler in here” (p 136).

Similarly, common nouns and proper nouns occupying Subject/ Theme position are also referred to as unmarked.

However, adverbial or prepositional phrase that functions as Adjuncts and complements are called the marked Theme in a declarative clause.

**Table 46: Examples of Theme in declarative clauses. Theme-Rheme boundary is shown by –**

	Function	Class	Clause
Unmarked Theme	Subject	Nominal group: pronoun as Head	1. She ----is upstairs (43)
		Nominal group: common or proper noun as Head	2. Deacon Morgan – cut him off (84)
		Nominal group: nominalization (nominalized clause) as Head	3. What they did—led to the abandonment of the Convent (70)
Marked Theme	Adjunct	Adverbial group	4. Gradually—they lost the days (262).
		Prepositional phrase	5. Soaking in happiness---she folded the letter back in the envelope (128).
	Complement	Nominal group: common or proper noun as Head	6. Richard---came toward her (305)
		Nominal group: pronoun as Head	7. I ---don't have an address yet (310)
		Nominal group: nominalization (nominalized clause as Head	8. What she did afterwards—led to their untimely death (100)

### Theme in Interrogative clauses

The analysis here is on two types of questions:

Questions that require yes/no answer, for example:

1. "Got a light?" (56)
2. "You got family in Wichita?" (133)

The other question seeks to clarify or identify, for example:

3. "Who's carrying that light?" (p 172)
4. "How old are you?" (p 176)

The analyses for Theme and Rheme in WH interrogative clauses are explained in the following table:

**Table 47: Theme – Rheme Structure in WH Interrogative**

1. Where	Is your car? 44
2. What	did Mickey say to her message? 64
3. Who	is she Connie and where are her clothes? 76
4. How	am I going to find them? 121
<b>Theme</b>	<b>Rheme</b>

However, there is a slight difference in ‘yes/no’ interrogative clause because the Theme also includes the finite operator, for example:

**Table 48: Theme – Rheme Structure in ‘Yes/No’ interrogative**

1. Did	You	see that guy, Sen? (164)
2. Can	you	believe it (248)
3. Am	I	right? (309)
4. Don’t	You	remember me? (317)
<b>Theme (1)</b>	<b>Theme (2)</b>	<b>Rheme</b>

### Theme in Imperative clauses

The analysis on imperative clause is achieved in the following way:

**Table 49: Theme – Rheme Structure in Imperative clauses**

1. Give	her nothing (48)
---------	------------------

2. Wait	a minute (59)
3. Don't	trouble yourself (65)
4. Watch	out now (67)
5. You	must like it (75)
6. Take	some aspirin and eat some of this (130)
<b>Theme</b>	<b>Rheme</b>

In *Paradise*, Morrison maintains the same style with regards to metafunctional features. As espoused in the commentary of Text A, the author uses the same pattern like interpersonal, ideational and textual. In all the metafunctions, the author deploys the main features therein like Mood patterns in interpersonal such as declarative clauses, Yes-No interrogative and WH-interrogative sentences. Similarly, Morrison also uses the core features of material process clauses, mental clauses and relational clauses in ideational metafunction. The third component which is textual metafunction also receives a thorough explication in this research.

#### 4.11

#### Discussion of findings

The study reveals that Morrison uses different types of sentences like simple, compound, and complex in her narrations. This style shows that Morrison is not so rigid as to adopt one type of sentence. It also indicates the diversity of the characters use of language. The syntactic analysis reveals that, in *Beloved*, simple sentence has the highest frequency of occurrence which is 5 or 50%, followed by compound sentence with 3 or 30% and complex sentence with 2 or 20%. In *Paradise*, simple sentence takes the highest frequency of occurrence with 5 or 50% followed by compound sentence with 3 or 30% and the least is complex sentence with 2 or 20%.

One prominent style of Morrison is the use of disordered syntax. In *Beloved* the use of disordered syntax is also a reflection of the disordered state of the characters. They are beaten, tortured, raped, and dehumanized to the extent that some of them become mad or die in the extreme condition they are forced to endure. Similarly, the use of disjointed syntax in *Paradise* also portrays the characters' state of mind that borders on social demands and rejection from mainstream community. Family pressures and the search for better company force the women to isolate themselves and live in the Convent.

The analysis of disordered syntax indicates that in both *Beloved* and *Paradise* the frequency of occurrence is 1 or 10%.

Morrison's main characters in both novels are blacks. She made extensive use of African American Vernacular English (AAVE) which is associated with blacks in America. Most of the conversation amongst the characters is in AAVE. This is quite understandable because in *Beloved* the system does not allow them to attend schools let alone speak the Standard variety of English. Slaves are considered the properties of their masters and thus subject to their whims

and what they deem fit. In *Paradise*, the characters are embroiled in the search for survival and creation of a society devoid of sin and sinners. The black characters are mostly freed slaves and therefore more concerned with the harsh realities of life than the search for education. These facts as gleaned from the novels attest to the continual use of AAVE any time the black characters want to speak. Moreover, throughout the novels there is no single instance where the white characters use AAVE. Any time a white character speaks, it is in Standard English. However, when blacks are speaking, it is very common to read/see such sentences as “who that back in there (*Beloved*, 31), “was me did it” (*Beloved*, 82), “people be out to buy” (*Paradise*, 40) “whose mother you?” (*Paradise* p48). The study reveals that in both *Beloved* and *Paradise* the frequency of occurrence of AAVE is 3 that is, 30%.

The use of anastrophe (inversion of word order) is another style that Morrison employs in the course of narration. This style is meant to emphasize an idea or argument. In *Beloved*, the slave masters have different ideas on how slavery should be and how the slaves should be treated. Garner treats his slaves better than the other slave masters. He always insists: “if you are a man yourself, you’ll want your niggers to be men too” but others will retort: “I wouldn’t have no nigger men round my wife”. This type of encounter always leads to fierce argument:

...then a fierce argument, sometimes a fight, and Garner came home bruised and pleased, having demonstrated one more time what a real Kentuckian was: one tough and smart enough to make and call his own niggers men (*Beloved*, 11).

Amongst the characters, they sometimes use inversion to emphasize a point, for example: “A Saturday afternoon it was” (*Beloved*, 59) “you she gave the name of the black man” (*Beloved*, 62), “on foot and completely lost, they were” (*Paradise*, 95) “lampless and without fear she could make her way” (*Paradise*, 8).

The analysis reveals that the frequency of occurrence of anastrophe in *Beloved* is 2 which is 20% while in *Paradise* the frequency is 1.5 or 15%.

Morrison uses double negative in her works. In the course of dialogue, the characters are sometimes forceful when they want to express a point, for example: "It wasn't no whiteboy at all" (*Beloved*, 31), "Then stay, but don't never tell me what to do" (*Beloved*, 76), "I wasn't expecting no danger" (*Paradise*, 23) "Can't do nothing about it anyway" (*Paradise*, 41)

The analysis shows that in *Beloved* the frequency of occurrence is 1 which is 10% while in *Paradise* the frequency is 1.5 or 15%.

The use of vulgar language always signifies lack of good manners, taste or politeness. It is usually related to the speech of common people. Majority of the characters in *Beloved* are slaves. Years of slavery and inhuman treatment make them use foul or coarse language anytime they speak. In fact, politeness is a virtue the slave masters deny them. Since the slaves are regarded as chattels, the whites talk to them in harsh ways without any form of decorum. In *Paradise*, the struggle is between those perceived to be sinners and those who hail themselves as righteous and Godly. The use of vulgar language is mostly among those referred to be sinners. In both novels, there are instances of the use of vulgar language: "I watched that son of a bitch grow up and whup everything in the yard" (*Beloved*, 72), "God damn it to hell" (*Beloved*, 127), "You kiss my ass!" (*Paradise*,76), "Here's pussy" (*Paradise*, 164). The analysis shows that in both novels the frequency of occurrence of vulgar language is 2 which is 20%.

Morrison uses the style of omitting conjunctions when joining clauses. This is called asyndeton and it is mostly used to produce rhythm in discourse. Sometimes during conversations the characters ignore conjunctions when expressing their emotions. Asyndeton occurs in both



novels: acts sick, sounds sick (*Beloved*, 56), the dark, dark liver (*Beloved*, 88), okay, okay, okay (*Paradise*, 181), The analysis reveals that the frequency and percentage of occurrence of asyndeton in both novels is the same that is, 1 or 10%.

The analysis further reveals that Morrison employs graphological features in her works. One of the striking features of the texts is the use of capitalization. The use of capitalization in the two texts differs. *Beloved* is divided into three parts with 28 chapters and each chapter opens with capital letters in a whole sentence or some parts of it:

“124 WAS SPITEFUL” (Ch 1:3)

IN THE BACK of Baby Suggs mind... (Ch 15:135)

THERE IS a loneliness that can be rocked (Ch 28: 275)

However, *Paradise* is divided into nine parts and each has a name given to it:

RUBY (1)

MAVIS (19)

GRACE (51)

SENECA (79)

DIVINE (139)

PATRICIA (183)

CONSOLATA (219)

LONE (267)

SAVE-MARIE (293)

The study reveals that the title or name of each part is capitalized. In addition, Morrison also uses capital letters in the middle of a sentence: ...the Old Fathers recited...(14), what lay Out There...(16).

Another graphological feature is the use of comma in both texts. Most often, the author breaks sentences by using commas. This style is used to the extent that it interrupts the smooth flow of thought:

“Who decided that, because slave life had “busted her legs, back, head, eyes, hands, kidneys, womb and tongue”(Beloved, 87), “...healing the sick, hiding fugitives, loving, cooking, loving, preaching, singing, dancing and loving everybody like it was her job and hers alone” (Beloved, 137);

“...but only a few have seen the halls, the chapel, the schoolroom, the bedrooms” (Paradise, 3), “When his son, Jefferson, came back from Vietnam and took Sweetie, his bride, into his own bed, there was still the guest room” (Paradise, 58).

Furthermore, there are instances of use of dash in both texts. Morrison uses this punctuation mark to separate thought in a sentence, to explain, show emphasis or separate clauses:

He never fingered out how he knew- how anybody did-but he did know-he did- and he took both hands...” (Beloved, 110), “And if it hurt- pulling asunder what their grandfathers had put together-it was nothing compared to what they had endured...” (Paradise, 6), “Her funeral-the town’s first-stopped the schedule of discussion and its necessity” (Paradise, 17).

Semi-colon also featured in some places in Morrison’s works: “two skates on one; one skate on one; and shoe for the other” (Beloved, 176), “A man like that could encourage strange

behavior; side with a teenage girl; shift ground to Fleetwood" (*Paradise*, 56), "We are men here; men of God" (*Paradise*, 59)

The question mark is used to indicate a direct or rhetorical question and it is placed at the end of the sentence. There are instances where Morrison puts a question mark in the middle of a sentence instead of the end which is the conventional way: "...that Denver heard anything at all or that the crawling-already? baby girl was still at it but more so" (*Beloved*, 103).

In the course of dialogue among characters, Morrison uses elision to drop or cut off some letters: "Jump, if you want to, 'cause I'll catch you, girl. I'll catch you 'fore you fall" (*Beloved*, 46) " don't need more'n a mosquito's brain" (*Paradise*,30).

The analysis of graphological features in the texts reveals that in *Beloved* the use of comma and capitalization have the highest frequency of 2 or 20% each followed by use of dash and semi-colon with 1.5 or 15% each whilst absence of graphic symbols, question mark in the middle of a sentence and elision have 1 or 10% each. In *Paradise*, excessive use of comma and dash have the highest frequency of occurrence which is 2.5 or 25% each followed by use of capitalization and elision with 2 or 20% respectively. The least is the excessive use of semi-colon with 1 or 10%. However, there are two graphological features like the absence of graphic symbols and question mark in the middle of a sentence that are not used in *Paradise*.

The choice of lexical items in the selected texts shows variant forms of words that were used in the course of narration. The author uses different types of words like common nouns: teacher, rooster, home, man, woman, horse, etc.

concrete and general nouns: negro, slave, white man, black woman, etc.

concrete and specific things and places: Ohio, Sweet Home, Ruby, church, etc.

abstract and proper nouns: righteous, evil, superior, inferior Baby Suggs, Patricia, etc.

verbs, adjectives and adverbs: run walk, shoot, kill, am, is, two, twenty, black, white, slowly, etc.

compound words: schoolteacher, cottonmouths, whitewashed, bathroom, etc.

collocation: lawless outlaws = adjective + noun, haunted house = verb + noun, largest

congregation = adjective + noun, God's earth = noun + noun

coinage: rememory, sickify, kootchy- kootchy-, doublemint, lampless, sha, etc.

cohesive markers: again, besides, furthermore, moreover, however, although, above, below.

The analysis here shows that in both novels lexical items have the highest percentage of occurrence which is 5.5 or 55% followed by cohesive markers with 2 or 20%. Collocation and compound words have 1 or 10% each. Coinage has the least which is .5 or 5%.

At the paradigmatic level or lexical set, Morrison uses lexical items that share generic names.

The lexical sets may be similar or different in meaning: there are instances of the use of

synonyms: slave-bondman, ghost- apparition, Paradise- Garden of Eden, righteous – upright,

Antonyms: slavery – freedom, white – black, civilization – barbarism, religious – secular, hatred – affection, etc.

Hyponymy: superordinate terms like human, spouse, offspring, relatives, colour animals, and vehicle with co-hyponyms like man, woman, husband, wife, father, mother, son, brother, sister, white, black, horse, bull, truck, van, etc.

Denotation- words with literal meaning like boy, girl, shoot, gun, nun, convent, etc.

Connotation- words with meanings beyond the literal like black for black-skinned people; white for white-skinned people, etc.

The findings reveal that in both texts denotation has the highest frequency which is 6.5 or 65% followed by synonymy, antonymy and hyponymy which is 10 or 10% each. The least percentage in each text is connotation with 5 or 5%.

The findings also reveal that Morrison uses rhetorical tropes and schemes in both texts. Figurative language adds freshness and clarity to works of art. Metaphor featured in many places in Morrison's novels: "The fire in her feet and the fire in her back made her sweat" (*Beloved*, 79), "These two angels got a house for you" (*Beloved*, 145), "They were animated-warm with perspiration and the nocturnal odor of righteousness" (*Paradise*, 18), "High schools were dumps, parents stupid, Johnson a creep, cops pigs, men rats, boys ass holes" (*Paradise*, 33). Morrison also uses simile to compare two different things: "After that she became as color conscious as a hen" (*Beloved*, 39), "A mighty wish for Baby Suggs broke over her like surf." (*Beloved*, 62), "It was then he heard the footsteps- loud like a giant's tread" (*Paradise*, 97), "the words to say her shame clung like polyps in her throat" (*Paradise*, 179). In addition, personification also appears in some places: "screaming feet" (*Beloved*, 79), "She decides to stay in the cold house and let the dark swallow her..." (*Beloved*, 123), "The screaming blue horizon" (*Paradise*, 37);

Similarly, Morrison uses the rhetorical device of repetition to show the interpersonal relationships among the characters: "A little two -step, two-step, make- a- new step, slide, slide and strut on down" (*Beloved*, 74), "The dark, dark liver-love it, love it, and the beat and beating heart, love that too" (*Beloved*, 88), "Wave after wave after wave" (*Paradise*, 40), "Moving, moving, all the time moving" (*Paradise*, 64).

The use of Epizeuxis is another style in Morrison's work: "Oh, yes, yes, yes" (*Beloved*, 36), "Blue, blue, blue, yes?" (*Paradise*, 40). Furthermore, rhetorical questions meant to start a conversation were also used in the texts: "Want some breakfast nigger?" (*Beloved*, 107)

The analysis reveals that in *Beloved*, metaphor has the highest frequency of occurrence with 3 or 30% followed by simile and repetition with 2 or 20% each. Personification, epizeuxis and rhetorical questions have 1 or 10% each. In *Paradise*, metaphor and simile have the highest frequency which is 2.5 or 25% followed by repetition with 2 or 20%. Epizeuxis and rhetorical questions have 1.5 or 15% each.

The analysis of metafunctional components in both texts reveals similarities and slight differences. The interpersonal metafunction in the texts shows that Morrison uses declarative sentences, yes/no interrogative and WH interrogative sentences. This clearly indicates the social and personal relationships among the characters in the texts. Even though the backgrounds and settings of the two novels vary, yet Morrison was able to use the clause to depict processes and happenings like saying, sensing, giving information or orders as well as asking questions.

The focus of analysis at the ideational metafunction is on the three core processes of material, mental and relational clauses. Morrison uses material process clauses in many instances in the texts to show the characters' outer experience of their daily interactions. All the novels are full of actions and happenings that are both positive and negative. Morrison uses circumstantial element of manner to portray the characters perception and reaction to events. The four elements deployed to achieve this are 'mean, quality, comparison and degree.

The analysis in mental clauses shows the functional interpretation of Senser (nominal group) Process (verbal group) and Phenomenon (nominal group). Besides using human beings to show cognition or perception, Morrison sometimes endows some creatures or inanimate objects with consciousness so that they can have the faculties of thinking and feeling.

The work further examines the use of relational clauses. The analyses here centers on characterization and identification. The study concludes that when the three mental clauses are compared, we realize that the experiences of both material and mental clauses can also be achieved through relational clauses by the concept of 'being' instead of 'doing' (material clause) and 'sensing' (mental clause).

The analysis at textual metafunction in both novels reveals a similar pattern of style. The study examines the Theme-Rheme structure and Theme and Mood. In declarative sentences, Morrison employs marked and unmarked Themes where the Theme is fused with the subject. Similarly, there are instances of the use of Theme in interrogative clauses, WH interrogative, yes/no interrogative and imperative clauses.

## **CHAPTER FIVE**

### **SUMMARY AND CONCLUSION**

#### **5.0 Preamble**

This chapter is the concluding part of the research. It presents the summary, conclusion and contributions to knowledge of the study.

#### **5.1 Summary**

The study focuses on a linguistic stylistic analysis at the lexico-semantic and syntactic levels of Toni Morrison's *Beloved* and *Paradise*. The work uses linguistic principles derived from Halliday's Systemic Functional Theory to examine and analyse the selected texts in order to bring to the fore Morrison's unique style as a creative writer.



At the lexico-syntactic level, the research examines types of sentences like simple sentence, compound sentence and complex sentence. In addition, other aspects that depict Morrison's style include: the use of disordered syntax, African American Vernacular English, anastrophe (inversion of sentence), double negative and use of vulgar language. Other noticeable features highlighted and analysed are the absence of graphic symbols, use of capitalization, use of commas, dash, colon, semi-colon, question mark in the middle of a sentence, elision and asyndeton. Similarly, the study also examines the use of rhetorical tropes and schemes like metaphor, simile, personification, repetition, epizeuxis and rhetorical questions. All these were randomly selected from the two texts and the analysis anchored through Systemic Functional Linguistics by using qualitative techniques and quantitative methods.

At the lexico-semantic level, the study analyses choice of lexical items and grouped them into different grammatical classes. In addition, the study also examines compounding, coinage, collocation, cohesive markers and lexical sets like synonym, antonym, hyponymy, denotation and connotation.

The metafunctional components in both texts show some similarities and differences. At the interpersonal level there are instances of the use of declarative sentences, Yes/No interrogative and WH interrogative sentences. The use of different clauses by Morrison is meant to show the social and personal relationships exhibited by the characters in their day-to-day interactions.

The main thrust of the analysis at the ideational metafunction is on the three core processes of material, mental and relational clauses. The material clauses concern circumstantial elements of manner, that is, mean, quality, comparison and degree. The functional interpretation of

mental clauses is on Senser (nominal group), Process (verbal group) and Phenomenon (nominal group). The analyses on relational clause center on characterization and identification.

The analysis at the textual metafunctional level shows the use of Theme-Rheme structure and Theme and Mood. This is discernible in declarative sentences (marked and unmarked Themes), Theme in interrogative clauses, WH interrogative, Yes/No interrogative and Imperative clauses.

## **5.2 Conclusion**

This research analyses the lexico-semantic and lexico-syntactic levels of Toni Morrison's *Beloved* and *Paradise*. The study uses Systemic Functional Linguistic as its theoretical framework and was explicated by Halliday's metafunctional components. The model as used in the selected texts shows how the author uses language to portray the characters overall feelings and perceptions of events.

The author, through the lexico-semantic and lexico-syntactic choices she deploys lays bare the social interactions among the various characters in the texts. The narration in both texts shows the hostility, hatred and ill-treatment of some characters by others. In *Beloved* it was a clash between the slave masters and the enslaved whereas in *Paradise* the antagonism is between the righteous and those perceived to be unrighteous. It is very common to come across words like 'slave', 'master', 'white man', 'black man', 'coloured' 'sin', 'sinner' 'Godly', 'ungodly', etc.

Morrison uses different types of sentences like simple, compound, complex and compound complex. Her style also includes the use of disorganized syntax, African American Vernacular English, inversion of word order, double negation, complete absence or excessive use of graphic symbols.

In addition, rhetorical tropes and schemes abound in Morrison's texts. Metaphor, simile, personification, repetition and rhetorical questions were freely used to compare and contrast, to show interpersonal relationships and to posit questions that require no answer.

Morrison's style at the lexico-semantic level shows constant use of compounding, coinage and transition markers. In addition, we have collocation and the use of lexical sets like synonym, antonym, hyponym, denotation and connotation.

The metafunctional components deployed by Morrison show the interpersonal, ideational and the textual as propounded by Halliday and Mathiessen. There are instances of the use of declarative sentences that is, subject before finite; finite before subject in 'yes/no interrogative or WH interrogative where the subject is before the finite in which the WH element is the subject.

At the ideational level, the author weaves the material, mental and relational processes clauses to achieve skillful narration depicting outer experience, inner experience as well as characterization and identification.

In the textual metafunction, Morrison aptly delineates between the Theme and Rheme. There are instances of Theme in declarative sentences, Theme in yes/no interrogative sentences, Theme in interrogative sentences and Theme in imperative clauses. In all these, Morrison makes constant use of Marked and Unmarked Themes.

### **5.3 Contribution to Knowledge**

This research has contributed to knowledge in many ways. It unveils in details a lexico-semantic understanding and appraisal of Toni Morrison's *Beloved* and *Paradise*. The findings reveal that Morrison uses more lexical items than compound words, collocation, etc. in both texts. In terms

of lexical sets, denotation has the highest frequency of usage in contrast to synonym, antonym, etc. This goes to show that, beyond the selected texts, an author that uses lexical sets that are full of denotative words in a historical novel will be better understood than the one that uses connotative words. The reason being that historical novels work with facts and figures and therefore there is the need to use denotative words which are literal in meaning, direct and straightforward. The use of connotative words on the other hand will require reference to deep associative meaning that may distort the historical facts in the novels. We are also aware of the use of figures of speech in Morrison's works but, that notwithstanding, the use of denotative words is by far more than the use of figurative expressions.

Furthermore, Morrison uses African American Vernacular English more than other forms of expression like disjointed sentences, use of inversion, etc. These findings reveal that, the use of African American Vernacular English does not distort the meaning of the novels. In addition, it also shows that a work of fiction can use vernacular or the common style of speaking of a particular group of people within the specific background context of the text to express their feelings, perceptions and appreciations or otherwise of the conditions and experiences that they found themselves. In essence, this means that a reader can understand a work of fiction that is full of vernacular and not necessarily Standard English.

The research also reveals that though Morrison made excessive use of dash and comma more than other graphological features, she was also able to, contrary to age-old-held-beliefs, show that a writer can successfully convey his desired message without the use of punctuation marks in some parts of his work. An example to this deviation to established norm occurs in *Beloved*

chapter 22 where there is no single punctuation mark, yet, when read critically, the reader is able to understand the message therein.

In addition, this work also shows that Morrison's novels most especially *Beloved* uses figures of speech and also incorporated some poetic devices in the book. However, she also employs some unconventional forms of expressions like the use of disordered syntax, use of question mark in the middle of a sentence and use of vulgar language. These conventional and unconventional features used in the book helped in making it a great art work because it made Morrison win the Pulitzer Prize for fiction in 1988. This also shows that, an author can use conventional and unconventional methods in a novel and still achieve tremendous success in terms of worldwide acceptability.

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