LINGUISTIC-STYLISTIC STUDY OF HELON HABILA'S *WAITING FOR AN ANGEL* AND *MEASURING TIME*

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A PhD THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF DOCTOR OF PHILOSOPHY (PhD) IN ENGLISH LANGUAGE

OCTOBER, 2018

DECLARATION

I declare that the work in this thesis titled "**Linguistic-Stylistic Study of Helon Habila's novels: *Waiting for an Angel* and *Measuring Time"*** has been carried out by me in the Department of English and Literary Studies, Ahmadu Bello University, Zaria. The information derived from the literature have been duly acknowledged and a list of references provided. No part of this thesis was previously presented for another degree at this or any other institution.

_____	_____
Philip Darshak'a Lar	Signature & Date

CERTIFICATION

This is to certify that this study entitled, "**A Linguistic Stylistics Study of Habila's novels *Waiting for Angel* and *Measuring Time*"** carried out by Philip Darshak'a Lar meets the regulations governing the award of the degree of Philosophy (PhD) of the Department of English and Literary Studies, Faculty of Arts, Ahmadu Bello University, Zaria, in partial fulfilment of the requirements for the award of Doctor of Philosophy (PhD) in English Language from Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This is in honour of my late father, Nde Gontur Lar Mbam and my lovely mother, Nana Hannatu Batpomwa; to Ladi my wife and to my lovely children, Ritnen Hauwa, Kamji Suleiman and Nenzarmwa Naomi.

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ABSTRACT

This study is a linguistic stylistic analysis of Helon Habila's *Waiting for an Angel* (WFA) and *Measuring Time* (MT). The research investigates the linguistic and stylistic features in both texts and the stylistic significance of Habila's choice of style. The research sets out, to identify the commonalities of linguistic features recurrent in the novels. The work reviews literature on variation in language use, language of literature, style in the fields of stylistics and related works on Habila's novels. The framework adopted for this study is the functional perspective of language as developed by Michael Halliday (1985) with particular reference to the metafunctions off language such as ideational, interpersonal and textual. The textual metafunction is considered more appropriate for this study because it centres on language analysis in a text. For analyses of excerpts from the texts for this study the linguistic method adopted was guided by a checklist of linguistic categories adopted from Leech and Short (1981:74-90). The primary data analysed in the study consist of excerpts randomly extracted from the fictional works selected for this study. The study reveals that Habila is consistent in his style of writing as shown in the similar choice of linguistic feature and stylistic device examined in WFA and MT, excepts in a few instances. The implication is that a consistent use of linguistic forms brings about linguistic proficiency which eventually results in competence. Thus, language users who consistently employ the linguistic forms of any given language become proficient in it. This applies to speakers and learners of a language. Habila's styles conform to the concept of style as a choice and as a deviation. This study has been able to establish that the style of the text is manifest in the linguistic features of the text as shown in its repeated occurrence in each of the selected novels. This research reveals that Habila has been consistent in his style since there are more recurrent linguistic features in both texts than there are diversities. The concept of style as a choice is justified in Habila's writing in terms of consistency of occurrence of those forms since consistency is arguably a manifestation of choice. On the other hand, style as deviation is justified in Habila's writing in terms of non-conformity with standard usage of the language. Since language and its use is dynamic, sticking to a given form is arguably a deviation from the norm. This study confirms that linguistic-stylistics is a useful tool in the interpretation of literacy texts and by extension needs to be understood by authors as a requirement in the composition of original texts. This research in itself is not completely exhaustive, it can be improved upon and the researcher recommends that a stylo-linguistic stylistic study of the texts could be carried out and Halliday's model of transitivity could be considered as possible areas of academic investigation on Habila's novels

CHAPTER ONE

GENERAL INTRODUCTION

1.1 Background to the Study

Man and language are inseparable and every man has the natural ability to use language creatively and effectively in numerous ways. Language, therefore, is an essential tool for man's daily living. Its use depends on the user's experience, creativity and exposure to it. The primary role of language is for communication; considering the communicative aspect of language as a way a writer/speaker presents his points of view has led to the phenomenon of choice in linguistic-stylistic, which is concerned with the linguistic choices made by a writer. These choices range from an organisation of materials or subject matters to choice between synonym and syntactic variations. This study explains the concept of style and outlines the concerns of linguistic-stylistic, by analyzing some of the linguistic features prevalent in Habila's texts, as well as to reveal if the style a writer uses is reflected in the language used (Odeh, Dean, 2010).

This study underscores the notion of the difficulties and limitations of a linguistic-stylistic analysis of a literary text. Style can take any of the following forms: a choice of linguistic means, deviation from a given norm, a deliberate re-occurrence of linguistic items or a comparison. As a result, writers have come to be identified with different styles of writing, which in themselves have become subject to serious academic exercises in linguistic-stylistics. Style shows the uniqueness of a writer from his/her contemporaries., this may be informed by his sociocultural background. It is from this

perspective that this study carefully examines the style of writing observable in Helon Habila's novels *Waiting for an ANGEL (WFA henceforth)* and *Measuring Time* (*MT* henceforth).

The stylistic use of language in Helon Habila's *WFA*, in particular, has been considered worthy of closer linguistic-stylistic scrutiny partly because some literary analysts have described it in such glowing literary terms as a "captivating", "skilful", and "powerful compassionate work". On the basis of such accolades, Helon Habila has been accorded much attention by different literary enthusiasts and book publishing outlets in Britain and the USA including, but not limited to, *Times Literary Supplement, Time Out, Daily Telegraph, The Times, Guardian Newspaper, Observer, Metro* (see the blurb of *WFA*).

Helon Habila, though born and raised in Nigeria, now lives and works in Virginia, USA. In summary, Helon Habila has written four novels, namely: *Waiting for an Angel* (2002); *Measuring Time* (2007); *Oil on Water* (2010) and *The Chibok Girls* (2018). Out of these novels WFA and MT were selected for this study because they are his first established literary works. The third and fourth novels of Helon Habila were not included in the study essentially because they were published shortly after a decision had already taken about the scope and limitation of the study and the initial collation of field data for the study had commenced. This study focuses on the presence of certain recurring linguistic elements as well as stylistic features in the novels which can be used to possibly judge the literary quality of the works as well as their significance to the development of the African fiction.

1.1.1 A Brief Biography of Helon Habila

Helon Habila was born in 1967 to a Christian Tangale family in Kaltungo, Gombe State, in the northern middle belt region of Nigeria. His father, Helon Ngalabak, started out his career as a preacher with white missionaries, and later became a civil servant with Ministry of Works, which meant that the family often moved around when Habila was a young boy. Habila's mother contributed to the family income with her work as a tailor. Habila completed his primary and secondary education in the city of Gombe. In the introduction of Frank Bures' interview with Helon Habila on "*Everything Follows*," he notes that, Habila's skill in weaving stories was noticed early by his teachers, asserting that, "in his fifth year of primary school, his teachers…. took him to various classrooms to spin his tales for the other kids" (Interview with F. Bures cited from McCain, C. R., 2007).

In the introduction to his short story *The Night of the Monster* on the Crossing Borders African Writing website, Habila describes the very first influences on his own storytelling ability, noting that his:

> "first encounter with fiction was oral, not textual. I grew up in a tenement house with about six other families, and in the nights our mothers would gather all the children, more than a dozen of us, and tell us stories… I can now see the influence of those stories in my fiction, I like compelling storylines that grip you, like the ancient mariner, and force you to listen."

However, after learning English at around age seven, he "never stopped reading." He is the third of seven siblings; Habila describes himself growing ups as "the outsider, watching, unable to fully participate. (I am the only one in my family who is not fluent

in mother tongues). I grew up reading anything I could lay my hand on…. I was going to be a writer, and that was it" (Cross Boaders African Writing, cited from McCain, C. R., 2007). His early influences he cites as the Bible in Hausa and English and later in his teenage years Western classics such as Dostoyevsky, Flaubert, Henry James, Dickens, and so on (Habila, Introduction "*The Night of the monster*" cited from McCain, C. R., 2007). In an *Encompass Culture* interview hosted by Susan Tranter he claims that his literary idols range from "Shakespeare to Soyinka. I am always open to impressions and ideas. The beauty of the novel is that it can absorb as many styles and philosophies as on cares to throw into it, and it gets the better for it." The authors he still hears "ringing in my sentences and opinions, are Stephen Crane, Achebe, Ngugi, and Shakespeare."

Although he had fallen in love with stories and literature at an early age, he initially attempted to follow his father's dream for him to become an engineer, enrolling at the Bauchi University of Technology and then the Bauchi College of Arts and Sciences (Bures and Habila). However, his studies did not interest him, and he finally returned home "directionless and despondent." He confided to interviewer Jason Cowley "I had no idea what I would do or what would become of me, he says. 'I used to quarrel so much with my father." In 1989, while still at home "holed up in his room, reading and writing," Habila's father and one of his younger brothers was killed in a car accident (Bures and Habila cited from McCain, C. R., 2007), an incident which seems to inform the heartbreaking story "Bola" in *Waiting for an ANGEL.*

After the death of his father and brother, Habila enrolled in the English BA programme at the University of Jos. There, he thrived. And there he met his friend Toni Kan, a young man from Delta state who had similar interest in literature and writing. The two young men entered into a friendly rivalry that pushed them further in their literary pursuits. Professor Kanchana Ugbabe remembers how the two students would often come to her office after class to talk and borrow books. Helon Habila was the quieter one, she said, while Toni Kan was more outspoken, but the two young men seemed to spur each other on. In his article "Another Age" in Granta, Habila describes how "each of us wanted to be the first to achieve literary glory. We went in for the same BBC competitions, and then hid the rejection slips from each other, claiming our manuscripts had been lost in the post". Shortly after Kan won an essay contest which garnered him a six-week trip to England. In 1992 Habila published his first short story "Embrace of the Snake" in an anthology of Nigerian writing, *Through Laughter and Tears* edited by Chidi Nganga. However, after the two graduated from the university in 1995, Habila relates that Kan's life seemed the more glamorous. While Kan moved to Lagos to work for a magazine and soon became a literary "star" Habila found more prosaic work at the Federal Polytechnic in Bauchi, where he lectured in English and Literature from 1997 to 1999 and published the biography *Mai Kaltungo.*

In 1999, at Kan's invitation, Habila moved to Lagos and became a columnist and editor in Kan's romance magazine Hints. He went on to become the Arts Editor at the influential newspaper the *Vanguard* and became so involved in Lagos that he began to receive serious attention for his literary writing. His poem "Another Age" won first

place in the MUSON (Musical Society of Nigeria) Festival Poetry Competition in 2000 and his short story "The Butterfly and the Artist" won the Liberty Bank Prize/ his poems "Birds in the Graveyard" and "After the Obsession" were published in the collection of poetry *25 New Nigerian Poets,* edited by Toyin Adewale and published by Ishmael Reed. It was also in 2000, that Habila self published his collection of short stories, *Prison stories* and submitted the opening story of the collection "Love Poems" for the Cain Prize for African Writing, a substantial prize awarded for a short story published in English by an African Writer. Bures relates how "when the Caine Prize committee wrote back to tell Habila's publisher that he'd been shortlisted, he replied anonymously. 'Thanks for your mail. We'll let the author know immediately. We hope that God will guide the judges in their choice' (Bures and Habila cited from McCain, C. R., 2007).

After winning the 15,000-pound prize, he received a book contract with Norton to publish the collection of short stories as the novel *Waiting for an ANGEL*. The novel, which came out in 2002, went on to win the 2003 commonwealth Literature prize for the best first novel by an African writer. Since publication of *Waiting for an ANGEL*, Habila has been at the University of East Anglia in Norwich England where he was awarded a writing fellowship for two years and where he did his PhD work on the life of Dambudzo Marechera. He has also been a fellow at the University of Iowa International Writing Program and a Chinua Achebe fellow at Bard College in 2005-2006. In spring of 2007, he accepted a position as a faculty member of the MFA program in George Mason University's Department of English. His second novel

Measuring Time was published by Norton in January, 2007. Teju Cole and Helon Habila won the 2015 Donald Windham Sandy M. Campbell Literature prizes in the fiction category. He is currently Associate Professor of Creative Writing at George Mason University.

Helon Habila, a young Nigerian writer, experienced a boost in his writing career after publishing the short-story collection - WFA which won the Cain Prize for African writing and the Commonwealth Writer's prize in 2002. This literary accomplishment, in many ways, set the foundation for his second novel, MT published in 2007. He subsequently published his third major novel, *Oil on Water* published in 2010. Habila was born and raised in Nigeria but now lives in Virginia, USA. This study seeks to explore the stylistic use of language in Helon Habila's WFA and MT. This is important since WFA has been described as a "captivating", "skilful", and "powerful compassionate work". Consequently, Habila has been given many extolments by different renowned publishing houses in Britain and the USA such as *Daily Telegraph, The Times, Time Out, The Times Literary Supplement, Observer, Metro and Guardian Newspaper* (see the blurb of WFA).

1.1.2 About the Novels

Helon Habila's ***Waiting for an ANGEL*** is a novel which x-rays the advent of the military in Nigerian politics. It shows military dictatorship and bad governance manifested in wanton killing, illegal arrest, detention, wanton destruction, oppression, poverty, violence, fear, lack of infrastructural development, impoverishment, gagging

the press, injustice, bribery and corruption and fuel scarcity as witnessed in Nigeria in the era of the military junta headed at different times by General Ibrahim Badamasi Babangida (1989 -1993) and General Sani Abacha (1993 -1998). Between these two dictatorial regimes was the interim civilian government of Ernest Shonekan who became the Interim President of Nigeria after the annulment of the June 12, 1993 Presidential Election of M. K. O. Abiola and Bahir Tofa by Ibrahim B. Babangida. Ibrahim B. Babangida is synonymous with bribery and corruption as he used them as veritable tools of governance. He is nicknamed "Maradona" after the Argentine soccer star, Diego Maradona, because of his ability to dribble the country about. On the other hand, Abacha used terrorism - more killings, arrests, kidnapping and so on in his five years' regime than in all the military years put together in Nigeria. So, military years in Nigeria are referred to as Abacha years.

The novel is a historical fiction as it narrates historical facts and happenings in Nigeria. It is a novel of reminiscences - prison notes written in a diary and entries mostly headed with the days of the week as Lomba, the main narrator, does to keep himself busy and forget his sorrows in prison and to express his feelings: "Today I begin a diary, to say all the things I want to say, to myself because here in prison, there is no one to listen. I express myself. It stops me from standing in the ... cell and screaming... (3). Lomba, a young journalist in Lagos, under the brutal military regime of Nigeria, is enthusiastic with soul music, girls and the novel he is writing. He is a university student studying Theatre Arts but drops-out in Level Two because of the madness of Bola, his roommate who is beaten to a pulp by soldiers and incessant riots and strikes. He meets Alice, the

long awaited angel, in the university and they become lovers (90-91). Military dictatorship and bad governance spur the masses to action against IBB and Abacha. There is a strike action taken by students in all the Federal Universities across the country led by Sankara, a demonstration by the kerosene-starved housewives of Morgan Street which led to destroying billboards and signboards for firewood, (113-114). There was the general protest and epic match by the inhabitants of Morgan Street, now renamed Poverty Street, to the Local Government Secretariat, headed by Joshua Amusu, Ojikutuor Mao, and Brother to make their general demands written in an address by Joshua (180). At the Local Government Secretariat, some policemen come with tear-gas, beat and arrest the protesters. Lomba, also at the scene to cover the demonstration as a Journalist, is arrested. There was also a coup d'état against the Abacha government led by Gideon Orkar. Dele Giwa, the founding editor of Newswatch Magazine, is killed in a letter bomb; the editors of the Concord and the Sunday Magazines are arrested and the office building of The Dial, a weekly magazine of Arts and Society was burnt down; Alhaja Kudirat Abiola, wife of M.K.O Abiola, Ken Saro-Wiwa, General Yar'adua were all assassinated and other pro-democracy activists such as Olusegun Obasanjo, Abiola, and so on are incarcerated. It is in fact, an anti-military protest and pro-democracy novel.

Measuring Time is a heart-wrenching history of Nigeria, portrayed through the eyes of a single family. A story of struggle and survival in a small Nigerian village is the fruitful subject of African-born Habila's second novel (following his prize-winning debut, *Waiting for an ANGEL*, 2002). Twin brothers Mamo and LaMamo grow up in

the comfortable home of their widowed father Lamang, a prosperous cattle merchant bent on carving out a prestigious political career. But he is an unloving father, and his vigorous, energetic son LaMamo runs off to join the army (despite the sorrowful example of the boys' Uncle Haruna, a corpse-like casualty of the Biafran War), while frail, introspective Mamo (the protagonist), weakened by congenital sickle-cell anemia, must return ingloriously home. Throughout the 1970s, infrequent letters from his adventurous brother give Mamo an imaginative connection to the complexities and perils of African nationalism, as he grows to manhood to become a history teacher, a published writer and the pet intellectual of regional political leaders (the Mai and his Waziri). Habila juxtaposes the depiction of Mamo's intellectual growth with the story of Lamang's self-destructive ambitions in a fascinating story within a story, the biography of the Mai he's commissioned to write (for reasons that, he'll discover, are less than celebratory). Mamo finds love with Zara, a beautiful and intelligent fledgling novelist, but, like his brother before her, she departs, in pursuit of a romantic dream. Famine strikes his village, religious fundamentalists spark violent riots and, when LaMamo, wounded and disillusioned, returns home, Mamo realizes he still has much to lose. The novel ends with Mamo's resolution to write the "biography" of his people, thus celebrating their survival through the age-old practice of communication with other cultures and respectful assimilation of their values. Few messages could resonate more strongly in these troubled times.

1.2 Statement of the Research Problem

There is lack of enough literature materials that centred on the linguistic-stylistic studies of the Nigerian prose-fiction. Previous studies on the prose-fiction have been in forms of literary criticism, largely focusing on the issues of theme, plot, authorship, and characterizations. Linguistic-stylistic examinations of the Nigerian prose-fictions are relegated to the background. Readers of analytical works have often yearned for more detailed materials on linguistic-stylistic issues raised about the Nigerian Prose-fiction texts that have been analysed. Hence, such researches should be of primary interest to students and teachers of English Language. The neglect of these highly valued linguistic-stylistic aspects of the Nigerian prose-fiction therefore makes imperative the present study in order to fill this gap.

Furthermore, creative writers use language in a unique or peculiar style in order to motivate readership or appeal to readers. They sometimes use linguistic elements and stylistic features which may seem unclear to average readers, hence, resulting in the lack of comprehension of the novel. Such misunderstanding could lead to distortion of meaning, which is also a motivating factor for the present study of Habila's novels *Waiting for an ANGEL* (WFA) and *Measuring Time* (MT). The uniqueness of Habila's style provides the need for the linguistic-stylistic study of his novels. WFA and MT contain some striking irregularities of form in comparison to "traditional" prose.

In addition to the above, there has been a growing interest in the linguistic-stylistic study of African novels as a result of insights from studies on European and American literature. It is important to mention that only a significant few linguistics stylistic

studies have been made on contemporary African literature. See (Ahgu, 2017), (Anidi, 2013), (Odeh, 2010), (Isiodore, 2010), (Ahmed, 2003) and (Mamudu, 2008). This study is therefore, intended to contribute to this growing interest in the analysis of the African novel from a linguistic-stylistic perspective by studying Habila's WFA and MT. All these observations provide the basis on which this study is embarked on and to go beyond what previous studies have done and to Helon Habila's linguistic-stylistic choices as unique when compared to what obtains in conventional prose.

1.3 Research Questions

This research is intended to answer the following questions:

i. How do the lexical items used in *Waiting for an ANGEL* (WFA) and *Measuring Time* (MT) contribute in making the Habila's style peculiar?
ii. What are the sentence structure types employed by Habila in the novels WFA and MT and how have they affected the writing?
iii. What are the figures of speech and pidgin English used in the selected novels that show Helon Habila's idiosyncrasies as a creative writer?
iv. To what extent has Helon Habila's stylistic use of language distinguished him from his literary contemporaries?

1.4 Aim and Objectives of the Study

The aim of this research is to carry out a linguistic-stylistic analysis of Helon Habila's *Waiting for an ANGEL* and *Measuring Time* in order to contribute to the growing interest in critical study of the African novels. The specific objectives which are to:

i. analyse how the choice of lexical items used in *Waiting for an ANGEL* (*WFA*) and *Measuring Time* (*MT*) contribute in making the Habila's style peculiar;
ii. identify the sentence structure types employed by Helon Habila in the novels *WFA* and *MT* and how they have affected the writing;
iii. examine the figures of speech and pidgin English usage in the two novels that show Habila's idiosyncrasies as a creative writer; and
iv. examine the extent to which Helon Habila's stylistic use of language has distinguished him from his literary contemporaries.

1.5 Significance of the Study

This study is significant in several ways; first, it is expected to contribute to the growing interest on the interface between language and literature. Secondly, the study contributes to scholarship on Habila's novels in general (particularly *WFA* and *MT*). Pius Adesanmi and Christ Dunto (the co-editors of the 2005 special issue of English in Africa which focused on the third generation Nigerian writings) grouped in this category as writers born after colonialism and independence era. Most of the major writers in this category are Helon Habila, Akin Adesokan and Sefi Atttah. Habila's novels have been subjected to many studies in literary stylistics (e.g. Mcain, 2007; Mamudu, 2008; Akung, 2011 and Edoro, 2008). The study explores linguistic features which the researcher hopes would add a newer and more holistic dimension to studies on Helon Habila's creative writing style.

Helon Habila is chosen from the category of third generation Nigerian writers for this study largely because of his dominant literary themes which revolves around the question of nationhood as evident in the two novels under investigation. He addresses these through historical perspective. WFA examines the problem of military dictatorship and oppression. The novel re-enacts Nigeria where there exists:

> …a roster of hundreds of political prisoners and others who have been detained arbitrarily by the military regime; the judiciary is in paralysis having (been) subjected to all manner of military interferences, you have prisons in appalling states and public services in a (state) of collapse, every element of the rule of law has been thoroughly undermined and compromised by Abacha (WFA Pg. 223).

This is not the first nor is it the only literary work that treats such issues. However, Habila does so in such a remarkable manner that won for him the prestigious Caine Prize in 2011. While corruption especially within the traditional instruction dominates the narrative of Measuring Time (MT).

Finally, the study of language variation and language use is relevant for the teaching and learning of languages, and for developing the learner's communicative ability. Many academics and students have bemoaned the inability of students to bring out the writer's techniques and style through the linguistic organisation of the text (Arko, 2006; Yankson, 2007). At times, students are at a loss as to what stylistically relevant linguistic features to identify in a text and when they have done so, they are unable to explain their effects on the literary work. This study demonstrates how a Systemic Functional Linguistic (SFL) model can be used to identify the different linguistic resources as well as how linguistic choices can contribute to the aesthetics in the text.

This research is expected, therefore, to further illustrate how linguists interested in linguistic/literary stylistic scholarship could effectively analyse texts.

1.6 Scope and Delimitation of the Study

This study is limited to the novels *Waiting for an Angel* (WFA) and *Measuring Time* (*MT*) by Helon Habila. From these novels, various lexical items, sentence types, figures of speech and instances of the use of pidgin English are closely investigated and analyzed from the point of view of linguistic stylistics. The study examines the selected texts in order to reveal the author's conscious choice of words that add up to a coherent text. The study is limited to analysing the following specific aspects of the novels: sentence structure, register, stylistic features, graphology (i.e. use of punctuation marks), paragraphing and cohesion which the researcher considers as significant in demonstrating Habila's uniqueness as a creative writer. In other words, the research focuses on analysing syntax, lexis and graphology. This limitation is necessary because stylistic analysis is not language study in all its ramifications but saliency, peculiarity, habituality and individuality.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Preamble

The chapter reviews related literature on various aspects of the study. The concepts reviewed include: Variations in Language Use, Metafunction of Language, Language of Literature, The Novel in Nigeria, Style: A Historical Perspective, Literary Style, Definitions of Style, Style as Choice, Style as the Man, Style as a Deviation from a Norm, Style as Situation, The Concept of Foregrounding, The Concepts of Stylistics, Literary Stylistics, Linguistic-Stylistic and Approaches to Linguistic Stylistic Analysis. It proceeds to provide a historical overview on the definitions and interpretations of the concepts of Style, Stylistics, Literary/Linguistic-Stylistics and the applications of stylistics to the Nigerian Novel. The review also highlights some relevant studies on Helon Habila's two novels, *Waiting for an ANGEL* (*WFA*) & *Measuring Time* (*MT*) and the theoretical framework adopted for the study.

2.1.1 Variation in Language Use

Hudson (1996:21) contends that: "The study of language variation is an important part of Sociolinguistics, to the extent that it requires reference to social factors. Language varies from one place to another from, one social group to another and from one situation to another." Linguistic variation entails the regional, social, or contextual differences in the ways that a particular language is used. Since the rise of Sociolinguistics in the 1960s, interest in linguistics variation developed and rapidly we

now realise that variation, far from being peripheral and inconsequential, is a vital part of ordinary behaviour.

According to Wardhaugh (2006:4):

> Everywhere we turn we seem to find out at least a new wrinkle or a call inconsistency with regard to any rule we might propose. When we look at any language, we discover time and time again that there is considerable internal variation and that speakers make constant use of many different possibilities offered to them. No one speaks the same way all the time and people constantly exploit the nuances of languages. They speak for a wide variety of purpose.

Recognition of variation implies that we must recognise that a language is not just some abstract object of a study; it is also something that people use. Similarly, Lawal (2003:27) asserts that: "variety and variability are inevitable features of language which is a unique human attribute employed in wide differing circumstances for performing a multiplicity of social functions". The concept of language variation is based on the fact that; language varies according to the context of use. The context of formal language differs from an informal one. Likewise, the context of spoken language varies from that of written language. Milroy (1988) tries to characterise speech event in terms of specific situational restrictions, such as those imposed by the different features of context. We can therefore, analyse language variation at the three levels namely; Syntax, Phonology and Lexis. According to Alabi (2007:27):

> It was argued that if there is variation in language context, then a kind of language should be associated with specific contexts, such as professional area, e.g. Medical language, Legal language, Social language, etc., and the area of use, for example Business, meeting, advertisement, academics, etc.

Fundamentally, what Alabi means is that, language variation leads to register analysis. In other words, register varieties are defined according to their social and occupational

origins. Milroy (1980) argues that, there is a link between social patterns and patterns of language use. The social variables of language are the social class, sex, age, region of origin and group identity of speakers, which determine the way we use language. It is therefore the interest in this study to analyse the unique style of Helon Habila's use of language. This involves a linguistic-stylistic analysis in the selected texts that fall within the literary genre of prose.

Fabbs (1997) gives a long list of the areas of interest in the analysis of literary and linguistic style. These include narrative structure, point of view and focalization, sound patterning, syntactic and lexical parallelism and repetition, metre and rhythm, genre, mimetic (representational, realist effects), meta-representation (representation of speech and thought, irony), metaphor and other ways of indirect meaning, utilization and representation of variation in language use and dialects, group-specific ways of speaking (real or imagined), examination of inferential processes which readers engage in to determine communicated meanings. This is to say, literary works can be perused in different ways from the linguistic aspect in other to determine the meaning of the texts, which indicates that literary critiques are not the only means of identifying the meaning intended by the author of a text.

Stylistics also scrutinises language use variations through the ideational, interpersonal and textual functions (Halliday's metafunctions), which relate language use to the social context (Halliday.1985; Fabbs, 1997). The ideational function relates the text (for example, the way the participants are represented) to the writer's experience of the outer

world /environment; interpersonal function considers the relationship the text establishes with its recipients, the use of either personal or impersonal pronouns, speech acts, the tone and mood of the statements; and the textual function is language-oriented and deals with cohesive and coherent aspects of the text production (the organization and structure of linguistic information in the clause).

For Halliday (1985), metafunctions can be compared to grammatical categories of context of situation, like field (which is related to ideational transitivity), tenor (related to interpersonal mood), and mode (related to textual theme). Analysts, like Albert Tallapessy (2002), and Casey Whitelaw and Shlomo Argamon ("Systemic Functional Features in Stylistic Text Classification") have applied Halliday's metafunctions in their works.

Azuike (1992) develops an elaborate systematic guide on how to analyse style, linguistically and literarily. For Azuike, the fundamental principle for any effective analysis is the ability to read and grasp the message of the text based on the variations in the language used. The next step is analysing the level of diction, which involves examining the register, phrasal and clausal typology, and vocabulary. Another important level of analysis Azuike considers is the sentence category – their types and combinatory patterns in the texts. This may include the use of punctuation marks and other rhetorical devices, like antithesis and parallelism. It is necessary to examine the various elements of the texts, as well as make general statements on how they combined

to give the texts a unifying tone, in other words, how they have been able to communicate the subject matter.

In this regard Crystal & Davy (1983) mention that each writer has his/her own idiosyncratic style. This style can be recognized by specific combination of language Medias which in their interaction characterize the individual uniqueness and present another new system to the language. This new system, originally, is derived from the literary norms and the general principles of the given period. The talented writer makes some adaptation of the canon of the language by which he makes the readers feel the way he wants them to feel. According to Crystal and Davy:

> Style may refer to some or all of the language habits of one person as when we talk of Shakespeare's style (or styles) … or when we discuss the question of disputed authorship… More often, it refers in this way to a selection of language habits, the occasional linguistic idiosyncrasies which characterize an individual's uniqueness.
>
> …style may refer to some or all of the language habits shared by a group of people at one time, or over a period of time, as when we talk about the style of Augustan poets, the style Old English 'heroic' poetry, the style in which civil service forms are written, or styles of public-speaking. (Crystal & Davy, 1969:9-10)

A writer utilizes language according to his own creative and communicative needs. He very often moulds and modifies the resources of language available to him and makes certain changes and alterations in the existing structures and patterns of language. He also on occasion deviates from the normal usage and violates linguistic norms. By doing so, he creates certain novel expressions and unique linguistic forms and patterns. He also produces fore-grounded elements in language. As Kelkar (1987:2-3) observes, the language of a literary text is 'handled by its author in a manner distinct from the

everyday, non-literary use of that language. The author will on occasion carry out a discriminating selection from the sounds, words, sentence structures offered by ordinary language; on occasion the author will effect an extension, a certain stretching beyond available language material; on occasion the author will indulge in a deviation from or an alterations of language norms; and finally there will be occasions when the author will even countenance a distortion of language material'. All these innovative efforts amount to his creative, aesthetic and expressive use of language and thus to his individual style. The basis of style, therefore, is the use of language as a medium of literature, in whatever manner writer uses this medium (Beg, 2002-03, 11-12):

> Linguists regard style as a variation in language, as choice between alternative expressions, as deviation from the linguistic norms, and as special usage of language. The following are some of the definition of Style which takes these considerations of language and are termed as linguistic or linguistically oriented definitions of Styles.

Identification of the parameters related to various styles is based mainly on the sensitivity of the observer and also on certain stylistic intuitions on the part of the person who observes or tries to identify the style of the other. The term style loses its value and strength if one has difficulty in identifying variations on the basis of the clearly identified parameters. Having observed the existence of variants both in the spoken and written variety of the same language, Hough (1972:665) defines style as follows:

> Roughly speaking, two utterances in the same language which convey approximately the same information but which are different in their linguistic structure can be said to differ in style.

Based on this, one can associate the word style with writing only, but on the basis of the arguments given above, the written style of various authors can be identified; taking into consideration the idiosyncratic forms of usage the particular author incorporates in his/her writings. These peculiar features of the language as used by the writers can be quantified to assess the specific style of the author. This type of scientific approach to the study of style is termed “stylistics”. In a nutshell, one can say that modern stylistics is a systematic, scientific study of the patterns of language use appearing in a variety of texts created by many authors or a single author. Every language has a systematic acceptable structure and any attempt to deviate from these systematic structural norms of that particular language will not be normally accepted by the speakers of that language. But in literary creations it is possible to have a deviant language use without following the structural norms of the language.

Language use has more societal and contextual relevance whereas language structure is decided only by grammatical or structural factors. The function of language use' is the result of constant interaction between the 'structure of the language' and the language use' which is context bound as stated earlier.

2.1.2 Metafunction of Language

Halliday takes a “trinocular perspective” on the function of human language. In other words, language is a multifunctional construct consisting of three metafunctional lines of meaning. They are: the ideational metafunction, interpersonal metafunction and the textual metafunction, respectively (Halliday 29-30).

The Systemic Functional Grammar (henceforth SFG) approach to language is unlike earlier approaches to the study of language focused much more on form rather than on meaning and the communicative purpose of language. In addition, it is only in the context of the use of language to convey meaning rather than the context of rules that text creation and texture become relevant. Linguists outside SFG have looked at language in a variety of ways. Some have tried to look at the formal aspects of grammar. Others started by looking at language forms (word and sentences) and then tried to find out how the forms of the language represent meaning. However, SFG takes the view that the most successful approach may be the one that recognizes meaning and use as central features of language while grammar is considered as both semantic and functional. Moreover, SFG as a lexico-grammar thrives on the idea that vocabulary (lexis) is intrinsically linked to grammar.

Halliday calls his grammar functional and also refers to the basic components of meaning in language as functional components (Halliday, 1994). These components are the ideational, interpersonal, and textual components. Each is interpreted as functional only in the context of the whole (Halliday, 1994). That is, the linguistic function of a word or a group in the linguistic system is defined by how it operates in relation to other words or groups in the clause.

The use of language for the purpose of creating meaning in communication between people has become more and more prominent in recent linguistic studies. There is a general move from studying the form and structure of language to the function language

performs when it is used in different situations and contexts. In this study, the linguistic features of a selected text are of greater importance. SFG uses the term ‘textual’ to mean the use of language as a medium for a speaker to arrange his message. It refers to how users of the language encode their message into texts, determine the flow of the message, and relate the message with previous ones resulting in maintaining the cohesion among messages. So SFG is relevant to this study of the selected linguistic features of texts. It highlights the importance of using language to create coherent and meaningful messages in a way that no other theory of grammar does.

Language is of the mind, it is a habit or representation of thought or intellection (Akwanya 2005), and gives us the impetus to ideate or imagine. Language construes human experience. It names things; classifying things into groups, and it gives us the power of recognition. This is the ideational function of human language. The ideational function is divided into two: experiential and logical functions. The experiential function organizes our experience and understanding of the world. It is the potential of the language to construe or interpret figures with elements. The logical function works beyond the experiential and organizes our reasoning on the basis of our experience. It is the potential of the language to construe logical links between figures; for example, “this happened after that happened” or with more experience, “this happens every time that happens”.

The second function of language is the interpersonal one. Language enacts our personal and social relationships with other people around us because man is a gregarious and

social animal. This function is both interactive and personal as it is a communication event between people and within a person who uses language to express personal feelings of doubt, approval, to instruct, greet, command, and so.

Lastly, language has a textual function. This textual function refers to the ways in which constituent structures of the language relate to one another in a text and to the situations or context in which they are used. The Hallidayan model, from what we have discussed so far, is appropriate for this work because it is based on linguistic analysis of discourse or text; making choices on the vast resources of language, to create and express meaning as well as spotlighting the different contexts and functions language perform. We shall see the effectiveness of this theory in the analysis of *Habila's Waiting for an ANGEL* and *Measuring Time*.

2.2 Language of Literature

Literature is said to be an imaginative piece of work. It is a fictional representation of the world of consciousness. Yet, literary texts are produced under certain historical, social, cultural and political circumstances and they tend to reflect these circumstances. The source of themes, characters and even the events we find in literary works is about society. Creative writers often represent both their individual experiences and the collective experiences of their societies in their writings. A literary work can thus provide an in-depth depiction of the cultural, social, religious, economic and political outlook of a people more than history textbooks and anthropological records always do (Diamond, 1985). Literature, in other words, is a discourse which does not reflect

reality in a neutral manner but helps to interpret; organizes and classifies this reality (Fowler, 1981).

The universal appeal of literature, as pointed out by Ching et al (1980), can be traced to the capacity and primacy of all human beings "to conceptualise, reshape and communicate the experiences of life through language ". Language is not merely an incidental medium of literature; it is an integral part of the whole creative process. In modern times, many scholars have attempted to investigate literature through the features of its language as well as the assumption regarding the inseparability of literature and its language. Chomsky (1957) describes these principles in terms of linguistic ‘competence’ and ‘performance’. There were numerous efforts to apply the developing linguistic methodologies of Chomsky to literary analysis. Therefore, the language of literature became a centre point of both critical and linguistic investigations of literature which attempt to bridge the gap between the two disciplines of linguistic and criticism, this attempt is known as ‘stylistics’.

There are many critics who focus on the language of literature without adopting any of the specific linguistic methodologies. The terminology used for describing the language is more or less conventional and ‘semi-grammatical’ (Fowler, 1986:5). They are far from being open in their choice of descriptive categories and their terminology is minimally technical. In verbal analyses of literary work with the minimum use of technical jargon they belong more to the tradition of the new critics than that of linguistic critics. For example, Davie (1955), Nowottony (1962), Baker (1967) and

Leech (1969) belong to this category. This has made us aware of the fact that the linguistic-stylistic study of literature should not be confused with the literary stylistic study of literature.

There are three broad types of literature; these are drama, poetry and prose. Under drama we have; dance drama, radio and television drama, mime, pantomime, heroic and morality plays. Principally, however, they all come under: tragedy, comedy, tragic-comedy and melodrama (Rees R. J., 1973; Umukoro, M., A. A. Sam, A. M. Bangbose and I. E. Anene, 1997; Achebe, C., 1975). Drama is primarily written to be performed or acted on stage. Therefore, the playwright usually writes his plays character by character, scene by scene and act by act to forestall any confusion and to ensure correctness during the performance. Poetry is written in verse, that is, it is usually in lines known as verse. The use of verse refers to poems written in rhythmic patterns and lines. This research primarily centres on prose.

Among the genres of literature, prose-fiction is the one that most resembles our conventional, everyday kind of storytelling activity. A writer of prose-fiction basically narrates a story in a continuous form as any teller of folktales, or any narrator of an exciting event or episode would (Rees R. J., 1973; Umukoro, M., A. A. Sam, A. M. Bangbose and I. E. Anene, 1997; Achebe, C., 1975; Emenyonu, E., 1991). The main instrument for presenting prose-fiction is narration and the person who writes the prose work may be the narrator of the story, telling the readers(audience) what happened, to whom, why it happened and at what time it happened. Prose-fiction is arguably the

commonest and most patronized form of literature in the modern world. But it shares a lot with the storytelling traditions of the ancient world which comes in the form of myths, parables, romances, fables, etc., which are all narrative in form (Monte, S., 2000).

Prose-fiction is made up of the novel, the novella and the short story, all of which are narrative in form. The commonest among the forms of prose fiction is the novel, which is the lengthiest of the three. The “Novel” is an imagination grounded in reality" (The Columbia Encyclopaedia). In modern literary usage, it is a sustained work of prose fiction. What distinguishes the novel from its predecessors, romance, epic and ‘histories’, is its realistic treatment of life. Its heroes are ordinary men and women (not superhuman), and its chief interest, as Northrop Frye asserts, is "human character as it manifests itself in society" (cited in Wikipedia). Novelists, like historians, can depict the social, political, and personal realities of a place and period, but with a clarity and detail that historians cannot dare to explore. The novel is the youngest of the three main literary mediums (novel/ fiction, play/drama and poem/poetry). This reason is obvious. Poetry can thrive in an oral tradition; dramatic performances can do without the printed word; short stories, like poetry, can be passed on from generation to generation, but the novel has to be read from the printed page, simply because of its length (Achebe, C., 1965; Cummings, 1983; Simpson, 1997; ANIDI, 2013). To produce a novel, it has to be printed. It also has to be transported from the print house to points of sale. Moreover, there have to be enough people who can read and a level of economic power to be able to buy this 'relatively expensive and non-essential product’. Such conditions did not

prevail in Europe until the seventeenth century and in Africa until the nineteenth century. In English literature, Daniel Defoe's Robinson Crusoe (1719) and Moll Flanders (1722) are regarded as the first novel.

It is difficult to categorically point out what the language of literature is. Simpson (1997) contends that there is no such thing as a literary language. This implies that there are no items of modern English vocabulary or grammar that are inherently and exclusively literary. It is practically difficult to make a clear-cut linguistic distinction between literature and other subjects. In fact, Simpson stresses that the concept of literary language is a "Chimera". Despite the wide assumption to the contrary, there are no particular linguistic features or sets of linguistic features, which are found in the literature that cannot be found in other kinds of text, for example, a religious text.

In the same vein, Fowler (1981) contends that literature is not a distinct variety. Any of the texts, which are regarded as literary, can be analysed as being built out of one or more varieties just as other texts. Some language varieties used in specific literary texts may tend to occur regularly in some, but not all other texts. For instance, rhyme and alliteration are found in advertisements and burial orations. 'Literary' texts also draw upon patterns, which tend to occur in 'non-literary' texts (e.g. conversation and news report).

However, in literary circles, as well as a linguistic description of the use of language, we can talk about the language of Shakespeare, Clark, Achebe, Soyinka, Osundare, Dickens, Marlowe and other great literary giants. Thus, their language, by implication,

is of literary suggestions. Widdowson (1975: 47) argues that "what does seem crucial to the character of literature is that the language of a literary work should be fashioned into patterns over and above those required by the actual language system". Literary language has no ontological definition, i.e., it has no permanent or fixed existence. The term literary is a functional description, not an ontological one. It is a quality conferred upon words not for what they are, but for what they do in the context of literature (Short, 1996).

It is, however, expedient to note that denying the existence of literary language is like denying the very existence of literature as a discipline (Bradford, 1994). Expanding Bradford's views, Aboh (2008: 29) argues that "literary text, rather than manifests a uniform language variety, derives its effectiveness from its unique exploitation of the mechanisms of the entire linguistic repertoire". Literary communication, therefore, works not on the presence of a clearly defined linguistic code but on the very absence of such a code (Widdowson, 1975).

We may have noticed that in ordinary communication, we use language to make reference to all sorts of items in the material world around us. In this function, "language is ephemeral because we tend to forget about it the moment we have identified the items referred to" (Simpson, 1997: 13). This use of language for efficient and effective communication is commonplace. But when the language does not refer to our everyday social life, and when it is the only thing available to us to construct an

imaginary context, then things are entirely different. For instance, a person, who is so hungry might choose to be literary by the virtue of his linguistic choice:

> I *am so hungry that* I *could finish* a *cow*.

Instead of:

> I *am so hungry* I *could finish two plates of* '*amala'* (Amala is a *Yoruba food*).

Thornborrow and Wareing (1998: 183) provide a checklist for one who is interested in doing a stylistic analysis of prose. The checklist is as follows:

- *Does* the *text appear to be* "*readerly*" *or* 'writerly'? What *sort* of *demands does* it make *on the reader*? *For example,* what effort *will* it *take you to read* Chinua Achebe's *Things Fall Apart and* Wole Soyinka's *The Interpreters? Which of these texts do* you think *is* "*readerly*" *and which is* "*writerly*"?
- *What kind*s of narrative voice, or voices, are *there in the text*? *It is first person* or *third person*?
- *What are the linguistic devices used to represent time, place and dialogue in the text*?
- *Is there any* "*foregrounding*" *of specific linguistic form* – i.e., *does the writer draw attention* to *the language of the text, for example, through changes in register, or the use of structural* or *lexical patterning*?

- *What is the structure of the plot, and narrative development*? *For example, is there* a *resolution*, or *ending, or no narrative closure*? *Is the* story linear, *or does the writer represent events in* a *non-linear way*?

In general, the novel, as said earlier, is much more accessible than any of the other two major literary genres. However, in the research's view, in spite of its accessibility, the novel is probably the most difficult genre to analyse. It is, by far, the most complex genre in terms of discourse structure, which leads to its complexity in terms of viewpoint, that is why Short (1996) posited that the study of point of view is central to the study of the novel.

Language is literally the raw material for the literary artist. Literature is the personal use of exercise of language. It is language either spoken or written, and it consists of rather specialized forms, selections and collections of language. Literature is said to be constructed out of language. A work of literature, however, is something more than the language from which it is constructed. Literature is related to all aspects of language. The importance of the linguistic study is confined to the understanding of single words and phrases. The language of literature can be studied from two points of view. Literary work can be used only as a document in linguistic history. Linguistic study becomes literary only when it serves the study of literature aiming at the aesthetic effects of language. The stylistic study attempts to define the specific characteristics of a literary work. There are two possible methods of approaching the stylistic analysis. The first is to proceed by a systematic analysis of its linguistic system and to interpret its features in

terms of the aesthetic purpose of the work, as total meaning. And the second is to study the sum of individual traits by which this system differs from comparable systems.

Stylistic analysis is more profitable to literary study when it establishes some unifying principle and some general aesthetic purpose. Stylistics is the study of literary discourse from a linguistic point of view. Literature is not only a piece of language use but also a part of communication, a discourse of one kind or the other. Stylistics involves both literary criticism and linguistics. It is an area of mediation between two disciplines. Therefore, stylistics is a means of relating disciplines and subjects.

2.3 The Novel in Nigeria

In Nigeria, the emergence of the novel followed the introduction of the written art in the country, starting with the Arabic language (Ajami literature) in the North, the Nigerian vernacular languages and eventually, the English language, which developed mainly from the South. The earliest writer of Ajami literature were Islamic scholars such as Abdullahi Suka who wrote Riwayar Annabi Musa, and Wali Danmasani Abdulajalil who wrote the Hausa poem "Wakar Yakin Badar" (Umaisha). However, the bulk of the writings in Nigeria the arrival of European missionaries, from 1840 (Achebe, C., 1965; Cummings, 1983; Simpson, 1997; ANIDI, 2013). The vernacular novels of Isaac Thomas (Itan Emi Segilola Eleyinjuege, Elegberun Oko laiye, in Yoruba, 1930), Pita Nwana (Omenuko, in Igbo,1933),and Daniel Olurunfemi Fagunwa (Ogbju Ode Ninu Igbo Irunmale, in Yoruba,1938) are some of the early attempts at novel writing in Nigeria.

The efforts at writing in English, in Nigeria, came in 1952, with Amos Tutuola's *The Palm-Wine Drinkard* and *His Dead Palm-Wine Tapster in the Deads' Town*. Then, the Western world became the distorted but recognizable version of English noted as the lingua franca of many semi-educated Africans (Gerard, 1986). People of the City, written in 1954, by Cyprian Ekwensi, the first African novels (written in English) international recognition (Achebe, C., 1965; Cummings, 1983; Simpson, 1997; ANIDI, 2013). After Ekwensi's book, many other Nigerian novels were published. That gave rise to the Onitsha Market literature, which provided the impetus for greater literary development in Nigeria and throughout West Africa. The greatest trend of the development of novel and literature in Nigeria came with the publication of Achebe's Things Fall Apart. Achebe's novel has been described as the "first literary fruit of the intense imaginative ebullience that had gathered momentum since the foundation of a University Ibadan in 1947" (op. cit.). A host of other Nigerians soon joined in the art of novel writing. They addressed basic African problems like colonialism and neo-colonialism and propagated African values to the outside world. Their main interest then was to correct the misrepresentation of Nigerians and Africans in their literary works, like Joyce Cary's Mister Johnson and African Witch, Rider Haggard's, King Solomon's Mines by Allan Quartermain, and Joseph Conrad's Heart of Darkness. Thus, the Nigerian novel contributed immensely in giving African literature focus and direction.

The linguistic approach to literature as a text is concerned with the study of the language used in literature. The study of literature is fundamentally a study of language.

The experiencing of a work of literature should proceed with the reading and the study of the verbal text. This enables the learner to trace out and build all the verbal signals that constitute the experience that each work of literature embodies. It focuses on the authenticity of the text and the exact meaning of words in their historical context.

Linguistics tries to find out how a piece of literature exemplifies the language system. An analysis of the language used in literature is dependent on some prior intuitive interpretation of what literature is about. It is an approach that includes a variety of techniques that enable us to interpret and analyse literature. It emphasizes thorough knowledge of words and the manner in which they are used to receive the message conveyed. Literature can be described by means of the theories and methods developed in linguistics. Most of the writers are guilty of violating grammatical rules. The linguist states the grammatical rule that is violated by the writer.

The ultimate purpose of literary criticism is to interpret and evaluate literary writings as works of art. The primary concern of a literary critic is to explicate the individual message of the writer in terms which make its significance clear to others. He is concerned with messages and his interest in codes lies in the meanings they convey in particular instances of use. Interpretation of a piece of literary art is the object of a literary critic. He is interested in discovering what aesthetic experience or perception of reality a work of art is trying to convey. He treats literary works as messages. A style is fundamentally considered as a personal quality.

Following Fowler (1981) a distinction can be made between these two modes of literature study. These are briefly outlined below and further elaborated upon in other sections of the ensuing review of the literature. The first mode, that is, the linguistic-stylistic study of literature is concerned with the study of the language used in literature. The study of literature is fundamentally a scrutiny of linguistic structure and organization. The experiencing of a work of literature should proceed with the reading, study and understanding of the linguistic and textual patterns discernible in literary texts. This enables the learner to trace out and build all the verbal signals that constitute the experience that each work of literature embodies. It focuses on the exact meaning of words, phrases and sentences deployed in literary texts within their historical and contemporary contexts. It is in this sense that an analysis of the language used in literature is dependent on some prior intuitive interpretation of what literature is all about.

On the other hand, the second mode of literary study, that is, the literary stylistic study of literature is mainly geared towards appreciation and criticism of literary texts for purposes of evaluating them as creative works of art. Thus, the primary goal of the literary stylistic study, as opposed to the linguistic-stylistic study, is the explication of the multiple layers of meanings embedded within literary texts for all to see and appreciate. In short, literary style study is interested in revealing the artistic and aesthetic dimensions of literary texts, especially from the idiosyncratic viewpoints of their authors. The choice of words, the turn of the phrases, the structure of the sentences, their peculiar rhythm and cadence all these are intrinsically tied to the

individuality of an author. On the whole, language remains the raw building resource for the literary artist (Fowler, 1981). A work of literature, however, is something more than the language from which it is constructed. Literature is related to all aspects of language. The importance of the linguistic study of literature is primarily tied to the understanding and appreciation of the value of single words, phrases and sentences in the construction of literary texts of different genres.

The stylistic study of literary texts from a linguistic perspective is essentially aimed at defining and elucidating they are specific structural and organisational characteristics. African fiction has increasingly garnered much interest in literary/linguistic research within the last three decades, among both African and non-African scholars alike. Many studies have explored the themes and critical issues in the African novel from sociological, psychological, political, and philosophical perspectives. These studies have emphasized "the tremendous potentialities of the African experience" as it is actualized through literature (Reddy, 1994:7). While these studies on African literature have made insightful interpretation of the subject matter and meaning of the African novel, less is known of language features employed by writers to encode their message and/or how readers can deduce. For instance, the writing of Habila is different from that of Adichie in the areas of lexis and grammatical structural interpretations of the text. A study of the style of a writer in encoding a message is not only rewarding in itself but normally it ends up in revealing a deeper understanding of the message. The discipline that studies the linguistic patterning of a literary text in order to reveal the writer's style, as well as the aesthetic and thematic value of the text, is termed "Stylistics" (Zhang,

2010). This study, therefore, focuses on a linguistic-stylistic study of Helon Habila's *Waiting for an ANGEL (WFA)* and *Measuring Time (MT).*

2.4 Style: A Historical Perspective

One main challenge facing anyone delving into the evolution of stylistics is the problem of definition which the subject of stylistic suffers. There have been many parallel, overlapping and correlated developments, connected with stylistics, occurring in several countries. Some highpoints of these developments are discussed below.

The remote of modern-day stylistics is rhetoric. Nearly all the well known classicist like Aristole, Cicero, and Quintilian speak of prose style in the context of oratorical rhetoric (Fleser, 1990; Kallendorf, 1999; Cox, V., 2003; ANIDI, 2013). In the fifth century B.C, in ancient Rome and Greece, rhetoric was taught as a practical discipline for the elite. It was taught along with poetics (the techniques and principles of expressing ideas) and dialectics (the art of creating and guiding a dialogue). Aristotle's Poetics and Socrates; "dialogue technique" are some of the works from that era. Therefore, the three language arts – rhetoric, poetics, and dialectics – could be said to be the ancestors of stylistics. Catano has observed that among the early treatises devoted to the study of style is Demetrius's On Style. Catano has also observed, however, that most of these earlier (pre-twentieth century) discussions on style appear as secondary components of rhetorical and grammatical analyses or in general studies of literature and literary language. Even as late as 1674, in the Romantic era, when the book, L'Art poetique written by Nicolas Boileau-Despreaux, was published, no serious attempt had been

made at a stylistic description (Fleser, 1990; Kallendorf, 1999; Cox, V., 2003; ANIDI, 2013).

L'Art poetique, for instance, discussed the three different styles, first mentioned by Cicero, other ancient authors. The styles were stylus altus (works of art), stylus mediocris (style of high society), and stylus humilis (of low society, also used in comedies). Boileau-Despreaux's work reflects the preliminary attempts to describe the notion of style based primarily on the selection of expressive means. It forms the foundation of the French classical theory of styles. It was linguistics that provided the first incentive for the study of style. At the beginning of the 19thcentury, German linguist and philosopher, Wilhelm von Humboldt, described functional styles and treated poetry and prose as opposites in the selection of expressive means – words and expressions, use of grammatical forms, syntactic structures, emotional tones, etc. Since Humboldt's ideas were not supported by any linguistic analyses of text samples, they remained idealistic. Later, many linguists, among whom were the members of the influential Prague Linguistic Circle (1926), Mathesius, B. Havranek and F. Travnicek, elaborated on Humboldt's ideas. Ferdinand de Saussure's lectures (Cours de linguistique generale, 1916) opened the door for a structural approach to language. Structuralism views language as a system of arbitrary signs governed by universal laws. Saussure created a dichotomy between langue and parole with his preference of the former as the domain for the systematic and scientific aspects of linguistics. Structural linguistics, with its wide range of linguistic theories and grammatical models, provided a whole set of analytical tools for stylistics.

The first product of structuralism was French stylistics (Bally's stylistique). It should be noted that Charles Bally was a student of Saussure, and was instrumental to the publication of Saussure's work, Cours de linguistique generale, after Saussure's death. Borrowing from the Saussurean langue, Bally's stylistique, together with the Russian-Formalist-Jakobsonian poetics (introduced to France through Todorov and Garvin), focused on the affective aspect of the French language. Bally's concept of stylistics is classified as emotionally expressive because of his strong belief that each component of linguistic information combines a part of language and a part of the man who interprets or gives the information. The tradition of philology in Germany helped in no small measure in the formation of stylistics. Because Saussure has defined linguistics as the study of the langue, the system of communication, this new German school of style (represented by Vossler, Spitzer and Auerbach) strove to develop the study of parole, the special verbal behaviour or performance of individuals in speaking and writing. The 'philological circle', as they are called, developed the basic methodological principle for descriptive stylistics. The study of stylistics has had a long tradition in Britain, where the teaching of language and literature has always been a priority from the primary to the tertiary levels. The British practical view of the world has helped them in producing such highly theorized reading strategies as Deconstruction or New Historicism. Also, colonialism elevated the imperialist English to the status of a world language, the most widely used language in the world.

The study of English literature in the late 19th century focused on two different pedagogical traditions linguistic education formally undertaken by classical rhetoric and

philology, and the moral education formally undertaken by religion (Leavisite moralism). After attaining a temporal combination in I. A. Richard's (1924) critical theory, the two different modes of reading went different ways. Leavisite orthodoxy was eventually rejected, leaving only practical or pedagogical stylistics. The new sub discipline of pedagogical stylistics is still expanding in the areas of stylistic theory, language and literature teaching and, recently, in the ESL and EFL contexts.

Poetics breaks down the symmetry between interpretation and science in the field of literary studies. It is not concerned with meaning but the general laws that preside over the birth of each work. Poetics is not concerned with the actual literature, but with the abstract property that constitutes the singularity of the literary phenomenon, 'literariness'. As Todorov (1981) states: The goal of this study [poetics] is no longer to articulate a paraphrase, a descriptive resume of the concrete work, but to propose a theory of the structure and functioning of literary discourse, a theory that affords a list of literary possibilities, so that existing literary works appear to achieved particular cases. For Saito, Todorov's approach to literary text is far more dynamic, macroscopic and discoursal than Saussure, Bally's and their successors. Roland Barthes has made a semiotic approach to literature and to cultural phenomena in general. Barthes' examination of texts (though he declares his approach is not stylistics, by which he means a simple observation of grammatical structures and vocabularies) is concerned with the whole idea of narrative structure, an important textual feature by the standard of recent theories of stylistics, which are getting more and more holistic in their approach to textual discourse. Also, Michael Riffaterre, the champion of reader-

response theory (Riffaterre, 1966; 1978), and Gerard Genette, who built a comprehensive theory of narrative discourse (Genette, 1972; 1983), all joined to develop the French stylistics.

Formalism developed in Russia at the beginning of the twentieth century mainly as a reaction to the traditional study of texts from the historical point of view. The leading figure of formalism is Victor Shklovsky and the most important idea he presented was the idea of 'defamiliarization' (ostranenie in Russia): The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important. Roman Jakobson and the Prague Linguistic Circle helped in the internationalization of stylistics. The concept of the dominant was one of the most crucial concepts of the school; dominant is the focus of a work of art: its message or context. The greatest contribution of the Prague linguistic school to the Formalist tradition is the idea of foregrounding, a more positive theorization of deautomatization as a linguistic device. Foregrounding, as defined by Garvin, means the use of the devices of the language in such a way that this use itself attracts attention and is perceived as uncommon, as deprived of automatization, as deautomatized, such as a live poetic metaphor (as opposed to a lexicalized one, which is automatized) Stylistics became an academic discipline in the United States and Britain with the discovery of linguistic works of Ferdinand de Saussure, Roman Jakobson and most especially, Noam

Chomsky (Syntactic Structures, 1957). Then followed the publishing of many other stylistic works, chiefly among them, Donald Freeman, ed., Linguistics and Literary Style, 1970; Seymour Chatman, ed.,

2.4.1 Literary Style

A Symposium, 1971; and Roger Fowler, ed., Style and Structure in Literature: Essays in the New Stylistics, 1975. In all these works, the main attraction for stylistics remained that of "formal descriptive power". Gradually, this notion of 'formal descriptive power' of stylistics began to come under censure for what was perceived as the "sacrificing of interpretive complexity for scientific efficiency (Catano)". Stanley Fish, for example, in his work, "What is Stylistics and why are they saying such dreadful things about it?" (Issued in two parts, 1973 and 1980) flaws stylistics for being based on scientific analyses. Such arguments maintain that there is no way to link the empirically defined features of a text with the rest of the critical analyses except through the subjective interpretative framework of a critic. Fowler also writes about this unhappy situation which in his opinion has hindered the integration of linguistics with its natural companion, literary criticism:

The image is sometimes an unhappy one: pretension of scientific accuracy; obsession with an extensive, cumbersome and recondite terminology, display of analytic techniques, and scorn of all that is subjective, impressionistic, and mentalistic - in a word, 'prelinguistic'. But this view of the linguist – armed to the teeth and potentially

destructive by his attack on a sensitive work of art cannot be substantiated: it rarely has any factual basis in the actual practices and the interest of linguists.

These arguments represent the shifting trends in modern day stylistics. The value of efficient description is fading as a renewed desire for social, cultural and contextual analysis in the study of language is increasing (Catano). Roger Fowler's Literature as Social Discourse, 1981, and M.A.K. Halliday's Language as Social Semiotics: The Social Interpretation of Language and Meaning, 1990, among others, reveal this shift in the emphasis of stylistics and linguistics. In addition, there was the influence of feminism and psychoanalysis: Robin Lakoff's Language and Woman's Place (1975), Cheris Kramarae's Women and Men Speaking (1981), Deborah Cameron's Feminism and Linguistic Theory (1985), John Forester's Language and the Origins of Psychoanalysis (1980), and K. Wales's (ed.) Feminist Linguistics in Literary Criticism (1994). All these works reinforced the need to move away from strict formalism towards a greater concern with function and context. In the words of Carter, "...if the 1960s was a decade of formalism in stylistics, the 1970s a decade of functionalism and the 1980s a decade of discourse stylistics, then the 1990s has become the decade in which discursively based socio-historical and socio-cultural stylistic studies are the main preoccupation". Of course, stylistics is flexible enough to accommodate the different cultural and contextual waves the new millennium is offering. The fear, as Catano observed, is that these new interests may push the entire discipline of stylistics back into the related disciplines of literary criticism, linguistics or rhetoric (resulting in a loss of self-definition for stylistics). However, recent historical and contextual

readings of literary and non-literary texts suggest that stylistic models can be expanded sufficiently to allow the discipline to continue to draw upon all related fields adequately for its own purposes while maintaining its own autonomy. For Akwanya, (2006) scholarship, from the twentieth century, has become interdisciplinary and the field of language studies is not sacrosanct. Leech, in the same vein, asserts that "the most interesting and illuminating aspect of communication in literature is beyond the scope of linguistics" (qtd in Fowler 155-156). As a matter of fact, Fulton has observed that, "Stylistics has become dissatisfied with studies which describe patterns in grammar and lexis but pay scant attention to the kinds of contextual issues raised by Feminists, Marxists, historicists and (even) poststructuralist critics".

2.4.2 Definitions of Style

'Style' is a contested term with a relatively vague meaning in common speech, a number of competing technical definitions and an implied association with the academic field of stylistics. In this context, it is perhaps inevitable that stylistics, the study of style, has also attracted competing arguments and criticisms. In 1964, Ohmann saw the concept of style as extremely vague, even when implicitly defined narrowly as literary style:

> A style is a way of writing – that is what the word means. And that is almost as much as one can say with assurance on the subject, which has been remarkably unencumbered by theoretical insights. (Ohmann, 1964, p. 423)

He asserts that a reader has an intuitive feeling for the style of a text they read, separating that style from its content 'a feeling for the quiddity of a writer's linguistic

method, a sense of differences between stretches of literary discourse which are not different in content' (Ohmann, 1964:423). David Lodge (1966) cites the clarification of the concept of style as one of the tasks of modern stylistics as well as developing 'more precise, inclusive, and objective methods of describing style than the impressionistic generalizations of modern criticism' (Lodge, 1966, p. 55).

Chatman (1967) has a different opinion about style, by defining style as follows:

i. Style as good writing.
ii. Style as individual manner.
iii. Style as general property of writing.
iv. Style as a manner of discourse or a tone of speaking.

According to Hockett (1958) style is defined as "The utterance in the same language which convey approximately the same information, but which are different in their linguistic structure can be said to differ in style".

Riffaterre (1959) says that "Style is understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning, in other words, language expresses and that style stresses.

Enkvist (1964) dealt with the objectively verifiable definitions of style and groups them into six categories:

i. Style as a shell surrounding a pre-existing core of thought or expressions.
ii. Style as the choice between alternative expressions.
iii. Style as a set of individual characteristics.

iv. Style as a deviation from norm.

v. Style as a set of collective characteristics.

vi. Style as those relations among linguistic entities that are stable in terms of wider spans of a text than the sentence.

Meanwhile Thakur (1972) asserted the definitions of style in the following way.

i. Style as a feature of our general behaviour.

ii. Style as a feature of thought.

iii. Style as distinguishing feature of every writer.

iv. Style as a feature of both thought and language.

v. Style defined in relation to the subject matter.

vi. Style as ornament.

vii. Style defined as inter-sentence link.

viii. Style as choice.

ix. Style as the deviation.

x. Style as the aggregate of contextual probabilities.

Kelkar (1970) says, “Style may be defined in the context of language as purposeful language variation”. He again quotes that “Style is the variation in language proceeding from the exercise of freedom while meeting the exigencies of the available resources of language and of the conveying of meaning”.

Consideration of what literary style consists of and how it might be studied is often traced back to ancient times. In more recent years, an important stage in its analysis was

a 1958 conference held at Indiana University in which academics from a number of disciplines came together to discuss the concept and how it might be studied in a more scientific way. Speakers represented psychology, linguistics and literary criticism;

> a deliberate and self-conscious attempt was made to initiate a departure from the perpetual humanistic engagement in the solution of a subtle and elusive puzzle - the fluid and dissonant notion of style, by offering an opportunity for experts in philosophical speculation to commingle (if not out-rightly collaborate) with men of scientific temperament (Sebeok, 1960:4-5).

Their discussion centred on the question of how to identify an individual's style, how a writer makes linguistic choices, and whether poetic language should be regarded as deviant from some assumed norm. The conference participants grappled with the problem of form and content, and to what extent these are separate or separable. One problem of these papers is the different definitions of style offered by each speaker, both within disciplines and between them. For example, Osgood, a psychologist, focuses on measurable features of style, treating the phenomenon as one of deviation. Therefore, style is defined as:

> as an individual's deviations from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural features for which there exists some degree of choice in his code (Osgood, 1960: 293)

The 1958 conference also included Jakobson's much-cited paper 'Linguistics and Poetics' dealing with poetic language as choice and including the various functions of poetic language (Jakobson, 1960). Traugott and Pratt, in an excerpt collected by Carter and Stockwell (2008), discuss the concept of style as authorial choice. Their concept is developed in the context of the application of generative grammar to literary style, a

practice which is now seldom pursued. They see content as conceptually separate to the form of a text, which will be conditioned by the pragmatic circumstances in which it is used, for instance to address a child. They identify choice as applicable to both content and form and, while they agree that the choices an author makes may be seen as a deviation from a grammatical norm, this is only one of the available choices (and any norm is not fixed but becomes established by the text itself). This view is echoed by Verdonk:

> in this view, style is seen as the making of conscious and unconscious choices of certain linguistic forms and structures in preference to others that could have been chosen but were not (Verdonk, 2006:203).

These choices may be at any level of the text from graphology and phonology through lexis and syntax to semantics and pragmatics. Verdonk sees the semantic content and style of a text as essentially unified but separated for the purpose of analysis.

Style has been variously defined from a variety of perspectives. However, it is generally stated that the word "stylistics" is derived from the word "style", though stylistics is not synonymous with style. According to Lucas (1955:9) 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. Leech and Short (1981) refer to style as the way in which language is used in a given context, by a given person for a given purpose. This provides a distinction between the concept of "langue and parole" (as posited by Saussure) and it also helps to clarify Leech and Short's (1981) assertion that langue is a code or system or rules common to speakers of a

language and parole is the particular use of this system or selections from this system that speakers or writers make on this or that occasion. For instance, it can be said that certain expressions of English language or any other language belong to the official style of weather forecast e.g. “bright Interval”, “scattered showers”, etc, while other expressions like “lovely day”, “a bit chilling”, belong to the style of everyday discourse about the weather. Therefore, style relates to “parole” in that it is a selection from a total linguistic repertoire. However, this definition is very general; therefore, we shall narrow the scope of the term “style” to written discourse.

Some specialists in style discourse like Carter (1982), Leech and Short (1981) and Mills (1995) differ slightly and agree generally in their understanding of the subject. The attribute of style constitutes the source of controversy. According to Leech and Short (1981), style can apply to both spoken and written (both literary and non-literary) varieties of language. But in most situations, style is associated with written literature. Style in written literature also submits itself to varying definitions and emphasis. Sometimes, style refers to the distinct habits of a particular writer and it is from this perspective that one can refer to the style of Helon Habila, Chimamanda Adichie, and so on.

From another point of view, style can be said to apply to the way language is used in a particular genre, period, school of writing or some combination of these. Thus, we have ‘epistolary style’, early 18th century style, “euphuistic style” and “Victorian age style” and so on. In the corpus of writing stated above, some characteristic uses of language

which are capable of abstraction exist as style (Leech & Short, 1985:12 cited in Muftah, 2003). Style can also be seen in terms of relational context. Hence, one can talk about the style of "X" referring to characteristics of language use and correlating these with some extra linguistic factors which we may call the "stylistic domain". Here, the writer might define some category of writings in which the characteristics of language use are to be found. However, if the corpus of writing is varied, it is difficult to identify a common set of linguistic habits. This can extend to authorial style; in literary history, there is a connection between style and an author's personality. Very often, attempts are made to relate a piece of writing to one author or another on the evidence of the author's style of writing. Also, certain linguistic habits are noticeable and this somewhat betrays him in all that he writes.

From the foregoing, Leech and Short (1981:12) observe that, "Style is the linguistic characteristics of a particular text, since the way people use language give us information about their physical type, their geographical, ethnic and social background and the type of context in which they are communicating" (p12). In whichever case, some distinctive features which make someone as belonging to a group, or performing a particular type of activity along with others seem to exist. Thus a person's language use conveys information of a purely idiosyncratic kind.

The above ways of viewing style can be classified into two broad types: the evaluative and the descriptive. Evaluative style is thought of in a critical way; the features that make someone or something stand out from and under distinguished background

(Crystal, 1982:67). In this sense, style implies a desire or desired standard of production, as when someone is complemented for "having style" or condemned for writing without style. The descriptive sense lacks the value judgement but describes the set of distinctive characteristics that identify objects, persons, periods, or places. Both senses are applicable in language discourse. Evaluative approach is an essential part of aesthetic approach to language and is implicit in such areas as elocution, oratory and literary criticism.

On the one hand, descriptive approach is found more in scientific studies such as the various branches of linguistics, where there is a concern for objective identification without evaluation. However, a common trend runs through these various traditions. Style according to Crystal (1982) always involves an appreciation of contrast between alternative locations, period, appearance or 'Shakespearean' from 'non-Shakespearean, 'formal' from "informal", "scientific" from "religious" and so on. Thus, style can be viewed as the set of language features that make people distinctive – the basis of their personal linguistic identity.

This follows that the concept of choice is central to stylistic study. This is because, to a large extent, style is seen as the (conscious or unconscious) selection of a set of linguistic features from all possibilities in a language. The effect these features convey can be understood only by intuitively sensing the choices that have been made (as when we listen to a poetic rhyme or a joke). But there are situations when the needs to develop a more analysed approach, like when we express our opinion about a particular

use of language. For instance, when the need to explain our responses to others or even advise others on how to respond (as in the teaching of literature), our intuition needs to be supplemented by a more objective account of style. It is this approach that is called stylistics (Crystal, 1982 cited in Muftah, 2003).

There are different existing perspectives to the study of style. Several scholars have expressed divergent viewpoints on stylistic analysis, but each of these is not adequate enough to describe the entirety of what style actually entails. Enkvist, Nils Erik, Spencer John, Gregory Michael J, (1978) and Azuike (1992) have identified six broad perspectives from which the concept of style has often been viewed in scholarly studies in the past. Some of these perspectives are reviewed below.

2.4.2.1 Style as Choice

While examining the concept of stylistics, it is equally essential to give attention to the notion of choice. Choice is a very vital instrument of style since it deals with the variations and the options that are available to an author. Since language provides its users with more than one choice in a given situation, there are different choices available to the writer in a given text. This depends on the situation and genre the writer chooses in expressing his thoughts and opinions. Traugott and Pratt (1980:29-30) clarify the connection between language and choice as the characteristic choices exhibited in a text. With the writer's choice, there is a reflection of his ego and the social condition of his environment. In determining the appropriate choice of linguistic elements, two important choice planes are open to the writer: the paradigmatic and the syntagmatic.

The paradigmatic axis is also referred to as the vertical choice axis while the syntagmatic is the horizontal axis. The vertical axis gives a variety of choices between one item and other items; the writer then chooses the most appropriate word. Thus, the paradigmatic axis is able to account for the given fillers that occupy a particular slot while still maintaining the structure of the sentence. At the paradigmatic level, for example, a writer or speaker can choose between "start" and "commence", "go" and "proceed".

2.4.2.2Style as the Man

This is based on the notion that every individual has his or her own unique way of doing things and that no two persons are of exactly the same character. According to the views expressed in Buffon (1753), there are always unique features that distinguish one person from the other; thus in literary style, for instance, one is able to differentiate between the writings of Soyinka and Achebe, based on their use of language, among other things. A person's style may also be shaped by his social and political background, religious inclination, culture, education, geographical location, etc. Simply put, the notion of style as the man sees style as an index of personality. For example, one may exhibit different styles on different occasions and when this happens; do we say the writer has different personalities?

2.4.2.3 Style as a Deviation from a Norm

When an idea is presented in a way different from what is expected, and then we say such a manner of carrying it out has deviated from the norm. The concept of style as

deviation is based on the notion that there are rules, conventions and regulations that guide the different activities that must be executed. Thus, when these conventions are not complied with, there is deviation. Deviation in stylistics, first expressed by Mukarovsky (1932) and quoted in Garvin (1964), is basically concerned with the use of different styles from the expected norm of language use in a given genre of writing. It is a departure from what is taken as the common practice. Language deviation refers to an intentional selection or choice of language use outside of the range of normal language. Language is a system organized in an organic structure by rules and it provides all the rules for its use such as phonetic, grammatical, lexical, etc. Thus, any piece of writing or material that has intentionally jettisoned the rules of language in some way is said to have deviated and style helps to identify how and why a text has deviated. Traugott and Pratt (1980:31) believe that the idea of style as deviance is favoured by the "generative frame of reference". It is an old concept which stems from the work of such scholars as Jan Mukarovsky, who relates style to foregrounding and says that "the violation of the norm of the standard ... is what makes possible the poetic utilization of language."

Deviation, as defined and interpreted in modern-day stylistic scholarship, (see Traugott and Pratt, 1980, for example), can occur at any level of language description, e.g. at the phonological, syntactic, lexico-semantic, etc. At the graphological level for example, we may see capital letters where they are not supposed to be. At the syntactic level, subject and verb may not agree in number, or the normal order of the clause elements may not be observed e.g., adjunct may come before the subject. At the lexico-semantic

level, words that should not go together may be deliberately brought together e.g. dangerous safety," "open secret".

2.4.2.4 Style as Situation

Usually, language is used according to situation or circumstance. It is the text that determines language choice in speaking or writing (Azuike, 1992). Certain words are appropriate for certain occasions, while some are considered taboo, vulgar or abominable. For example, a Professor, in a scholarly conference, cannot indulge in vulgarism like: "that theory is fucking up". Consequently, a given situation has a great influence on the choice made at every level of language description and the concept of register further buttresses this point. For example, registers as aspect of style tend to be associated with particular group of people or sometimes specific situations of use as Journalese, Legalese, Baby talk, the language of sport commentaries, the language of criminals–argot, the languages of the courtroom, the classroom, etc. the focus in this study is to analyse how these different facets are brought to bear in Habila's creativity in the two selected novels.

2.4.2.5 The Concept of Foregrounding

According to Roman Jakobson in Terry Eagleton (2000), literature is "a kind of writing which ... represents an organized violence committed on ordinary speech. Literature transforms and intensifies ordinary language, deviates systematically from every day speech". This deliberate deviation or violation of the norms of the language for prominence is called foregrounding. It is a key term in stylistics translated by Garvin

(1964) from the Czech term “acutalisace” meaning “actualization” coined by Jan Mukarovsky (Wales, 1989:181-2 and Leech, 2007).

Literature is a de-automatization of language, while language is an automatization. In other words, language is the background, while literature is the foreground as literature thrives in deviation which “brings the message to the forecourt of the reader’s attention” (Yankson, 1987). It is the creative use of language and the creativity is equated with the use of unorthodox or deviant forms of language for stylistic effects and meaning (Leech.2007). Linguistic deviation is a key feature or characteristic of literary language as literature always wrestles with words, breaks or bends language, making it to obey a will (Ogum, 2002).

Foregrounding makes linguistic features stand out for a second look. This make Cyril Connoly to define literature as “the art of writing something that is read twice” (qtd. In (Ndimele, 2009: xxv). Literature is a fine or beautiful writing derived from the French expression “*belles lettres*” meaning fine or beautiful writing (Eagleton, 2008:9). Hence it is the beautiful rendition of imagination in word and action (Ogum, 2002:15). Foregrounding cuts across every level of linguistics–syntax, phonology, semantics, morphology as well as graphology and the style of a literary text is a totality of all fore-grounded elements.

Helon Habila’s works are characterized by foregrounded linguistic devices. His style of writing is unusual and is considered conspicuous because it catches the attention of the readers. The pattern in which he has presented his works captures certain deviations

from the norm. This is made obvious by the choice of his style of writing. The success of both novels is determined by the conscious linguistic choices that Habila has made. These choices range from the organization of the subject matter, to the structure of the works and the grammatical variations. The choice of language use is referred to as the style. Eustace Palmer (1986) states that" it is of course important to pay attention to what the novelist has to say; but it is equally important to pay attention to the way in which he says it". The uniqueness of Habila's style provides the need for the linguistic-stylistic analysis of his novels WFA&MT which are typical of his style and contain some striking irregularities of form in comparison to "traditional" prose.

2.5 The Concept of Stylistics

Stylistics investigates the way language is used in a literary text with the aid of linguistic description. Interpretation of a literary text takes into account the meaning which is co-extensive with and inseparable from the language patterns which constitute the complete text. Stylistics enables us to identify and name the distinguishing features of literary texts, and to specify the generic and structural subdivisions of literature. Stylistics can tell us how to name the constituent parts of a literary text and enable us to document their operations (Richard Bradford: 1997).

That language in literature is functional and purpose-oriented and not merely a matter of embellishment and verbal artistry; that it draws from the discourse of real people in a real world, though the discourse is manipulated for purposes within its specific communicative and social context; and that it is placed within a particular socio-cultural

and historical setting - these are different facets of this awareness of the relationship between literature and language that has been explored in recent works in literary and linguistic criticism (Fowlers, 1986) and in stylistics (Widdowson, 1978).

Stylistics is adaptive in nature such that its framework, as a veritable linguistic analytical approach, deals with a whole range of human discourses: medical, religious, political, legal, social, interpersonal, group communication and so on. Stylistic studies are 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 text; or in order to relate literary effects to linguistic 'causes' where they are felt to be relevant. Intuitions and interpretative skills are important in stylistics. However, stylisticians want to avoid vague and impressionistic judgments about the way formal features are manipulated.

Stylistics has been defined as the linguistic study of style; it is an exercise in describing what use is made of language (Leech & Short, 1985:14). As stated earlier, stylisticians often talk of style because they want to explain something in general. Literary stylistics has implicitly or explicitly the goal of explaining the relations between language and artistic functions. The motivating questions here are not so much on "what" or "why" and "how". Therefore, from a linguistic point of view, questions like "Why does the author choose to express himself in a particular way?" often surface. And from a critic point of view, the "How" is on why such-and-such an aesthetic effect is achieved through language. It is often found that the style of an author is worth studying unless it assumed something else about the author as a literary artist. So in literary stylistics, we

are concerned with relating how aesthetic appreciation link with linguist's concern and with the writer's description (Leech & Short, 1985:14). Appreciation here refers to both critical evaluation and interpretation although it is with appreciation that stylistics is more directly concerned.

Based on the above position, it therefore becomes relevant to discuss stylistics with regards to Habila's selected novels. This is because stylistics explains, where possible, why certain features are profound in a given piece among other alternatives. Crystal (1982), for instance, states that stylistics refers to the application of linguistic techniques to the study of particular kinds of language current within a given speech group. This suggests that linguistic principles and tools can be used to study, for instance, the language of politics, advertisement, and literature and so on. This also implies that stylistics is a branch of Grammar that is concerned with the analysis of language features of any piece of discourse with a view to throwing some light on the features identified. By extension therefore, stylistics enables us to show the differences between language variety and context of their usage (Leech & Short, 1985:14).

According to Leech and Short (1981), the central aim of literary stylistics is to be relational in a more interesting sense. That is, to relate the critic's concern of linguistic description and interpretation. Spitzer (1995) also states that the task of linguistic-literary explanation proceeded by the movement to and from linguistic details to the literary centre of a work or a writer's art. Often, linguistic observation enhances literary insight and vice versa. This gives us a "cyclic" theory formulation and theory testing

that has no starting point. The ability to respond to the literary work and the ability to observe its language use is brought to bear in this proposed research exercise.

In addition, stylistics has other goals, which include stylostatistics, which involves a concentration on linguistic traits that may not necessarily be artistic; Leech & Short's (1985) for example, range of vocabulary in a sentence, length or frequency of certain identified conjunctions based on the principle that an author's unobtrusive linguistic idiosyncratic variant is beyond conscious artistic control. This research examines Habila's selected novels *Waiting for an ANGEL* and *Measuring Time* to analyse how his innovative language and narrative techniques amongst other stylistic strategies are geared towards awakening the reader to decode his message in the selected novels.

In this vein therefore, most stylistic analyses have attempted to deal with the more complex and value forms of language found in works of literature such as Ngara (1982), McCain (2007), Mamudu (2008), Isiodore (2010). One of such works that highlights similar linguistic features with the present work is that of Isiodore (2010) "which presents a practical analysis of Ike's novels. In this study, however, the focus is on the striking linguistic and stylistic items in WFA and MT. The concentration on distinctive form of literary expression reflects the fact that linguistic analysis techniques are geared more towards the analyses of detailed features of sentence structure than of broader structure that are found in texts or discourses. Perhaps, this is why Crystal (1995), asserts that:

> The more compact and constrained language of poetry is, it is far more likely to disclose the secrets of its construction to the stylisticians than is the language of plays and novels, where the structuring process is less evident and where dialogue and narration is often indistinguishable from the norms of everyday speech. Therefore, it is arguable to posit that most stylistic works have been in the area of poetic language.

However, in contemporary stylistics, especially literary stylistics, a more balanced account of the language of literature is gradually remerging with two main approaches to the subject. One of the approaches begins by identifying the smallest features felt to be distinctively used in a work and proceeds to build up more complex patterns of use. This approach is called bottom-up processing. The second approach moves in the opposite direction, beginning with the broadest, possible statements about an author's style, and then studying particular aspects of the language in detail. This in discourse analysis is called top-down processing (Muftah, 2003).

Bottom-up processing, for instance, begins by considering the distinctive way in which a novelist favours certain adjectives, varies tenses or coins idiosyncratic words. Also, it counts on the frequencies with which the features are used in a particular novel and contrast them with the frequencies found in other works by the same or different authors (Muftah, 2003). The second approach (top-down processing) starts by discussing the structure of the novel as a whole with reference to plots and sub-plots, favourite themes and the way characters interact. In the course of the use of this approach, a stylistician might proceed to study more closely how particular linguistic features signal the author's intentions, and again make comparison with other works. This second approach is adopted for analysis in this research.

Stylistics, thus, implies a gradual move towards Grammar and literary criticism and also a means through which these disciplines can be pedagogically treated to yield different subjects. This is so because, the ultimate intent of a literary critic is to interpret and evaluate literary writings as works of art. He or she also explicates the individual message of the writer in terms of its significance to others, which is the focus of the present study; the task of a linguistic stylistician is to decipher the message encoded in an unfamiliar way, to express its meaning in familiar and communal terms and thereby to provide the private message with a public relevance (Crystal, 1995). Obviously, therefore, the linguistic stylistician situates and employs the social relevance of the writer by being sensitive to language and the underlying message, which the interpretation of the language use and usage reveals. This is in addition to inventing a meta-language into which the "original message" can be transferred. By this, the essential significance is conveyed through exegesis and evaluation and using whatever means of expression that seem most appropriate (Crystal, 1995). Furthermore, he draws on the same line of figurative and evocative uses of language which characterize the message he is interpreting.

According to Crystal and Davy,

> Style may refer to some or all of the language habits of one person as when we talk of Shakespeare's style (or styles) … or when we discuss the question of disputed authorship… More often, it refers in this way to a selection of language habits, the occasional linguistic idiosyncrasies which characterize an individual's uniqueness.
>
> …style may refer to some or all of the language habits shared by a group of people at one time, or over a period of time, as when we talk about the style of Augustan poets, the style Old English 'heroic' poetry, the style in which civil

> service forms are written, or styles of public-speaking (Crystal & Davy 1969, 9-10).

Stylistics is the study of 'style'. A writer's style, as Spencer (1964) pointed out, 'may be regarded as an individual and creative utilization of the resources of language'. The basic assumption of stylistics, therefore, is that style is formed by the use of language in literature. Such use of language may be creative, aesthetic, expression or situational distinctive. Literature is an art-form which uses language as its medium without which no creative activities, at the literary level, are possible. Stylistics, therefore, is exclusively concerned with the investigation and description of the medium of literature, i.e., language. (Beg, 2002-03, 11)

> The discipline label 'stylistics' was popularized in the 1950s, and it came to be thought of as a discrete field of linguistics or applied linguistics. 'General stylistics' (Sebeok 1960) was interested in all forms of language text, spoken and written, distinguished from the sub-field of literary stylistics. Early stylistics was dominated by linguistic structuralism, which emphasized the structural properties of texts at different levels of linguistic organization (phonological, grammatical, lexical, and prosodic). It gloried in the technical sophistication of linguistic description, at a time when linguistics was still developing momentum. Stylistics was largely based on taxonomies – lists of language features, levels and functions. (Nikolus Coupland, 2007:10)

Stylistics presupposes style which is found in every writer. A writer utilizes language according to his own creative and communicative needs. He very often moulds and modifies the resources of language available to him and makes certain changes and alterations in the existing structures and patterns of language. He also on certain occasion deviates from the normal usage and violates linguistic norms. By doing so, he creates certain novel expressions and unique linguistic forms and patterns. He also produces fore-grounded elements in language. As Kelkar (1987, 2-3) observes, the

language of a literary text is ‘handled by its author in a manner distinct from the everyday, non-literary use of that language. The author will on occasion carry out a discriminating selection from the sounds, words, sentence structures, sense structures offered by ordinary language; on occasion the author will effect an extension, a certain stretching beyond available language material; on other occasion the author will indulge in a deviation from or an alterations of language norms; and finally there will be occasions when the author will even countenance a distortion of language material’. All these innovative efforts amount to his creative, aesthetic and expressive use of language and thus to his individual style. The basis of style, therefore, is the use of language as a medium of literature, in whatever manner writer uses this medium (Beg, 2002-03, 11-12):

> Linguists regard style as a variation in language, as choice between alternative expressions, as deviation from the linguistic norms, and as special usage of language. The following are some of the definition of Style which take these considerations of language and are termed as linguistic or linguistically oriented definition of Style (Beg, 2002-03, 13).

2.5.1 Literary Stylistic

Literary stylistic is in a way synonymous with literary criticism. The ultimate purpose of literary stylistics is to explain the individual message of the writer in terms that makes it importantly clear to others; that is to decipher a message encoded in an unfamiliar way, to express the meaning in familiar and communal terms and providing the private message with a public relevance. This activity is not essentially different from the criticism of other art forms.

The literary stylistician is obviously sensitive to language, but his/her concern is not principally with the way the signals of the artist are constructed but with the underlying message which an interpretation of the signals reveals. Furthermore, literary stylistics is less interested in devising a mental language into which the original message can be transferred. The literary stylistician is rather concerned with figurative and evocative uses of language which characterize the message being interpreted. Literary stylistic, is therefore primarily concerned with message and the interest 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. Literary stylistics takes interpretation as its aim; it is interested in finding out what aesthetic experience or perception of reality a poem, for example, is attempting to convey. Its observation of how language system is used will serve only as a means to this end. Literary stylistics, therefore, searches for underlying significance, for the essential artistic vision which language is used to express. It treats literary works as messages.

Literary stylistics undertakes the interpretation of a text as the ultimate objective of analysis. It is based on the consideration of the stylistically significant features of the text (including clause and sentence structure, paragraphing and cohesion) and lexis. It is however the stylistic effects and functions produced by these features rather than their objective description that is more important in literary stylistics. To the literary stylistician, the description of language and style is not important in itself; instead, the primary task is to provide an account of his intuitions concerning the effect and

functions produced by the text. This is expected to provide a sure basis for the interpretation of texts and for teaching interpretation.

2.5.2 Linguistic-Stylistic

Linguistic-stylistic presents a scientific analysis, working with such tools as grammatical, syntactic and phonological components of the language. It describes the elements of language used in conveying a certain subject matter. Linguistic-stylistic is the form of stylistics whereby, its practitioners attempt to drive from the study of style language variation how a text can be understood. It is the study of literary discussion from linguistic point of reference and it is concerned with the language code and their construction. It describes the elements of language used in conveying a certain subject matter. There is an intricate web of linguistic-stylistic function in any text, that is literary and non literary, which pleats so as to create the individuality of the discourse itself, and the impact of the text on the readers. Linguistic-stylistic explores the linguistic features of a text. Style always makes reference to the selection of certain linguistic forms or features over other possible ones. Linguistic-stylistic, therefore, points out those linguistic choices which a writer or speaker has made as well as the effects of the choices.

The foregoing implies that linguistic-stylistic is primarily concerned with the use of language and its effects in a text. Given a piece of literature, a poem for example, a linguistic-stylistic analyst is interested in describing the form and function of language in the poem, paying attention to certain curiosities that may be accounted for in

linguistic terms. This does not imply that linguistic-stylistic ignores the meanings which a poem conveys. In fact, the meaning is the focal point. But the system of language used is of paramount importance to the linguistic stylistician. Widdowson (1979:5) posits that "...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." *Widdowson* says:

> By 'stylistics' I mean the study of literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on the other hand and linguistic on the other is that it is a means of linking the two (Stylistics and Teaching of Literature...

Linguistic-stylistic directs its attention primarily to how a piece of discourse expresses the language system. By language, we mean linguistic features that can be examined based on the levels of language. The gap between linguistic and literary studies has been bridged by the advent of the discipline of linguistic-stylistic. Linguistic-stylistic was introduced to act as a complementary approach to literary criticism where the linguistic study of texts was conspicuously absent. Linguistic-stylistic 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-stylistic concentrates on the "linguistic frameworks operative in the text" (Ayeomoni, 2003, p. 177). This gives the critic a pattern to follow; what to look out for in a text, and consequently his stand point can be verified statistically. Similarly, the linguistic study of a text reveals a writer's style and purpose of writing. For instance,

the use of irony in Habila's novels arguably defines his style. Thus, if one criticizes a text through the parameters of linguistic usage, it can be verified, but if on the other hand one relies primarily on literary criticism, one will only react to a text as his emotion dictates.

Azuike (1992) states that, "the linguistic stylistician restricts their analysis of style to the affected text…." Linguistic-stylistic categories and interprets the series of linguistic choices that are available to authors. It also identifies the ways in which features of linguistics may call attention to themselves. These features may deviate from the accepted norms in their manner of expression. The classifications may be applicable to a particular text or number of texts in such a way as to highlight their peculiar characteristics.

According to Carter and Simpson (1989)," stylistics uses linguistic analysis to provide a window on the devices which characterize a particular work, the distinction between linguistic-stylistic and literary-stylistic. For them, "linguistic-stylistic 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", whereas, "literary stylistics is more concerned with providing the basis for further understanding, appreciation and interpretation of avowedly literary and author-centred texts".

Linguistic-stylistic focuses on linguistic theories. Linguistic-stylistic investigations rely on the rules of the language. It is concerned with a scientific study that involves

applying linguistic techniques to a work of art with the aim of discovering the salient attributes and flaws of such a work. It severally analysed the work, examining how a unique pattern of language has been used in the realization of a particular subject matter, reckoning all the linguistic means that combined to achieve a particular artistic purpose. The result is supposed to be an objective assessment based on practical and realistic criteria.

Ahgu (2017), states that "Linguistic stylistics is one of the most effective ways to investigate the distinctions between what is said, or between the content and the form of a text". Linguistic-stylistic analysis will set forth objectively the relevant methods that will ultimately contribute to the interpretation of prose. The objective study of linguistic expressions in literary and non-literary materials has kept the concept of a linguistic-stylistic analysis afloat.

However, Hassan (1985) cited in Ayeomoni (2003) notes that linguistic-stylistics acknowledges the fact that it is not just enough to study the language of literary texts since there are two aspects to literature: the verbal and the artistic. In view of this factor, the major purpose of linguistic-stylistic is to relate language use in literary texts to its artistic function. So when language as used in the text is studied, it is not studied in isolation of the artistic function; it is studied in order to ascertain how the writer has used language to express his message. Hassan (1985) cited in Ayeomoni (2003) further identifies the main levels of language that should be of interest to the stylistician to include the following:

- Graphology – the shape of language on the page.
- Phonetics/Phonology – patterns of spoken language are organized and represented.
- Morphology – ways words are constructed.
- Lexicology – the meanings of words and vocabulary items are constructed and represented in language.
- Lexical analysis – the way vocabulary items of a language are constituted and used in sentence construction.
- Syntax – the way words combine with other words to form phrases and sentences.
- Semantics – the way *meaning* of words and sentences are constructed.
- Pragmatics – the meaning of language in context.
- Discourse analysis – the way words and sentences are used in everyday situations.

These levels of language can be identified and explored in the linguistic-stylistic analysis of a text. However, what is absolutely central to our understanding of language (and style) is that these levels are interconnected; they interpenetrate and depend upon one another, and they represent multiple and simultaneous linguistic operations in the planning and production of an utterance. Although, this research includes a few of the aspects that have not been previously reviewed by scholars, such areas are; Graphology, Syntax, Pragmatics in the case of the selected text of the study, this is because they are

interrelated, and the choice to use this level of the analysis is in order to identify the style of the author's text in this study.

Stylistics is the science of literature that studies 'style' scientifically and methodically for the 'linguistic orientation'. It is an attempt to make literary criticism much more scientific, objective and precise. Indian Authors characteristically identifies it as a study of notion, the constituent symbol, sound meaning, power of words, figures of speech and images, verse form and aesthetic pleasure etc. of a literary text in a scientific way.

Since style is the subject matter with which stylistics deals, alluding to the elusive nature of the concept 'style', *Enkvist* rightly said, "... most of us speak of it, even lovingly, though few of us are thrilling to say precise what it means... different people mean different things by the label 'style', One man's style may be another man's register and even a third man's passion". In the words of Halliday, "style has to do with these components or features of a literary composition which give to it individual stamp, marking it as the work of a particular author and producing a certain effect upon the readers".

On the other hand, Roland Barthes argues:

> ... the stylistic system IS an interweaving of several codes: a linguistic code, a symbolic code, a psychological code, a mythological code etc, ... a fun of a literary text requires much more than a proper interpretation of its linguistic code. A good reader of a literary work brings to the text much more than his linguistic competence. Information from every aspect of shared human experience (sociological, mythological, psychological etc.) can be interwoven into the linguistic code, depending on the intent and artistic ability of the author. The 'good' reader must be able to extrapolate these additional codes with the help of the signals, which the author has built into the linguistic code. (57-66)

Geoffrey N. Leech and Michael H Short point out:

> Stylistics as the study of 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 intuitions and personal judgement of the reader, for which a system, however, good, is an aid rather than a substitute (Style in Fiction, 4).

In the words of Graham Hough*:*

> Stylistics may be termed literary criticism in its objective form, with the arbitrary personal preference purged away. Effective style study must be somewhere between these two-between hard line linguistics and subjective criticism. Genuine literary style studies ought not to be merely catalogue of linguistic features, but should be diverted to the understanding of a work of art (Style and Stylistics, 43).

Describing the function of stylistics and the function it performs. Roger Fowler states:

> A linguist-critic highlights the distinctive features of a text and the literary critic can benefit from it. No wonder, linguistic stylistics helps the literary critic 'to locate literature as (1. patterned, valuable product...' (Linguistic Criticism, 53).

From the review of linguistic-stylistic, lexical analysis and syntax levels are the linguistic tools to be used to analyse the selected texts – WFA and MT. This is because Habila creatively manipulated these aspects to convey his message.

2.6 Approaches to Linguistic-Stylistic Analysis

Stylistics is sometimes called literary stylistics; literary in the sense that, it tends to focus on literary text, while linguistic-stylistic takes its model from linguistics. Halliday propounds the term ‘Linguistic-Stylistic’ as another new name for stylistics. He justifies that the ‘Linguistic-Stylistic’ refers to a kind of stylistics whose focal point of interest is not primarily literary text, but the refinement of a linguistic model which has potential stylistic analysis.

The term stylistics as a kind of language study emerged between 1910 and 1930 with the contribution of Russian formalists including Roman Jacobson, Victor Shklovskij; Romance philologists such as Charles Bally, Leo Spitzer; Czech structuralists like Bohuslav Harvranek and Jan Mukarovsky; British Semitists' including I.A. Richards and William Empson and American new critics like John Crowe Ranson, T.S. Eliot and Cleanth Brooks. These groups altogether affirmed the significance of linguistic form to literary response and the importance of the aesthetic use of language in non literary discourse. However, they differed considerably in subject and method. Many of the stylistic studies, which appeared in that period, are still unsurpassed like Richard's tenor analysis of metaphor, Tomashevskij's statistical treatment of stress and word boundaries in verse, and Empson's theories of semantics in verse.

Since 1950s the term stylistics has been applied to critical procedures of analysis which tried to reinstate the impressionism and subjectivity of standard language with a scientific and objective analysis of literary text. The stylistics absorbed the descriptive methods of several new linguistic theories such as European and American Structuralism, Transformational Grammar, Case Grammar, Functional grammar, etc, and stylistics became recognized as an academic discipline with its own specialized journals, reference guides, disciplinary histories and general overviews as concerning the approaches to its analysis.

Discussing stylistic analysis would not be achieved without the brief understanding of style in this section. Style as a term in criticism has been widely used for a long time

before, often in a rather impressionistic way. It attempts to draw attention to the characteristic or peculiar use of language in a specific text, author or period. Modern stylistics is a way to approach the question of style on stricter and more methodical lines. It is not so much a discipline in itself as a crossover point between linguistics, for which literary text are only items of interest in the broad study of language and literary criticism. It starts from the proposition that any idea or concept may be expressed in one of a number of different ways, and that an author exercises a choice (conscious or unconscious; dictated by personal taste or the demands of the reader, genre or whatever) in determining the precise form of the words to be used. Such a proposition is incidentally abomination to new criticism which refuses to distinguish between the form and content of literature; what is written is written.

Linguistic-Stylistic poses itself the assignment of classifying the range of linguistic choices that are available to authors. It also identifies the ways in which features of the linguistics may call attention to themselves. These features may deviate from the accepted norms in their manner of expression. These classifications may be applicable to a particular text or number of texts in such a way as to highlight their peculiar verbal characteristics. This section discusses the approaches of Linguistic-stylistic Analysis from the perspective of linguists like Widdowson, Halliday, Geoffrey Leech, Jakobson, Levin, and Thorne, in order to have a clear presentation of the linguistic-stylistic analysis of this present study.

Widdowson (1974) stresses on the value of reader centred approaches. He argues that the lack of situational context in literary texts facilitates the understanding of a text in a more concentrated and intense way because it compels readers to pay more attention to the language of the text. Generally speaking, stylistic analysis aims at investigating how the performer effectively uses the resources of language code in order to produce actual message. It is concerned with the pattern of use in a given text. Any user of language obtains two kinds of knowledge: knowledge of the rules of the code of a language which ensures the grammaticality of what has been said and the knowledge of the conventions which regulates the use of these rules in the production of messages and equally ensures the appropriateness of what has been said. Both kinds of knowledge are indispensable for the effective communication between interlocutors; moreover, they together help in attributing unique features to the language. The users of language continually generate novel sentences which have never been spoken or heard before. These utterances are understood, however. The reason behind this is that although they are novel as manifestation of code, they are also familiar as messages. Thus, Widdowson writes: "the user of a language is creative because the novel linguistic forms he generates function as familiar unites of communication: If they did not, he would only generate gibberish" (Widdowson, 1974:202).

The purpose of stylistics, in this concern, is to discover what linguistic units count as in communication and how the effects of different conventions reveal themselves in the way messages are organized in texts. Style then, as Chatman (1973) mentions is the product of a social situation of a common relationship between language users and

therefore stylistics may be considered as the study of social functions of language which may ultimately be treated as the branch of sociolinguistics. Widdowson in his approach focuses the attention on literary text and the ways stylistics concerns itself with literary texts. He mentions two main reasons. The first is methodological and the second is pedagogical. To take the first reason, in literature there are certain features as a mode of communication which are unique and, therefore, simplify the task of stylistics. In all forms of language except in literature, 'a sender of the message and a receiver of it, i.e. whenever writers use language, they assume a receiver.

But in literature the situation is different. The writer is separated from the reader and the reader from the addressee as well, and the message itself is a text-contained. It presupposes no wider context so that everything that is important for its interpretation is found within the message itself. On the other hand, in the interpretation of all other uses of language we shall take into consideration some of its social environment. This is the reason which makes the stylistic analysis of such text difficult. But in literary texts, the situation is somewhat different. There are no such problems because, in somewhat different there are no such problems because, according to widdowson, in literary text the attention is given to the text itself. He accordingly distracts the social appendages in the analysis of a text in his approach.

The other reason, which is pedagogical, also supports the view that literary texts are of the main concern in stylistics. This is important because it gives justification for the

inclusion of stylistics within applied linguistics and brings the findings of linguistics to bear on the practical problems of language teaching.

Widdowson also points out that there is no noticeable difference between connotative and denotative meaning. Literature characteristically removes the distinction between them. Commonly, connotative meaning is considered as a matter of personal association. It is un-systematization. But, sometimes, contextual meaning of literary texts is a result of the setting of linguistic items in a system of intra-textual relation. In his words; while one may regard it, therefore, as connotative with reference to the code, one must regard it as denotative with reference to the secondary language system established by the regularities of the context.

M. A. K. Halliday (1970) in his essay "Descriptive Linguistics in Literary Studies", he explains that, the categories and methods of descriptive linguistics are as much applicable in the analysis of literary texts as in the analysis of any other kind of textual materials. In this approach, he focuses the attention on the revelation and precise description of language features which might remain undiscovered because of inexact linguistic investigation.

Halliday in his approach uses the term 'application' to refer to the study of literary texts by theories and methods of linguistics. He focuses on one branch of linguistics, that is, descriptive linguistics (the study of how language works). This contrasts with both historical linguistics (the study f how language persists in time), and with institutional linguistics (the study of the varieties and uses of language). Within descriptive

linguistics, there is one kind of description that is textual and the aim of linguist is to describe a written or spoken text. This contradicts with exemplified description which presents the categories of the language and illustrates them or generates a set of described sentences and derived other from them. McIntoch and Halliday write:

> The linguistic study of literature is textual description, and it is on different from other textual description; it is not a new branch or a new level or a new kind of linguistics but the application of existing theories and methods. What the linguist does when faced with a literary text is the same as what he does when he faced with any text that his going to describe (McIntoch & Halliday, 1966:64).

The approach, which J. Mc. Sinclair follows, is similar to that of Halliday. He applies Halliday's categories of descriptive linguistics in the analysis of the poem "First Sight" by Philip -Larkin. Then, he lists the results in a tabular form. Any other conclusions as to their relevance for interpretation are left to the reader to come out on his own. Sinclair (1966) hypothesizes that the grammar and other patterns give meaning in a more complex and tightly packed way than the traditional ways and methods of describing language. In his approach, he stresses only on grammar for interpretation. In the structure of a sentence, Sinclair recognizes two aspects of linguistic organization which plays a vital role in the setting up of intra-textual patterns in literary texts. The first one is called release clause / phrase and the second is named arrest clause/phrase. The former refers to the interposition of arresting adverbial to interrupt the sentence and delay its completion. For example, in the following three first lines of the poem mentioned above Sinclair explains the meaning of arrest:

Lambs that learn to walk in snow

When their bleating clouds the air

Meet a vast unwelcome……...

Here, the syntactic pattern NP (Lambs that learn to walk in snow) and VP (meet a vast unwelcome….) are interrupted by the inserting of adverbial clause arrest or bound clause because it delays the completion of the sentence.

Stressing on grammar, Sinclair pinpoints some lexical and contextual matter. He points out:

> Grammar deals with contrasts, multiple choices from a great many systems simultaneously, and the meaning of a grammatical statement can only be full elicited with reference to the total grammatical description. Nevertheless, the exercise shows how some aspects of the meaning of the poem can be described quite independently of evaluation. (Sinclair 1966:81)

Geoffrey Leech in his approach tries to combine between linguistic description and critical interpretation in the analysis of a literary text. He says; "Linguistic description and critical interpretation are, to my mind, distinct and complementary ways of "explaining" literary text" (Leech 1970:120).

He also shows in his analysis how the critical interpretation benefits from the linguistic description and how they are related. In this view, his approach differs from that of Halliday and Sinclair. He clarifies that, "a work of literature contains dimensions of meaning in addition to those operating in other types of discourse and the devices of linguistic and that linguistic description handles these the extra complexities (Sinclair 1966:81). He mentions three main features of literary expression representing different dimensions of meaning which are not included in the normal categories of linguistic description.

Leech (1970) in his analysis of the poem "*This Bread I Break*" by Dylon Thomas emphasizes the lexical and grammatical cohesion which the poet takes from the standard language to unify the poem. The precise discussion of the cohesion in the poem leads him to explore how different cohesive patterns are related to fore-grounded elements in the poem. He, finally, arrives at the conclusion that the elements that are foregrounded in cohesive pattern lead to the interpretation of the entire poem. The three main dimensions are discussed below:

1) **Cohesion** refers to "the ways in which syntactic, lexical and phonological features connect within and between sentences in a text" (Clark, 1996:55). According to Leech the intra-textual relation of lexical and grammatical kinds unifies the parts of a text together into a complete unit of discourse in order to convey the message of the text as a whole. In the poem which Leech investigates, he finds a lexical cohesion which is more marked than grammatical cohesion. This cohesion appears in the repetition of some words in the poem such as, 'break' and 'oat'. In the whole poem, the word 'break' is repeated four times and the word 'oat' occurs three times which share common semantic features such as, bread-oat-crops, day-night-summer-sun, and wine-tree-fruit-grapes-vine-drink. The study of cohesion helps the reader to pick out the patterns of meaning running through the text and arrives at some kinds of linguistic account of what the text is about. It makes the readers easily follow the meaning which appears in the text.

However, Leech comments on this kind of meaning. He elucidates that this kind of meaning is superficial and it is yielded by an analysis of which could be equally applied to any text in English. He goes on to say "it is superficial, because we have only considered how selections are made from the range of possibilities generally available to users of language" (Leech 1970:120). Leech additionally comes out to say that the language of poetry is not only confined to superficial meaning but it extends it to create novelty in language not used in the daily normal use of language. This view led the second dimension of the analysis that is foregrounding.

2) **Foregrounding** is the only literary feature which generally dominates the literary writing. It is claimed that foregrounding is a basic principle of aesthetic communication. It is defined as a conscious or deliberate deviation from the rules of language code or from the accepted conventions of its use which stands out against a background of a normal usage. Leech, in his analysis, says that Thomas uses one of the semantic SDs, that is, metaphor (semantic oddity) in which the linguistic form is given something than its normal or literal interpretation. Leech clarifies that Thomas uses expressions, such as "The oat was merry" in which a noun 'oat' which normally has the feature of unanimity is given the characteristics of an animate or more exactly a human feature, thereby inventing a deviant expression which is fore-grounded against the normal expression such as 'the man was merry'. Another expression, in this regard, can be noticed in the line 'broke the sun'; the verb 'broke' in normal usage is always

accompanied with a thing which has a feature of fragility, like cup, plate, etc. but in the poem, the poet uses the noun ‘sun’ which lacks the feature of being fragile. It is, therefore, a deviant choice which is fore-grounded against the background of the normal choice of the sun. Thus, foregrounding occurs when there is correspondence between the semantic feature of an item in the code and those which are bestowed upon it by the contextual environment in which it appears.

Leech furthermore points out another manifestation of foregrounding; this occurs when a writer as an alternative of exercising a wider choice that is permitted by code. He deliberately renounces this choice and produces uniformity where variety would normally be expected. Leech in the poem finds that Thomas uses the following parallel constructions ‘man in the lady or wind at night’, ‘My wine you drink my bread you snap’ Thomas, by using this parallelism, sets up a syntactic equivalence between the two prepositional phrases in the first one and sets up a kind of intra-textual syntactic equivalence is also as Leech puts it is a feature of foregrounding in which poets introduce a pattern of language not found in normal use.

3) **Cohesion of foregrounding** is the third dimension which Leech describes in his approach in order to analyze literary texts. Fore-grounded features are related to each other on the one hand and to the text in its entirety on the other. As mentioned earlier, there are lexical cohesion which appeared in the repetition of

the same items of vocabulary in different places of a text, and the choice of items which have the semantic connection. According to Leech, cohesion of foregrounding is the manner in which deviation in a text are related to each other to form intra-textual pattern. For example, the foregrounding expression "broke the sun" is a deviant against the normal usage but takes on the normality in the context of the poem as a whole because it is related to deviation of a similar kind in the poem like, "broke the grape's joy", "pulled the wind down". Similarly, intra-textual patterns are also shaped by the cohesion of the fore-grounded expression 'the oats was merry', 'desolation in the vine', and 'sensual root'. In a nutshell, Leech investigates what he considers to be the principle dimensions on which a linguistic analysis of any poem might proceed. His exposition of the features of each dimension assures that these features are in linguistic sense part of meaning of the poem and are matters of linguistic choice and can be described in terms of categories of the language. Therefore, this study stands to ensure that, the linguistic-stylistic features in a prose fiction are in linguistic sense of the meaning of the novels selected for this study and are described in terms of the categories of language.

Roman Jakobson (1960:350) discusses the poetic function of language which he defines as the use of language which focuses on the actual form of the message itself. He gives important remarks about the relationship between poetics and linguistics in the following effect: Poetics deals with problem of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of

verbal structure, poetics may be regarded an integral part of linguistics (Jakobson 1960:350). Some linguists proclaim that poetics in contrast with linguistics is concerned with evaluation. Jakobson argues that the basis on which the separation between linguistics and poetry depends is incorrect interpretation of the contrast between the structure of poetry and other types of verbal structure. Poetic language is non-casual in nature. Literary writing is also different from other forms of expression in the sense that it consciously draws attention to itself, whereas, it directs the reader to the actual form of the message being conveyed.

Samuel R. Levin (1962) in his approach uses the same notion of equivalence as that of Jakobson. He shows how equivalence operates at the phonological, syntactic and semantic levels to produce structural features which mainly distinguish poetry from other types of discourse. As it has been mentioned above, Leech (1970) with his notions (cohesion, foregrounding and cohesion and foregrounding) and Sinclair with his terms (release and arrest) theorize descriptive categories other than descriptive linguistics in order to give account of the features of literary discourse. Levin postulates special types of linguistic patterning. He distinguishes two types of equivalence. He calls the first type 'positional equivalence' which is said to obtain between elements which have the same potentiality of happening in a given environment.

P. J. Thorne in his paper 'stylistics and generative grammar' (1965) investigates the type of deviant sentences which commonly happen in poetic language in terms of modern transformational generative theory. He proposes that a grammar should be

considered as a device which generates all and the only well-formed sentence of language. It (grammar) cannot assign analysis of deviant sentences unless the linguists extend the capacity of grammar, so that, it generates those deviant sentences which are attested in poetic text. It will also involve generating a large number of unwanted and not attested deviant sentences. For example, from the poem of Dylon Thomas which is discussed above in Leech's approach: if we make some modification to the grammar of English to generate sentence like "the oat was merry", these rules will generate sentences like "potato was joyful", "the barely was disconsolate", etc. but these two latter deviant sentences are unwanted and they have no significant units in the meaning of the context of a poem or other types of literary text. Therefore, Thorne is against the idea of increasing the complexity of grammar in order to characterize the ungrammatical sequence in poetry. He says that a poem should be considered as "a sample of a different language" (Freeman, 1970:182). Thorne adds that there should be a grammar for the language of specific poems and this grammar should also meet the requirements of logical consistency and generality demanded by the general theory of grammar. Hence, the task of stylisticians is to write a grammar which will describe the structure of unique language in poetry and prose fiction. This approach, as Thorne declares, relies a great deal on the intuition that generates poetic sequences beyond the data because a single text does not provide enough data for analysis. The discussion about the grammaticality in poetry must show how certain irregularities are regular in the context of the poem they appear. Poetic language like standard language makes infinite use of finite means. Levin (1962) calls the second kind of equivalence 'natural

equivalence' which is said to obtain between elements share common semantic or phonological features. Levin, moreover to his two types of equivalence; positional and natural, adds a third notion: that is coupling. This occurs when one type of equivalence (positional or natural) converges with another in order to produce the structure wherein naturally equivalent forms occur in equivalent position.

2.7 Authorial Review

Since its emergence as a significant academic field within the scope of Grammar in the 1960s, Stylistics has continued to attract intellectual attention of varying degrees. A considerable amount of work has been done within the area covered by the study such as those done by Crystal and Davy (1969), Enkvist L. and Spencer J., (1975), Fowler (1997), Leech and Short (1981), Azuike (1992), Wales, (2001) among others. While some see Stylistics as branch of Grammar that deals with the study of varieties of language, its properties, principles behind choice, dialogue, accent, length and register, Bradford (1977), Downes (1998) and others insist that it attempts to establish principles capable of explaining the particular (style) choices employed by individuals and social groups in their use of language.

Originally, the preferred object of study in stylistics was literature – plays, poems and novels. Stylistics was then seen as an extension of literary criticism, linking interpretation to a more precise linguistic analysis of texture. It was some discussions of literary texts by linguists in the 1950s that first attracted attention to the applicability of linguistic techniques to literature (Fowler, 1997:4). Some of those discussions include

"An Analysis of the Windhover: An Experiment in Structural Method" by A.A. Hill (1955) and "Robert Frost's "Mowing": An Inquiry into Prosodic Structures" by Seymour Chatman (1956). Consequently, some literary critics acknowledged the necessity for the close study of the language of literature: for examples, Donald Davie, *Articulate Energy* (1955); Christine Brooke Rose, *A Grammar of Metaphor* (1958) and Winifred Nowottny, *The Language Poets Use* (1962) (Fowler, 1997:4-5). A brief insight into the last three works mentioned above will help to reveal some of the shortcomings of stylistics at that time.

Abubakar Rasheed (1999:67) seeks to explore ways in which literary interpretation can be enhanced by close analysis of aspects of language and discourse features in the short story "Hunting", by Bassie Head where close attention is paid to discourse structure, narrative direction and cohesive patterning. The work relates to this present study at three levels. First, the analysis of the directionality of the story is done through the examination of its register analyses of field, tenor and mood, which corresponds to Halliday's (1994) functional elements of ideational, interpersonal, and textual compatible with William Labov's (1972) proposals for analysing structures in narratives. The second thing is the analysis of the cohesive patterning of the story bases on Systemic Functional Grammar. This portrays the best way to describe/ characterise a story by setting out all the cohesive ties, or at least concentrating on few of them.

Fakuade (1983) cited in Fakuade (1998) in stylistic analysis of Aldons Husley's Brave New Word lays emphasis on the verbal structure in the text. He uses a systemic

approach to the study of the grammar of the text, because it is a model of performance. However, Fakuade attributes the attainment of meaning to the structure of the sentences in the text. Thus, this also relates to the present study because of its reference to the verbal structure which is a significant feature in analysing any text, and the model in question is of immense importance owing to the fact that language is a meaning-making entity shaped by its use on any conceivable occasion.

Following insights from studies on European and American literature and few earlier attempts on African literature, there has been a recent growing interest in the stylistic analysis of the African novel (see, for instance Ahmed, 2013; McCain, 2007 and Mamudu, 2008). The present study intends to contribute to this growing literature by exploring Helon Habila's novels WFA and MT from a linguistic-stylistic perspective. This section reviews previous studies that are relevant to the present. Given that there is an overwhelming critical literature on the novels, this review presents only a few representative studies.

Taken together, all these arguments demonstrate that style could be seen in some ways as the study of stylistics. The word 'style' refers to the choice of words/expressions in a given context by a given person, for a given purpose, and so on. Thus, studies in style have shown that style is "the selection and arrangement of linguistic features which are open to choice" (DeVito, 1967). Often times, the author's identity is given away by some details reflecting habit of expression or thought, and these seem to confirm that each writer has a linguistic "thumb-print", an individual combination of linguistic habits

which somehow portrays him in all that he writes. Accordingly, a writer's idiosyncratic way of expressing himself or herself is an offshoot of his or her personality. Crystal and Davy (1969) are of the opinion that, style is the effectiveness of a mode of expression. Style is not just ornamental to writing; it results from many choices the writer makes in the course of his writing and it is these choices that set apart one writer from the other.

Ahmed (2010) is an attempt to make a stylistic study of selected works of William Golding from linguistic point of view. He, centres on finding out the stylistic devices that present linguistic peculiarity in the writings of the concerned author. Ahmed found that, Golding's language is aimed to make verbal communication wealthy. The use of literary resources is marked in the works of Golding. In addition to that, the study noted Golding's style is different from other writers because Golding has exceptional skills in writing such as: resourcefulness, power of imagination and his experiments in life. Golding's stylistic devices are formed at different linguistic levels. Golding mixes imagination with reality because his novels are his reactive experiments.

All the stylistic devices which are used by Golding in his works create cohesion and coherence i.e., they make a text sensible. He uses stylistic devices in such a way that make his style deviant from the language norms and different from the style of other writers as well. The study attempts to analyze Golding's texts at different linguistic levels namely; phonological level, syntactic level, semantic level and discourse analysis. In this study, they linguistically analyzed the language of Golding at semantic,

syntactic, phonological and discourse levels. On the one hand, it was said that Golding's expertise in writing and his contribution to literature is invaluable. On the other hand, Golding's works have immense linguistic relevance, and have opened avenues to the analysis at the different linguistic levels. Moreover, his works can also be further studied from the point of view of speech acts also.

Davie's (1955) exploits grammar as a true apparatus for analysis, for instance, is very close to stylistic analysis, though he, sometimes, quotes passages without bothering to analyse them, except may be for a passing comment. It is difficult to understand, for example, what Davie means by 'energy' in this comment, "The lines are full of energy" (50). Her analysis focuses on metaphor which is one of the oldest rhetorical devices in literature and very often regarded as the primary feature of 'literary' language, although, her lexical analysis of metaphor seems rather simple and old-fashioned in comparison to the later studies in this area.

Naji (2015) noted that Charles Dickson is remembered even today as the pioneer of using colloquial expressions related to the characters drawn from various strata of the society of his times. The study noted that, there are numerous linguistic deviations observable in the volume of his fictional world. Dickens was himself recognized as a revolutionary *litterateur* of his time, and revolutionized the art of story-telling through his inimitable style. According to Naji, Dicken's work has a fair degree of universality about the values embedded in it. The style, therefore, is rich and creative and yet never loses its earthly touch. Linguistic deviations are used in creative works to attract

attention to the finest expressions that have a native feel about them. The style exploits colloquialism and this gives the reader a false feeling that the norms of English language use have been violated but this is not true as it turns out to be very often.

Naji (2015) noted often that Dickens deviated from the norms of literary convention. His work is remembered for the versatility of deviations used which gave his readers surprise and leaves a strong mark on their minds. Thus, it may be safe to argue that the trend in writing Dickens uses in his fiction was and continues to be unique and violable, and this is why his works are studied and are often cited even to this day. We identified from our study of Dickens's novels the various types of linguistic deviations in his works and characterized the factors that motivated him to use such linguistic deviations. They selected three novels viz. *Little Dorrit, Tale of Two Cities* and *Hard Times* since these novels exactly depict the life and Childhood, the era and the revolutions. These novels are very precious to Dickens, and they analyzed these novels for Linguistics deviations which are typical characteristics in works of Dickens. As a novel approach Hassan analyzed these novels using statistical software SPSS.

Nowottny has worked on a theoretical synthesis of the various approaches to poetic language attempted in the early stage of style-study in Britain. He contends that poetic language is a complexity consisting of diverse elements – vocabulary, rhyme, metre, syntax, etc., and that a variety of poetic values or effects such as metaphor, ambiguity, symbolism, or obscurity stem from the 'formal relations' of those elements. Nowottny's work offers hardly any apparatus for analysis of texts. But it offers a very basic

grammar and Practical-Critical terminology. This work is important for its advocacy of holistic reading of texts and the connection between description and response (interpretation).

Lesley (2014) used comparison of the syntax of Henry James's late style in The Golden Bowl (1904) and his early style in Washington Square (1881) was used as a case study. While James's late style is very widely discussed by literary critics and often seen as 'difficult', there has been very little evidence offered to substantiate this description. Within the extensive field of Henry James studies, there have been few linguistic descriptions of James's prose. To remedy this, Moss compiled the Henry James Parsed Corpus (HJPC) from five chapters from each of the two novels.

Moss's analysis of the corpus showed that "The Golden Bowl" is more syntactically complex than Washington Square in a number of ways but only in sentences which do not contain direct speech. James's idiosyncratic use of parenthesis was defined precisely using syntactic criteria and named delay. The Golden Bowl has more delay than Washington Square but also only in non-speech sentences. Only a small number of sentences have very high numbers of dependent clauses and/or delay. I argue that these exceptional sentences create the impression that the later text is homogeneously difficult. My research shows that this impression is deceptive; in fact, the overwhelming majority of sentences in The Golden Bowl are no more syntactically complex than those of Washington Square. A secondary use of the HJPC is to assist close reading. Chapter outlines of the central chapter of each novel were generated and were found to mirror

plot developments and dialogue sections. Salient sentences highlighted many key moments in the plot, or revealed aspects of characters' personalities.

The two-level research question of this project has provided two levels of results. Henry James's syntax had not been examined in detail previously. It proved to be less homogeneous than is usually assumed, and the style of The Golden Bowl was found to be close to that of Washington Square in much of the text. However, many sentences in The Golden Bowl have exhibited great syntactic complexity and a confusing complexity of word order, which explains the difficulty of many readers in negotiating this novel.

Corpus stylistics has rarely been used to describe the syntax of literary texts. In this dissertation, the compilation of a parsed corpus and two methods for using that corpus for literary analysis have been described. A number of new methods and measures have been devised for this project. This is the first time ICECUP has been used to compile a corpus from long literary texts. The concepts of delay and APU were formulated to describe James's style quantitatively. For detailed analysis of individual sentences, coordination and complexity scores were defined and added to a simple word count for each sentence. These new measures enabled the generation of chapter profiles, showing the distribution of each of the scores and revealing graphically the fore-grounded salient sentences whose possible foregrounding effects could then be discussed. Together with new insights about James's style, this dissertation presented a number of new corpus stylistic tools which make a significant contribution to the discipline.

Firth's (1957) study is one of the first works to take a critical look at the stylistic aspects of language. This work, through its description of language as an abstract system, has contributed, directly and indirectly, to the theorization of linguistics/ stylistics. Halliday (1964, reprinted 1970) has borrowed extensively from Firth's ideas that language exists only in the context of other events (systemic functional grammar). Halliday has analyzed Yeats's "Leda and the Swan", paying particular attention to the nominal group structures and the 'de-verbalisation' or transformation of verbs into nominal groups in terms of function. Halliday has also compared three passages from the literary works of John Braine, Dylan Thomas and Angus Wilson on three different textual features: nominal group structures, lexical sets and cohesion.

Carter's (1982) analysis of Hemingway's "Cat in the Rain" has almost the same linguistic framework with Halliday's analysis. The only difference is that Halliday begins with a general discussion on linguistic strategies before describing the linguistic features of the texts under study. Carter starts by interpreting the text before going on to analyze the text's linguistic components and to link his analysis to his initial response, to ascertain the true interpretation of the text.

Sinclair (1966) also adopts the neo-Firthian linguistics to analyze Philip Larkin's "First Sight". The article begins by only suggesting that linguistic descriptions of a literary text might help a reader to understand and appreciate the text. The article, surprisingly, goes into a detailed examination of sentences, clauses, word groups, and line-by-line

grammatical elements in the work. The conclusion is that meaning can be described independently of a text's evaluation.

Quirk (1959) has studied the idiolectal use of language in Charles Dicken's novels, from the point of view of phonology, grammar of the verb, typography (its unique presentation of speeches) and character-idiolect. For Chatman (1972), Quirk's analysis is one of the most primitive forms of style-study, because Quirk listed Dicken's idiolectical characteristics without bordering to explain them. Saito (1997) has asserted that Quirk's non-committal use of linguistic theories and terminologies is pre-emptive of the flexibility of practical stylistics. Quirk, after that linguistic quest, seems to have faced the more macroscopic, socio-linguistic phenomenon-globalization and internationalisation of English, as his later works reveal.

Fowler who laments that linguistics has not integrated fully with its natural companion literary criticism has, in his earlier works, not modified the basic assumption of linguistic-stylistic that "description could be conducted independently of evaluation and interpretation" (Fowler 3). His first approach (1966, 1971) to the stylistic aspects of literature was by way of traditional metrics. He worked on the metrical format and rhetoric-logical structure of Shakespeare's seventy-third sonnet, clearly reflecting his interest in affective stylistics. Fowler (1977) adopts the generative-linguistic notions of surface structure and deep structure. In the work, many different levels of style, including text and discourse, are discussed. Fowler, later, has been associated with the pragmatic or functional aspects of language (Fowler, 1981). His notion of 'linguistic

criticism' (1986) has expanded his purview from sheer linguistic analysis of individual texts to socio-linguistic considerations of text production.

The algebraic aspect of stylistics has been explored by Holloway (1979). He innovatively views a narrative as "a set of sets" (not set of events) where "each member of this total set is a set of events which represents the narrative so far as we have read (or listened) up to a certain point in it" (cited in Saito 43). He achieves this by dividing a narrative into episodal units, where each event is a matter of "simple occurrence/non-occurrence alternative of a certain basic action" and he tries to highlight the relation between those events. Holloway explains the whole structure of Muriel Spark's *The Prime of Miss Jean Brodie* with a pedantic mathematical formula $\sum_2$.

Adejare's (1992) analysis of Wole Soyinka's texts has applied what he describes as an aspect of the Systemic Grammar of Halliday. Adejare's "textlinguistic" theory is innovative and original. Adejare, for instance, has cited himself alone in defining the word 'text'. For him, "the text is a unit of language that has been used in a specific context by a text producer with the purpose of communicating a message through the use of the linguistic signs existing within a language's semiotic universe" (6) Adejare's version of systemic textlinguistics is preoccupied with the levels of meanings projected in a text. Most authors have associated text linguistics with 'meaning'. Dijk, for example, defines it as a sentence sequence with "a global structure of meaning" (41), but Adejare's classification of levels of text meaning is creative. Categories like message, lexis, coinages and grammar are placed under the primitive level of meaning;

the second order level includes significance of names, dialogue, interference variety, etc; while the prime order level discusses metaphors, imagery and other descriptions. Adejare's study depicts the flexibility typical of stylistics, encouraged by approaches like text linguistics or discourse analysis. The present study, like Adejare's, has employed the text linguistic analytical approach, but not in this particular 'order of levels of meaning' developed by Adejare. This present study shall dwell on the textual and the contextual aspects of meaning, mainly relying on some stylistic categories adapted from Leech's and Short's (1995) checklist of stylistic features.

Saito (1997) explored the possibility of a new theory of creative stylistics (a prescriptively-oriented discipline) which will be complementing the traditional descriptive-oriented stylistics. Saito's work is a model for the classroom where literature is taught together with English, in an ESL situation. Saito 'prescribes' exercises like jigsaw reading, matching and rewriting to be done before main passages are described, as ways of tuning students to the language of literature. Students can also be asked to imagine situations read by comparing them to similar situations in their environment (gap-filling). Saito's conclusion is that providing prescriptive guidelines will help students better than allowing them to use their intuition to tackle stylistic exercises. Saito's main interest is to seek a way of applying stylistics to creative writing in an ESL classroom. Saito's work is unique for it stresses literary creativity more than literary analysis.

As stylistics wades into the twenty-first century, its pedagogical use as a device for understanding texts and for creating one's own original texts has become one of the major attractions to the subject. In this area of applied stylistics, global scholars and leaders training for rhetorical leadership have become interested in stylistic analysis to understand how words can be used creatively and to persuade and influence. To this end, modern-day stylistics, just as Carter observes, has become increasingly confident and mature.

Olaosun's (2005) study of Wole Soyinka's *Kongi's Harvest* and Nnadi's (2010) linguistic-stylistic analysis of Chukwuemeka Ike's novels. Olaosun uses the approaches of stylostatistics and componential analysis: stylostatistics is the application of statistical methods to stylistic analysis of texts, and componential analysis (an approach to lexical semantics) involves the analysis of the sense of a lexeme into its component parts in order to clarify or simplify that sense (91). The study identifies certain prominent features (words) of the text and attempts a small scale count of these words. It also evaluates these features in terms of their relevance to the theme of the text. Some critics have opposed this method of text analysis on the basis that style cannot be reduced to counting, and again that the frequency of occurrences of features is irrelevant to style. But others, like M.A.K. Halliday, Ullman and Fowler, seem in favour of frequency in grammatical analysis. Recently, most studies involving mathematical, quantitative or corpus data are carried out with the use of machines/computers. The advantage of machine-use is that it ensures exactness in the results. Olaosun's study proves that manual quantitative analysis, where simple data are counted (without the aid

of machines or computer), is possible. However, his study is quite different from the present one, but has been reviewed to show the different methodologies open to a stylistician.

Nnadi's (2010) "A Linguistic Stylistic Analysis of Chukwuemeka Ike's Novels", is a study which can be likened to the present study. Nnadi uses a 'flexible' type of Post-Bloomfieldian structuralism to analyze ten novels of Ike. Nnadi's analysis, in spite of the recent cross-disciplinary nature of stylistics, has conservatively remained on the linguistic and grammatical elements of the texts. The analysis pays great attention to issues of diction, paragraph /sentence structure, and linguo-literary features, like proverbs, rhetorical questions, etc., found in Ike's novels.

The only 'non-grammatical side of Nnadi's discussion is the plots of the novels which he has traced. Nnadi's work may seem to have some similarities with this research, in terms of their both dealing with linguistic-stylistic analysis, but the present study is on the linguistic-stylistic study of Habila's novels. The two concepts "linguistic" and "stylistics" combined in this study already indicate the type of analytical approach suitable for the study. It is not one that would focus on the grammatical structure of the texts alone; it should be a method that will be able to portray the message of each of the texts. Using the SFG text linguistic analytical tool, this research shall vividly depict all that is implied in each of the text – the contextual, political, social, linguistic and stylistic.

2.8 Review of Studies on Helon Habila's Novels

Most of the stylistic studies reviewed in the previous section attempted to deal with the various complex forms of language found in works of literature other than the ones chosen for the analysis of the present study. The study has chosen to focus on the striking linguistic and stylistic items in Helon Habila's two novels, namely, *Waiting for an ANGEL* and *Measuring Time*. The concentration on distinctive form of literary expression reflects the fact that linguistic analysis techniques are geared more towards the analyses of detailed features of sentence structure than of broader structure that are found in texts or discourses. Perhaps, this is why Crystal (1995) to assert that:

> The more compact and constrained language of poetry is, it is far more likely to disclose the secrets of its construction to the stylisticians than is the language of plays and novels, where the structuring process is less evident and where dialogue and narration is often indistinguishable from the norms of everyday speech. Therefore, it is arguable to posit that most stylistic works have been in the area of poetic language.

However, in contemporary stylistics, especially literary stylistics, a more balanced account of the language of literature is gradually remerging with two main approaches to the subject. One of the approaches begins by identifying the smallest features felt to be distinctively used in a work and proceeds to build up more complex patterns of use. This approach is called bottom-up processing. The second approach moves in the opposite direction, beginning with the broadest, possible statements about an author's style, and then studying particular aspects of the language in detail. This in discourse analysis is called top-down processing (Muftah, 2003).

Bottom-up processing, for instance, begins by considering the distinctive way in which a novelist favours certain adjectives, varies tenses or coins idiosyncratic words. Also, it counts on the frequencies with which the features are used in a particular novel and contrast them with the frequencies found in other works by the same or different authors (Muftah, 2003). The second approach (top-down processing) starts by discussing the structure of the novel as a whole with reference to plots and sub-plots, favourite themes and the way characters interact. In the course of the use of this approach, a stylistician might proceed to study more closely how particular linguistic features signal the author's intentions, and again make comparison with other works. This second approach is adopted for analysis in this research.

McCain (2007) examines how Helon Habila uses the multi-vocal, inter textual, and fragmented text to demonstrate how fiction and faction can be used in writing to undermine the psychological oppression of the military state through the deviant use of the imagination. He shows how the novel WFA simultaneously helps to shape a social imagination and rewrite history from the perspective of the community. McCain considers military rule as a metaphor for a prison where the central character Lomba represents a synecdoche for the inhabitants of the prison state by demonstrating agency available to them. The revolutionary potential of the imagination is evident in the novel WFA. It is pertinent to note that McCain looks at the creativity of Habila in using literary devices to present the action of the military regime. This work, however, is concerned with his deviant use of lexical and syntactic features in narrating the brutality of the military era.

Mamudu (2008) examines how Habila remarkably treats issues that depict a state of political oppression, social inequality, poverty, injustice, and military dictatorship that won for him the prestigious Caine Prize in 2001. The novel re-enacts the Nigerian state (as evident on page 223 of the novel). He states that the themes of WFA are achieved by employing some linguo-literary strategies such as linguistically deviant structures to enhance characters and coarse tonal intonation patterns as used by the military and also picked on several sensitive historical periods in Nigeria that reopened the wounds felt by a people. Mamudu's concentration is on the social injustices experienced under military dictatorship during General Sani Abacha and others from 1984-1998. The present study is not concerned with history on pages, but how words are knitted creatively to pass through even hash situations. This is evident in one word sentences, two words sentences and three words sentences and so on which come together to form a single meaning that gives the message its military tone.

Edoro (2008) studies how Habila in WFA depicts masterfully the years of terror during General Sani Abacha's rule in Nigeria. This era is convincingly situated within particular ideological restraints. Edoro examines how the Abacha regime was unique and the reason why it recurs in a good number of third generation Nigeria writings which makes it singularly inimical to literary creativity. This is because those in government of that era saw writing as a threat to their power. Edoro seems to be concerned with the revelation of Abacha's hostility towards journalists at that time as presented by Habila via the enactment of decrees that negatively censor and limit the activities of journalists. However, this study looks at the choice of linguistic items that

made it possible for many writers (Edoro, Mamudu and Akung and others) to study WFA from different angles. This shows how a literary text that conveyed the same theme can be analyzed differently by writers.

Akung (2011) explicates why civil rule should be left for civilian authority and the military should remain within its orbit of protecting the territorial integrity of the nation because it is responsible for the corruption, religious malaise, academic rot and human rights abuses that have bedevilled the Nigerian society. From the above, Akung's work focused on the general idea of Habila's text but the present study intends to show how Habila used peculiar linguistic tools in passing his message to readers.

Lar, B. I., Nimlan, R. M. and Lar, J. T. (2011) examines the use of literary techniques in Helon Habila's *Measuring Time* (henceforth abbreviated as MT) that reinforce and give fresh life to the story. Satire, the development of music, local colour, flashback, premonition, the dream motif, and a penetrating insight into the characters' psychology, the use of biblical archetypal symbols, euphemism, irony and humour add colour and beauty to the novel (MT).

Tenshak (2011) also explicates the text (MT) from a critical perspective by presenting life as an assessment of history, culture and tradition within the threshold of the fictional setting of the text Keti in particular and Nigeria in general. In summary, the relationship between previous studies and the present study is basically at the literary angle that treats theme of military dictatorship during the Nigerian Military era of 1984-1988 and the organization of MT under the following thematic sub- headings:

Traditional African Life and Institutions, Africa's Contact with the West, The Quest for Heroic Attainment, The Marriage Institution and the Destiny of Women, Disillusionment in Post- Colonial Africa. The present study investigates the linguistic choices made by Habila in WFA and MT which is aimed at understanding and interpreting the novels.

As stylistics wades into the twenty-first century, its pedagogical use as a device for understanding texts and for creating one's own original texts has become one of the major attractions to the subject. In this area of applied stylistics, global scholars and leaders training for rhetorical leadership have become interested in stylistic analysis to understand how words can be used creatively and to persuade and influence. To this end, modern-day stylistics, just as Carter observes, has become increasingly confident and mature.

2.9 Theoretical Framework for the Study

The use of language for the purpose of creating meaning in communication between people has become prominent in recent linguistic studies. There is a general move from studying the form and structure of language to the function language performs when it is used in different situations and contexts. Halliday (1967:40) is in agreement that, part of the task of linguistics is to describe texts, especially, all texts that fall within the definition of literature; that is, both prose and verse are accessible to a linguistic analysis. The major task of a linguistic analysis is to relate the text to the language as a whole, since stylistics is an application rather than an extension of linguistics. This

clearly shows the domains of the two area of study. While literary criticism operates in terms of value, purpose and aesthetics, linguistic analysis considers phonemes, stress, syntax and lexico-semantics.

It is against this backdrop of literary critiques and hypothesis that the study adopts the Hallidayan (1985) functional approach to the analysis of language as presented under the three metafunctional lines of meaning (ideational, interpersonal and textual). The study focuses on the textual dimension of the metafunction of linguistic analysis as exemplified by Leech and Short (1981:74-90). Their focus is on the influence on linguistics by ordinary language philosophers; Searle's speech act, Grice's conversational implicature to structuralism, which sees structural; principles of contrast and patterns as underlying forms manifested in language of literary works.

Leech and Short (1981:74-90) postulated two approaches to a stylistic analysis at the levels of grammatical and lexical features. They consider lexical features such as the word to which every lexical item belongs. In their view, the lexical must belong to the following word group: nouns, verbs, adjectives, adverbs etc., maintaining that, a close description of these word groups enhances a good linguistic-stylistic review of texts. In this current study, for lexical categories, the researcher's concerns are whether the general vocabulary used by Habila in the two texts are simple, complex, formal, colloquial, descriptive, evaluative, general or specific. The researcher is also preoccupied by the names of entities (nouns), names of processes (verbs), names of

qualities (adjectives) deliberately used by Habila in the samples collected for evaluation.

The structure of the sentence is considered so to arrive at a possible conclusion, and in order to achieve this, identifying the grammatical features for a linguistic-stylistic analysis is important. Therefore, for the grammatical categories for this study, as mentioned earlier, the research evaluates sentence types, sentence complexities, clause types, clause structure, noun phrases, verb phrases, other phrases and general types of grammatical constructions peculiar to Habila's style of writing. Since this is a linguistic-stylistic study, the study made inferences to other stylistic features foregrounded in the selected texts. These categories are tagged *figures of speech* (grammatical and lexical schemes, phonological schemes and tropes), and *Cohesion and context* respectively by Leech and Short (1981:74-90).

Leech and Short (1995:69–79) also posit that every stylistic analysis involves selecting some features, and ignoring others. The stylistic selection involves the relation between the significances of a text and the linguistic characteristics in which the significances are manifest. In the opinion of Leech and Short, two key criteria are involved:

a. *A linguistic criterion*.
b. *A literary criterion*

In terms of descriptive framework, the researcher focuses on Leech and Short (1981) array of linguistic patterns observable in Habila's selected works. In making these selections for the texts analysis, two key stylistics reasons are involved; *a literary*

criterion and a linguistic criterion, but in this study, the focus is on linguistic criterion. Careful pre-study and scrutiny of both linguistic and literary features of Habila's novel help us to isolate particular features of style (or style markers), which called for more careful investigation. Such important features relate to four broad descriptive categories: the lexical category, the grammatical category, the figures of speech and the context and cohesion category as guidelines. Under these categories, attention is paid to the following subparts:

A. Lexical Categories:

   i) Nouns, ii) adjectives, iii) verbs, iv) adverbs.

B. Grammatical Categories:

   i) Sentence types, ii) Sentence complexity, iii) Clause types, iv) Clause structure, v) Noun phrases, vi) Verb phrases, vii) Other phrases types.

C. Figure of Speech, etc.

   i) Grammatical and lexical schemes, ii) Phonological schemes, iii) Tropes.

D. Context and Cohesion:

   Consider ways in which one part of a text is linked to another cohesion) and whether the writer addresses the reader directly, or through the words or thoughts of some other character.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Preamble

The present chapter describes the source of data, sampling technique and the approaches and procedures employed in collecting the data. This is followed by a discussion of the research design and the chapter concludes with a description of the procedure used in analysing the texts.

3.1 Research Design

Literature is said to be a verbal art; from this theoretical point, it can be considered that the language is the verbal form of art and the aesthetic features are the stylistic features of the literary language. Accordingly, the design for this type of research lies in identifying and analysing the various language features with respect to the content and context in the texts taken for the study. The education, class, age, and gender immensely influence the narration and discourse and their culture and these aspects are hidden in the conversation of the interlocutors along with their emotions, passions, mood etc. The sentences framed by the characters through their utterances form the language structure that in turn forms the language style of the author. Hence the sentences are linguistically and stylistically analysed with respect to the background. Every sentence in the language can be viewed linguistically as well as stylistically. The key to change in the perspective is the concept of context' (Kumar, 1987:17), that is, when utterances are

made, they are backed by their own contexts. Moreover, linguistic utterances are the reflections of human mood, emotions etc.

Therefore, linguistic and stylistic phenomenon of a text invariably reflects on the language structures which in turn form the language style. The present analysis brings in this concept and elaborates the way authors modifies the style of their writings which go according to the linguistic-stylistic environment and also socio-economic position of the characters of the texts. It is against this background that the study adopted the qualitative research design. Qualitative research is an interdisciplinary, trans-disciplinary and sometimes counter-disciplinary field. According to Denzin and Lincoln (2005:7):

> Qualitative research embraces two tensions at the same time. On the one hand, it is drawn to a broad, interpretive, post-experimental, postmodern, feminist and critical sensibility. On the other hand, it is drawn to more narrowly defined positivist, post-positivist, humanistic and naturalistic conceptions of human experience and its analysis. Further, these tensions can be combined in the same project, bringing both postmodern and naturalistic or both critical and humanistic perspectives to bear.

Qualitative research draws upon and utilises approaches and methods such as ethno-methodology, phenomenology, hermeneutics, feminism, deconstruction, ethnography, interviews, cultural studies, artefacts and participant observation.

Qualitative textual analysis is the method researchers use to describe and interpret the "recorded texts". The purpose of textual analysis is to describe the content, structure, and functions of the messages contained in texts. The important considerations in textual analysis include selecting the types of texts to be studied, acquiring appropriate texts, and determining which particular approach to employ in analysing them. These

types of research design have four approaches to textual analysis; rhetorical criticism, content analysis, interaction analysis, and performance studies (Andrews, 1983:4 cited in Frey, L., Botan, C., & Kreps, G., 1999).

Contemporary rhetoric has expanded to incorporate a wide range of philosophical, theoretical, and methodological perspectives that are used to study the persuasive impact of many different types of texts and messages. Content analysis or rather qualitative content analysis is used to identify, enumerate, and analyse occurrences of specific messages and message characteristics embedded in texts. Researchers are more interested in the meanings associated with messages than with the number of times message variables occur. There are five units including; the physical units are the space and time devoted to content, the meaning units involve symbolic meaning, the syntactical units consist of discrete units of language, such as individual words, sentences, and paragraphs, and the referential units, also called character units, involves some physical or temporal unit referred to or alluded to within content, lastly the thematic units are topics contained within messages (Andrews, 1983 cited in Frey, L., Botan, C., & Kreps, G., 1999).

3.2 Source of Data

The research made use of primary data. The primary data consists of excerpts (sentences) randomly extracted from the selected texts for this study. The data include relevant linguistic features as sentence structure (complex, compound-complex) registers, (military, history, politics, etc.) graphology, (punctuation mark such as dash,

exclamation, etc.) and other salient foregrounded features of style in the two novels which are analysed to highlight Habila's disposition as a prose writer distinct from his literary contemporaries.

3.3 The Sampling Technique

The analysis of the two texts centres on the striking linguistic and stylistic elements employed by Habila. The analysis is carried out in line with the method of analysis described in Chapter Three which is modelled in order to answer the research questions. This is with a view of achieving the objectives of the study.

3.4 Method of Data Analysis

The analysis of the linguistic features collected from the texts employed the explanation based methodology in analysing each feature identified in the selected texts taking each one after the other. The analysis and subsequent discussion of data from the two texts is centred on relevant 'striking' linguistic and stylistic elements including:

- The grammatical categories which include sentence structures (sentence structures such as complex, compound-complex, minor, etc.)
- Lexical items such as the use of military and history registers that are prevalent in the texts (military, history, politics, religion, etc.)
- The salient stylistic features prevalent in the selected texts. (rhetorical sentences, non- conventional plot, mixed narrative, etc.)

- The language habits (idiolect) of the artist in conveying his message to the readers in the selected novels. (use of pidgin, expressions from Nigerian languages, the frequent use the expression “as if”)

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Preamble

This chapter presents the data analysis, findings and the discussions on the study of the selected texts. Specifically, the chapter focuses on the research questions and objectives raised in chapter one to analyse of the various stylistic features of Habila's two novels chosen for the study. It then ends with a discussion of the linguistic and stylistic significance of features noted in the course of analysis.

4.1 Data Presentation

The linguistic and stylistics features of the texts were randomly selected from the excerpts (sentences) of the texts to show the writer's idiolect which can arguably be cited as making the selected texts attractive for linguistic-stylistic analysis. A total number of sixty-seven complex sentences were sorted from both texts, while nine (9) complex sentences were selected for the analysis. Also, a total of forty-five compound complex sentences were sorted from both texts, and a random number of fourteen sentences were used in the analysis.

4.2 Data Analysis

The research relied mainly on the descriptive survey design which is explanation based. This is considered more appropriate for this study because it is on language analysis in a

text. The analysis of the sampled data guided particularly by a checklist of linguistic categories adopted from Leech and Short (1981: 74-90).

4.2.1 Linguistic Analysis of *Waiting for an ANGEL*

In *Waiting for an Angel,* the focus of analysis is on the language and stylistic resources used by Habila in telling the story of Nigeria under the military regimes of Generals Ibrahim Babangida (rtd.) and Sani Abacha (late). The salient linguistic features which are critically examined include sentence structures, register and diction, striking punctuation as well as paragraphing, while other stylistics features such as the use of pidgin English and figure of speech can be categorised as peculiar to the author include the *use of poems,* a *mixed narrative point of view,* the *use of Pidgin English*, the use of lexical items and *expressions from some Nigerian languages,* a *tone of anger and disillusionment,* the *use of the expression* "as if", and the use of reflections/reminiscences.

4.2.1 Sentence Structures

Habila's vivid descriptions in *Waiting for an ANGEL* are predominantly conveyed through a blend of complex sentences and compound-complex sentences. From the first narrative to the seventh, he takes his reader into his fictional world – the world of his characters, places, time and events – through a consistent and striking use of these sentence structures.

Complex Sentences:

. The following are some of the complex sentences identified in the novel:

Sentence One: *He had to write in secret, mostly in the early morning when the night warders, tired of peeping through the door bars, waited patiently for the morning shift. (WFA, 3)*

This sentence has one independent clause and two subordinating ones. The main idea is Lomba's secret writing – He had to write in secret – while the supporting ideas are the time of his writing and the patient wait of the night warders.

Main clause – He *had to write in secret, mostly in the early morning*

Dependent clauses: 1. *when the night warders, tired of peeping through the door bars,*

2. *waited patiently for the morning shift.*

Sentence Two: *When I looked out of my window and saw the youths crossing the bridge towards the rising sun, I decided to go out and get a life. (WFA, 81)*

This complex sentence begins with the subordinator 'when'. Thus, a comma is required at the end of the dependent clause, immediately after the word 'sun'. The main idea – his decision to go out and get a life – is contained in the independent clause which comes after the dependent one.

Main clause: *I decided to go out and get a life.*

Dependent clauses: 1. *When I looked out of my window*

2. *and saw the youths crossing the bridge towards the rising sun,*

Sentence Three: *But his eyes, though red and puffy, were still sharp and secretly amused, as if he knew something you didn't know about yourself (WFA, 83).*

In this complex structure because the main clause is embedded in one of the dependent clauses

Independent clause: *[But] his eyes [though red and puffy] were still sharp and secretly amused OR His eyes were still sharp and secretly amused*

Dependent clauses: 1. *But his eyes, though red and puffy, were still sharp and secretly amused*

2. *As if he knew something you didn't know about yourself*

N.B: This sentence lacks the required grammatical impetus to be called a complete sentence (traditionally speaking) as two dependent clauses cannot make complete sense. Narratives and prose style of writing permit sentences like this because the other sentences in the same temporal sequence where this sentence is found makes it semantically relevant to the text. The only functional way we can understand this

sentence is to assign a portion of the dependent clause the rank of an independent clause.

Sentence Four: *His eyes darted to the open window, where the soft morning light streamed in, cutting itself into wide, vertical sheets on the steel bars (WFA, 39).*

Main clause: *His eyes darted to the open window,*

Dependent clauses: 1. *Where the soft morning light streamed in,*

2. *Cutting itself into wide, vertical sheets on the steel bars.*

This complex sentence contains one main clause – *his eyes darted to the open window* – and two subordinate clauses functioning as adjectives (1) *where the soft morning light streamed in* (2) *cutting itself into wide, vertical sheets on the steel bars*.

Compound-Complex Sentences:

some of the complex structures as presented below:

Sentence Five: *The mornings were usually cool, but by eleven a.m. the sun was already high in the sky, and by noon the heat would really begin to show its hand: it would force the people off the main street and back roads, and since the heat was worse indoors, the people would sit out on their verandas on old folding chairs; they would throw open the shop doors and sit before the counters, stripped down to their shorts and wrappers, their bare torsos gleaming with heat. (WFA,91)*

This is an unusually long compound-complex structure which is a vivid description of the heat on Poverty Street – how people manage the heat in the street. It has a total of

seven independent clauses (the compound sentence inclusive) and four dependent clauses as itemised below:

1. *The mornings were usually cool* (independent clause)

This independent clause is linked with the second one by the coordinator *'but'.*

2. *by eleven a.m. the sun was already high in the sky* (dependent clause)

This second clause is equally linked with the third by the coordinator *'and'.*

3. *by noon the heat would really begin to show its hand* (dependent clause)

4. *it would force the people off the main street and back roads.* (independent clause)

This fourth clause is equally linked with the fifth by the coordinator *'and'.*

5. *since the heat was worse indoors* (dependent clause)

6. *the people would sit out on their verandas on old folding chairs* (independent clause)

This sixth clause is linked with the seventh by a semi-colon which traditionally forms a compound sentence.

7. *they would sit out on their verandas on old folding chairs and sit before the counters* (compound sentence)

8. *They would throw open the shop doors* (independent clause)

9. [Ø:when] *stripped down to their shorts and wrappers* (dependent clause at the deep structure)

10. *their bare torsos gleaming with heat.* (independent clause)

Since the sixth and seventh independent clauses together constitute a compound structure, the subject 'they' and the auxiliary 'would' are omitted from the seventh clause since they are retrievable from the sixth clause. It may be argued that clauses six and seven are a single independent clause but it would be noted that the actions they express are different: in six, the people 'throw open the shop doors' and in seven, they 'sit before the counters'. These two independent actions are linked by the coordinator 'and'. The omission of the subject and auxiliary in the seventh clause is no doubt for the purpose of economy since they would have been rendered as 'They would throw open the shop doors and they would sit before the counters' which would have been a clumsy sentence.

In all, this compound-complex sentence contains seven main ideas conveyed through seven independent clauses and four supporting ideas captured in three overt subordinate clauses and one covert subordinate clause.

Sentence Six: *I knew it when I woke up in the morning and saw a crow croaking on my window ledge. (WFA, 33)*

This sentence structure contains two independent clauses and one dependent clause.

Independent clause: 1. *I knew it*

Independent clause: 2. [Ø: I] *saw a crow croaking on my window ledge*

The subject 'I' is omitted from the second independent clause since it is understood from the context.

Dependent clause: *When I woke up in the morning*

Sentence Seven: *No birds of augury cross the sky, shrieking, casting long significant shadows on the ground, no earthquakes and tsunamis rock the seas–at least none that he knows of. (WFA, 143)*

This sentence contains two independent clauses and one dependent clause.

Independent clauses: 1. *No birds of augury cross the sky, shrieking, casting long significant shadows on the ground*

2. No earthquakes or tsunamis rock the seas

Dependent clause: 1. *at least none that he knows of*

Habila is however not averse to simple sentences since they are frequently used in the dialogues. Simple sentences are also used in some of the descriptions that are captured in a lyrical manner. But the long, extensive and vivid descriptions of events and scenes in the novel are conveyed through a concentrated use of both complex and compound-complex sentences, thus making and revamping the tighter integration in meaning of the text (for frequency of complex and compound-complex see Appendix 3).

4.2.1.2 Salient Register and Diction

Thus, the novel is replete with words that highlight the major theme as well as the attendant ones as presented below:

- **Expressions Relating to Military Dictatorship/Administration and Government**

  'night warders,' 'prisoner' (WFA, p9); 'prison superintendent', 'inmate' (WFA, p10); 'Barbed wire', Broken bottles', 'blindfold', 'cuffed', 'prison yard', 'political detainees', 'Awaiting Trial Men's compounds', 'connected criminals', 'lifers', 'condemned criminals', 'torture' (WFA p15); 'solitary cell' (WFA p17); 'amnesty', 'civilian government', 'Anti-government demonstration against the military legal government' (WFA p18); 'jailer', (WFA p20); 'a coup', 'Martial music', 'a parade-ground-voiced general', 'dusk-to-dawn curfew', military tanks and jeeps', 'post-coup d'état streets' (WFA, p37); "stop or I shoot" (WFA, p38); "Down with junta!", 'a coup was attempted against the military leader General Sani Abacha by some officers close to him', crackdown on pro-democracy activist; the military dictator, Abacha, died and his successor, General Abdulsalam Abubakar, dared to open the gates to democracy'(WFA, p32); 'until IBB and his khaki – boys get out of the presidential villa' (WFA, p41); "IBB MUST GO!" "NO MORE SOJA!" (WFA, p43); "The military has failed us. I say down with khakistocracy! Down with militocracy! Down with kleptocracy!", 'tyranny' (56); 'ABACHA: THE STOLEN BILLIONS' (WFA, p152); 'the underground pro-democracy group, NADECO (National Democratic coalition)' (WFA, p161).

- **Allusions**

  Habila's literary context is no doubt wide as he alludes to great literary figures like *Donne, Shakespeare, Graves, Eliot (WFA, p11), Soyinka (WFA, p21), Okigbo (WFA, p19), Amilcar Cabral (WFA, p56) among others. He also touches on his*

musical background with the mention of music icons like Diana Ross, Lionel Ritchie, Millie Jackson, Betty Wright, Sam Cooke, Otis Redding (WFA, p69); Eddie Floyd, Funkadelic, Marvin Gaye, Smokey Robinson, Percy Sledge (WFA, p71); among others. Habila's knowledge of history is also portrayed in his mention of A Brief History of West Africa (WFA, p21) the 'Coliseum' (WFA, p38) as well as historical figure like Caesar (WFA, p38), Karl Max (WFA, p94) and Frantz Fanon (WFA, p122). These references are testimonials of Habila's versatility.

4.2.1.3 Concentrated Use of the Dash

The use of dash is arguably 'foregrounded' in *Waiting for an ANGEL*. This assertion is premised on the observation that this punctuation mark appears in an average of one out of three pages of the novel. Obviously, this high level of use may not be unconnected with the view that the dash seems to be the most versatile of all the punctuation marks; a mark that does not seen to be subject to any rules and thus termed 'mad dash' (Yagoda, Nytimes.com). Conventionally, a dash is used to emphasize a point that has been made previously. In this sense, only one is required within a given sentence structure. It can also be used to set off parenthetical or nonessential elements (like comments) of a sentence such that the sentence still makes sense even if such elements are removed.

Dashes also serve as precursors to a list of items as well as indicators of disjointedness in the flow of thought whether in dialogue, prose or poetry. The use of dash in the novel

is analysed from these four broad functions identified above (that is, for emphasis, restatement or amplification of a point).

- For emphasis, restatement or amplification of a point

Dashes are used in the following sentences for restatements:

1. *Most of them were poems, and letters to various persons from his by now hazy, pre-prison life – letters he can't have meant to send. (WFA, pg.5)*

2. *Some were his original compositions rewritten from memory; but a lot were fresh creations – tortured sentimental effusions to women he had known and admired, and perhaps loved. (WFA, pg.6)*

- For setting off comments/nonessential materials

In the following sentences, the dash is used to set off nonessential elements:

1. *Maybe – and this seems more probable – I bought them from another innate (anything can be bought here in prison: from marijuana to a gun). (WFA, p13,14)*

It would be observed that the point of emphasis is enclosed in parenthesis in this sentence, probably because a pair of dash has already been used within it.

2. *At some places – near the light poles – I was able to see brief shimmers of light. (WFA, p16)*

- To enclose a list of items

Dashes are used to enclose a list of items in the following sentences:

1. *It stood alone, surrounded by blocks of unflustered, imprinted stored buildings occupied by noisy working families that hung the washing – underwear, bed sheets, babies' nappies, – on the railings before their rooms, and threw their dirty water into the road (WFA, p93)*

2. *The gooey, mucilaginous okro soup trickled in slow motion down his face –eyes, ears, nose, moustache, and beard – before disappearing into his shirt collar (WFA, p103)*

- To indicate stream of consciousness in dialogue

In the following sentences, dashes are used to show the thought pattern of the speakers:

1. *'I'll help you prepare for your English and literature that is what your aunt is paying me for – but I want you to know that I cannot make you pass. Only you can do that for yourself. It depends on how much you want it – in fact, you can achieve almost anything you want to in this world if you want it bad enough. Do you agree?' (WFA, p95)*

2. *'... Read it – next week we'll start our lessons with a discussion on it. Is that OK?' (WFA, p95)*

3. *'I've decided I am sending him to Lagos. Let him see how real life is. He will resit his papers there one year – I want him out of my sight for a year.' (WFA, p110)*

From the last three sentences, dashes are used to indicate that the speakers make adjustments as they speak. It may however be argued that the concentrated use of dash in the entire plot of the novel is a reflection of the unstable psychological conditions of the various narrators owing to the pervading unstable socio-political conditions in which they find themselves. It may also be an overflow of the festering anger and bitterness that constitute the natural reactions to those unfavourable conditions.

4.2.1.4 Paragraphing

Habila's paragraphing in *Waiting for an ANGEL* is assessed here on the levels of structure, unity and coherence.

- **Paragraph Structures**

Generally, Habila's paragraphs in the novel are within the range of five to fourteen lines with one having as much as twenty-nine lines, making it one of the longest in the book. The shorter paragraphs usually contain the dialogues among the characters in the novel. In this regard, a paragraph can be a single word like when the warders call Lomba out from his cell to transfer him to solitary. They simply called 'Lomba' in a single paragraph;

Lomba!'
'come here! Move!'
'Oya, out. Now!' (WFA, p15).

This particular paragraph is a description of Ade and Kela's escape in the leafy darkness of a mango tree as well as the efforts of the other demonstrators to escape from the police crackdown on them after the purported peaceful demonstration turns bloody. From this hideout, Kela sees all the pandemonium as the;

> *'people, scared witless, hemmed in on all sides, stupefied by the choking tear gas, ran out in all directions, like quails beaten out of their hiding places, coughing and falling' (WFA, p134).*

- **Unity**

Habila's paragraphs in *Waiting for an ANGEL* have *unity* since each is built around a particular idea which is central to it. For instance, the central ideas of the paragraph with twenty-nine lines is the effort of the demonstrators to escape from police brutality, including the central figures Ade, Michael and Kela.

> *'£eao!' ' Michael exclaimed and bolted for the road. I started after him, but Ad'e grabbed my shirt and pointed up to the leafy darkness of the mango tree. In a single, adrenaline-charged leap I grabbed a branch and hauled myself up. I did not stop going till there was nowhere to go. I fixed myself in the crook between branches, panting, looking for Ade. He was to my right, clinging with both hands to a branch. But before we could congratulate ourselves on our narrow escape, the tear ga5 reached us, I closed my eyes, I felt trapped. Now 1 realised how small animals feel in a bush fire. The air below us was filled with scared wails and shrieks; women screaming the names of their children. 'But the dominant sounds were of batons on flesh, and boots on flesh, and tear gas popping oat of projectiles. Suddenly the wind altered direction, blowing the noxious fumes towards the Secretariat building, and I was able to open my eyes. My eyes and mouth ran with fluid, my sweaty skin was pepperish with dissolved tear gas. But I could see through the mango' leaves. The people, scared witless, hemmed in on. all*

sides, stupefied by the choking tear gas, ran out in all directions, like quails beaten out of their hiding places, coughing and falling. Agile youths attempted to scale the high Secretariat wall, but they were swatted down by police batons, like. mosquitoes, to fill into the open glitter, shaking and writhing with pain and terror. Those that were able to reach the top had their grasping hands cut to laces by the barbed wire on top, Others, mainly women and children, attempted to run across the road, only to be knocked down by speeding vehicles. I closed my eyes. I discovered that I was whimpering like a lost child. I couldn't help, it. Even-now, many years later, - the distinct sounds of the • violence echo in my mind whenever I think about it. 1 can. still hear the thud of blows, the oomph! Of air escaping mouths and the shrill, terrified screams of the women. (WFA, p136)

- **Coherence**

The paragraphs in the novel also have coherence since the main ideas can easily be identified through verbal bridges like reference and repetition. References are usually made to nouns with the use of pronouns while some key words are repeated with the same idea of a topic being carried over from one sentence to another. This coherence may be underscored by the fact that the main ideas of the paragraphs (topic sentences) predominantly occur in the opening parts. The following paragraph is taken from the story "Kela" and exemplifies the coherence that generally characterises Habila's paragraphs in *Waiting for an Angel*:

> *At first I thought it was heat that made them dream on Poverty Street. But Joshua told me that people could be dreamers even in cold weather. 'Kela', he said 'People become dreamers when they are not satisfied with their reality, and sometimes they don't know what is real until they begin to dream.' (WFA, p91)*

The main idea in this paragraph is the cause of dreams which is carried from the first sentence to the last, making the paragraph a unified whole. However, the topic sentence or thesis of the paragraph is the last sentence which gives the summary of the reason why people dream – people's dissatisfaction with their reality. In other words, dreaming

in Poverty Street is not tied to the prevailing heat or any other weather condition for that matter but to the people's socio-economic condition.

Another example is taken from the story "James" in which the topic sentence is the first sentence in the paragraph as presented below:

> *The day Sariman walks out on Lomba begins unremarkably, like any other day. No birds of augury cross the sky, shrieking, casting long significant shadows on the ground; no earthquakes and tsunamis rock the seas – at least none that he knows of. The only upheaval he is aware of is in his mind, his heart. She has left him for someone else. They have lived together for a year but this morning she told him that there was someone else – that there had always been someone else – and left. (WFA, p143)*

The main idea in the paragraph is Sariman's departure from Lomba's life. This is conveyed through the first sentence while the succeeding sentences provide supporting ideas – no special happening on that day except the upheaval in his heart; the reason she left him and the duration of their relationship. This interconnectedness of the main idea with the supporting ones gives the paragraph unity and coherence.

The general unity within the paragraphs in *Waiting for an ANGEL* also exists between one paragraph and another with the use of paragraph-linking words like *'now, 'then', 'after', 'so', 'but', among others.*

4.2.1.5 Other Salient Stylistic Features in *Waiting for an Angel*

- **The use of Poems**

Waiting for an Angel is embellished with some poems which are mostly written by Lomba to provide relief for him in prison. The first one in the book has two stanzas: the

first stanza has only two lines while the second has four lines. As the narrator reveals, this poem 'reads like a prayer to a much doubted, but fervently hoped for God':

Lord, I've had days black as pitch
And nights crimson as blood,
But they have passed over me, like water
Let this one also pass over me, lightly,
Like a smooth rock rolling down the hill
Down my back, my skin, like soothing water. (WFA, 11)

The last three lines of this poem are repeated in page 17 of the novel when Lomba is eventually transferred to a solitary cell. The poem bears the traces of "Deor's Lament", an old English verse.

Another poem in the novel titled "Three Words" has a theme of love written by Lomba but which the prison superintendent Muftau gives to his lover Janice. It is written in free verse and has six stanzas. The first three stanzas have two lines each while one stanza has five lines. The last stanza comprises of six lines with the last line containing the three words 'I love you'.

Three Words

When I hear the waterfall clarity of laughter,
When I see the twilight softness of your eyes,
I feel like draping you all over myself, like a cloak,
To be warmed by your warmth.
Your flower-petal innocence, your perennial
Sapling resilience – your endless charms
All these set my mind on wild flights of fancy:
I add word unto word,
I compare adjectives and coin exotic phrases
But they all seem jaded, corny, unworthy
Of saying all I want to say to you.

So take refuge in these simple words,

Trusting my tone, my hand in yours, when I

Whisper them, to add depth and new

Twists of meaning to them.

Three words.

I love you. (WFA, 23)

Other disjointed pieces of poetry dotted page 23 as Lomba, said to have run out of original poems for the jailer's lover, plagiarizes the 'Masters from memory' (WFA, 23). The opening of two of those poems contains two lines apiece:

Janice, your beauty is to me
Like those treasures of gold…

I wonder, my heart, what you and I
Did till we loved… (WFA, 20)

Lomba uses some of the poems to send cryptic messages to Janice, the superintendent's lover, so she can facilitate his release from prison. His bowdlerization of Sappho's "Ode" not only brings the superintendent to the cell door, it also brings Janice to the prison two days later in order to see Lomba. Lomba's version of the "Ode" has seventeen lines as presented below:

A peer of goddesses she seems to me

The lady who sits over against me

Face to face,

Listening to the sweet tones of my voice,

And the loveliness of my laughing.

It is this that sets my heart fluttering in my chest,

For if I gaze on you but for a little while

I am no longer master of my voice,

And my tongue lies useless

And a delicate flame runs over my skin

No more do I see with my eyes;
The sweat pours down me
I am all seized with trembling
And I grow paler than the grass
My strength fails me
And seem little short of dying (WFA, 23, 24)

The last poem in the novel is titled "Now is Time". It is dedicated to Akin and Ogaga who, according to the narrative are young poets arrested by the military. Consequently, writers from Lagos gather to have a reading in their honour. "Now is Time" is written and presented by a character named Dunta. The poem has four stanzas of unequal lengths as presented below:

Chains break
When they get weary of chaining
And the chained, like chick within
The egg, waiting, is visited by Liberty's sunlight
Now is the time
To cast off our irons,
Time to step off night's threshold,
Time to redouble effort, like rowers
Approaching shore
Time is
Quicksilver, always fleeting, its favours
Ungathered, and once gone none can recall it,
Delay it, or bend it.
Now is time
To stifle forever the crafty demons of this earth that
Daily clip our wings. Now our sun
Is rising, our gloom lifting. Now is
The time to cast off the iron that binds us. (WFA, 164, 165)

In all, four complete poems make up part of the structure of *Waiting for an ANGEL.* Apart from them, the general narrative in the novel is 'terse' or poetic, characterised by *Publishers Weekly* as 'sparse prose' and 'lyrical prose' by the Times (London). Habila's descriptions are presented in a very direct and economic manner and this is characteristic of poetry rather than prose. The lines below strengthen this assertion:

> *Outside. The cell door clanked shut behind us. All the compounds were in darkness. Only security lights from poles shone at the sentry posts. In the distance, the prison wall loomed huge and merciless, like a mountain. Broken bottles. Barbed wire. (WFA, 15)*

It may be argued that Habila's literary endowment is a blend of prose and poetry.

- **Mixed Narrative Point of View**

The narrative in *Waiting for an ANGEL* is a combination of a first person and omniscient points of view. For instance, an omniscient narrator provides a commentary on the events in and outside the prison where Lomba is detained for two years. This narrator sometimes 'allows' Lomba to speak for himself by taking the reader directly into his prison diary. (See the table in Appendix 3; highlight a few examples of Habila's frequent use of the *mixed narrative* style in *WFA*).

- **The Use of Pidgin English**

Habila employ the use of the Pidgin as style marker. This is as a result of less formal education of some of the characters in the work. There is an elaborate use of the Pidgin by characters such as Brother, Gladys, soldiers, prison inmates, prison warders, drivers, passengers and so on. Brother uses it to x-ray general poverty in the country, the

dehumanize and corrupt practices as well as bad governance witnessed in Nigeria during General Ibrahim Babangida's and General Sani Abacha's regimes respectively. Brother's protest in Pidgin is indented thus:

> *'No! Sharrap!... No, No try deny am. You can't. You de laugh at me because I bravely sacrifice my leg for this country, and now I am poor because i no fit work with one leg. You laugh at my friends here because dem no get brothers in the army to thief and send dem money...' But make I tell you something – you de laugh at the wrong people. Make you go laugh at all the big big Generals who de steal our country money everyday de send am to foreign banks while their country de die of poverty and disease dem de drive long long motor cars with escort while I no even get two legs to walk on. I, a hero. I fight.... (WFA, p133-4)*

Habila has used Pidgin as it best "expresses his thoughts and ideas more precisely and appears more interesting" to his audience. Pidgin is a common language that can carry all the oppressed and exploited along.

- **The Use of Borrowed Expressions from Nigerian Languages**

This is the act of taking and using a word from another language. Borrowing is brought about by contact and used to enlarge the vocabulary of a language (Syal and Jindal). Habila writes in English but borrow words from native languages and other foreign languages. The following lexical borrowings in Habila's *WFA* include the following: Ole (*WFA, p*40), Molue (*WFA, p* 114), Oga (*WFA, p* 42), ka chi foo (*WFA, p* Ibo), Oda ro (Yoruba), sai gobe (Hausa) – all meaning good night (*WFA, p* 128), meigad 'gate-keeper' in Hausa language (*WFA, p* 67), ogogoro (*WFA, p* 110), aso-ebi (*WFA, p* 127), igbo 'Indian hemp' (*WFA, p* 127) and so on. Lexical borrowing from our native languages shows the Africanness of the work as well as the plurality of languages in our

country. Habila also employs words from foreign languages such as devaju (*WFA, p* 114), dues ex machine (*WFA, p* 228), papier-mache (*WFA, p* 15), tsunamis (*WFA, p* 187), aluta continua Victoria acerta (*WFA, p* 49) and so on. Habila also uses other words in *WFA* to capture particular phenomena such as squandermania (*WFA, p* 224), Khakistocracy, Militocracy, Kleptocracy (*WFA, p* 68), and anti-Abacha (*WFA, p* 143), face-me-I-face-you (*WFA, p* 110) and so on.

- **The use of the Expression 'As If'**

One recurring expression which no doubt draws attention to itself in the narrative of *Waiting for an ANGEL* is 'as if'. An alternative rendition of this expression is "as though" which literally denotes 'like something was actually so'. This meaning is closely related to simile in which comparison is made about the similarities of two phenomena. The following excerpts from the novel are some of the many instances in which this 'stock simile' is used basically for comparison:

> As if realising how close I was to tears, the smells got up from their corners … (*WFA*, 16)
>
> … It was as if a company of obstreperous kids had played on the bed. (*WFA*, 39)
>
> I feel a strange tingling all over my body, as if an electric shock has passed through me. (*WFA*, 37)
>
> The room looked as if a battle had been fought in it. (*WFA*, 58)
>
> He couldn't be above fifty, but his hair had gone totally white; his suit was rumpled, as if he had not changed it in days, (*WFA*, 83)

> But his eyes, though red and puffy, were still sharp and secretly amused, as if he knew something you didn't know about yourself. (WFA, 83)

This expression is used to indicate how close one thing or event is tied to another.

- **The use of Past Reflections/Reminiscences**

Another stylistic feature of *Waiting for an ANGEL* in Habila's use of soliloquies in which a character usually reflects about the past or present within himself. These are thoughts or musings on events in which a character is a part or what he or she hears that are very significant to them. These musings are very characteristic of Lomba, first about prison events and then about Alice. These reflections are italicised in the novel to distinguish them from the general narrative.

- **Reflections about Prison Events**

When the door to Lomba's solitary cell is eventually opened, it brings in rays of unaccustomed light. Then he reflects on this in his mind thus:

> *'Oh, sweet light may your face meeting mine bring me good fortune. (WFA, 17)*

And when the prison superintendent tells him to 'enjoy yourself' in prison (*WFA*, 18), Lomba cannot help but 'turned the phrase over and over in [his] mind' (*WFA*, 19).

> *Enjoy yourself …enjoy yourself*. (*WFA*, 19)

The same jailer proudly tells him that there is nothing he cannot do if he wants (*WFA*, 20). This again gets Lomba thinking:

> *There is nothing I cannot do.* (*WFA*, 21)

- **Reflections about Alice**

When Lomba gets to see the picture of Alice with her groom in a page of newspaper, he goes back memory lane; lost in thought. The narrator takes isolated trips into his thoughts and these are presented here:

> *And when you looked and hoped and waited and finally realised that it was never going to come, that you had just made a final irrevocable choice- 'I do' – did you not break down and cry?* (*WFA*, 63)

> *Were they the first words I ever heard you utter or were they just the first words that stuck in my mind? I am not certain. But they are words that define you more than any others I can remember… when I smiled my smile was shaky, when I spoke my words were strangled. 'I don't bust my lectures', I said and left.* (*WFA*, 65)

> *What light and winged things promises are, fluttering away on the wind no sooner than they are uttered? I also promised to meet you the next day when I left you in the morning, a happy smile on your face. I had a smile too… But life's paths are never straight, they wind and turn and convolute and return long-lost friends back together again-only now when they meet things can never be like they used to be: we have gone through so many sea changes on our voyage…* (*WFA*, 73)

> *The next semester when I saw you knocking on my door, I had a mind to turn and walk away. I stood a long time on the verandah of the opposite block debating… Now you were knocking on my door. I could turn, I could walk away; but like a moth approaching a flame, I fluttered to you.* (*WFA*, 68)

> *Hate you Alice, how could I? You were the idol of my idolatry. And even now, two years later, in my prison cell, as I look at the picture of you beside Ngai, in your wedding gown, all I can think of is the feel of your lips on mine when you kissed me that night before leaving me on the log under the neem tree...* (*WFA*, 80)

From these reflections, one could enter into Lomba's mind and feel what he feels and getting to know the things that the narrator leaves out of the narrative. Also through these reflections, Habila's philosophical insight or position in relation to some aspects of life are brought to the fore.

- **Use of Simile and Metaphor**

Simile is a literary device through which the qualities of two entities are compared on the basis of their similarities or resemblance. This is usually characterised by the use of 'like' or 'as' and understood as indirect comparison. In metaphor on the other, the qualities of an entity are directly transferred to another without the use of 'like' or 'as'. This is usually understood as a direct comparison. The use of these literary devices in *Waiting for an Angel* can arguably be characterised as 'lavish' as Habila endeavours to make his narrative memorable and vivid, animating them with both direct and indirect comparisons. Some of these comparisons are identified in the following excerpts from the novel:

- **Examples of Similes**

> *Their eyes moved hungrily over the petrified inmates caught sitting, or standing, or crouching; laughing, frowning, scratching – like figures in a movie still. (WFA, 12)*
>
> *In the frozen silence, it sounded like glass breaking on concrete, but harsher, without the tinkling. (WFA, 12)*
>
> *In the distance, the prison wall loomed huge and merciless, like a mountain. (WFA, 15)*
>
> *Like Nichodemus, the superintendent came to him, covertly seeking knowledge. (WFA, 17)*
>
> *He looked like a cartoon figure: his jodhpur-like uniform trousers emphasized the skinniness of his claves, where they disappeared into the glass-glossy boots. (WFA, 17, 18)*

Like a man in a dream, I ran my eyes over the bold squiggles. (WFA, 19)

Sankara looked exaggeratedly huge on the upturned drum; he was dressed in combat jackets and trousers; his wispy goatee hung like a comb from his chin. (WFA, 40)

The light bulb threw his shadow under his legs, thick and dark, like a blotch of ink. (WFA, 41)

Slogans and handbills fluttered in the air to fall like dead leaves on the tarred road. (WFA, 42)

The oily red soup covered his head like a martyr's halo. (WFA, 104)

- **Examples Metaphors**

You realise the absolute puerility of your anger: it was nothing but acid, cancer, eating away your bowels in the dark. (WFA, 10)

Here, anger is considered as acid or a cancer that eats someone away.

The two dogs with him licked their chops and growled.
(*WFA,* 12)

When they were through with the holes and crevices the dogs turned their noses to my personal effects. (*WFA*, 12)

I was sandwiched between the two hounds, watching the drama in silence. (*WFA,* 13)

In the last three sentences above, the words 'dogs' and 'hounds' are metaphors for two warders whose behaviours are directly equated with those animals.

This insect will be taken to solitary and he will be properly dealt with. (14)

In this sentence, the prison superintendent refers to Lomba as an 'insect' probably because of his emaciation. The superintendent further calls the inmates 'rats' as contained in the sentences below:

> *'You are all rats. Saboteurs. Anti-government rats. That is all. Rats? (14)*

And when the superintendent realises that Lomba has what he wants, he starts frequenting his cell like Nichodemus. Lomba savours these moments and metaphorically refers to himself as 'Samuel Johnson':

> *I let him wait … I was Samuel Johnson and he was an aspiring poet waiting anxiously for my verdict, asking tremulously: 'Sir, is it poetry, is it Pindar?' (19,20)*

The sentences presented in this section on the use of similes and metaphors are only a handful of those in which these literary devices are extensively used in *Waiting for an Angel*.

4.2.2 Linguistic Analysis of *Measuring Time*

On the other hand, the striking linguistic elements deployed by Habila in *Measuring Time* which are identified and analysed include: a predominant use of complex and compound-complex sentences, a generally simple diction, a register drawn mainly from History, Politics, Religion and Military rule as well as paragraph structures that range from a single line to as many as twenty-seven lines. The salient stylistic elements identified in the plot of *Measuring Time* include the use of mini stories within a larger narrative, a predominant application of an omniscient point of view, a blend of

cumulative and periodic sentences and the use of letters, biographical notes and dates. These linguistic and stylistic features identified in the two novels are analysed in details in the subsequent subsections of this chapter.

4.2.2.1 Sentence Structure

The narrative in *Measuring Time* is characterised by a predominant use of complex sentences as well as compound-complex sentences like *WFA*. The use of these sentence types preponderantly by Habila accords him the trait of a natural story teller; and creatively so since this affords him the freedom of weaving intricate thoughts or events together into a continuous narrative. The following are some of the examples of these sentence structures out of the ample ones used in the novel:

- **Complex Sentences**

  Sentence One: *They overheard two of their loquacious aunties whispering about how the twins' maternal grandfather, known by all as Owner of Cattle because he owned more head of cattle than any of his neighbours, had called Lamang into his room one day and asked him to marry his daughter, Tabita. (MT, p16)*

The complexness of this sentence is masterpiece. A surface analysis would tag these clauses as:

1. *They overheard two of their loquacious aunties whispering* (Independent clause).

2. *known by all as Owner of Cattle because he owned more head of cattle than any of his neighbours* (embedded complex clause with a covert subject).

The deep structure of this clause would read: [Ø: he was] *known by all as Owner of Cattle* (independent clause) – *because he owned more head of cattle than any of his neighbours* (dependent clause).

3. *about how the twins' maternal grandfather* [Ø: embedded clause] *had called Lamang into his room one* day (dependent clause broken by the embedded clause) and *asked him to marry his daughter, Tabita* (dependent clause).

The third clause is a continuation of the statement in the first clause. The second clause is an embedded clause giving more information about the *twins' maternal grandfather.* This is a typical story-telling kind of writing where additional information is stuffed into one breath or stream of discourse.

Tentatively, this sentence has one major independent clause and two dependent complex clauses. The embedded clause can be analysed as a complex sentence within another complex sentence since its deep structure arguably has an independent and dependent clause.

The embedded clause is used here to provide further information about the noun 'grandfather', which is subordinate in importance to the central idea of what the 'grandfather' did – asking Lamang to marry his daughter Tabita.

Sentence Two: *Zara seemed much calmer the next day, though she looked as if she hadn't slept much. (MT, p 315)*

The main idea in this sentence is Zara's seeming calmness the next day as contained in the independent clause. The less central idea is her appearance which shows that she had not slept much.

Sentence Three: *MAMO'S SECOND chance to leave Keti came a year later when, one day, a letter with his name on it arrived from the state university. (MT, p 76)*

The first part of the sentence is an independent clause to which a subordinate clause is bound by the subordinator 'when'. The dependent clause contains information about the time Mamo's second chance came to leave the village. This 'second chance' idea is obviously the main one.

Independent clause: *MAMO'S SECOND chance to leave Keti came a year later*

Dependent clause: *when, one day, a letter with his name on it arrived from the state university.*

Note the insertion of the adjunct *one day*. This is another example of additional information being provided by Habila to keep the tempo of the story he is telling.

Sentence Four: *Zara was curled up in the sheets, her eyes closed, the outline of her body clear beneath the sheet (MT, p126).*

This complex sentence has one independent clause and two dependent clauses:

Independent Clause: *Zara was curled up in the sheets*

Dependent Clauses: 1. *her eyes closed.*

2. *The outline of her body clear beneath the sheet.*

The two dependent clauses provide additional information about Zara – that her eyes are closed and the outline of her body is clear as she lay in the bed.

Sentence Five: *But then in 1977, exactly seven year after the war, he returned to Keti. (MT, p43)*

In this complex sentence, the independent clause – *he returned to Keti* – is preceded by a complex structure: *But then in 1977, exactly seven year after the war.*

There's really no linguistic description suitable for this fragment. It has a meaning that makes the sentence more informative but does not have the features of a regular dependent clause. The structure begins with the conjunction *But* which normally begins a dependable clause. Yet there's no process or activity covertly or overtly expressed in *But then in 1977, exactly seven year after the war* which should make it a clause.

- **Compound-Complex Sentences**

These sentence structures can arguably be said to form a higher percentage of the narrative in *Measuring Time* thus constituting the commonest type of sentence used in the novel. The following are some sentences identified in the novel:

Sentence Six: *He had broken their mother's heart, and though the twins had not been born then, some women in the village still hum the song, popular many years ago, about Lamang's philandering before and after he had married their mother (MT, p15).*

This sentence contains two independent clauses and two dependent clauses:

Independent Clauses: 1. *He had broken their mother's heart.*

2. *Some women in the village still hum the song … about Lamang's philandering before and after he had married their mother.*

Dependent Clauses: 1. *and though the twins had not been born then*

2. *popular many years ago*

The second dependent clause is embedded in the second independent clause and provides a descriptive comment about the song the women hum.

Sentence Seven: *THE DAY he returned from the state capital Mamo found the entire road that passed before his house blocked with cars and*

pickups bearing the Victory Party logo, and a huge crowd milling about between the cars, listening to a man an overturned oil drum. (MT, p176)

In this compound-complex structure, there are two independent clauses and two dependent clauses as itemised below:

Independent clauses: 1. *Mamo found the entire road … blocked with cars and pickups bearing the Victory Party logo.*

2. *[Mamo found] a huge crowd milling about between the cars, listening to a man on an overturned oil drum.*

In the second independent clause, the subject 'Mamo' and the verb 'found' are ellipted thus constituting a null subject and verb to avoid repetition. Semantically, Mamo found two things when he returned from the state capital:

1. *He found the entire road blocked with cars*

2. *He found a huge crowd milling about*

Since these are two ideas, they are logically conveyed through two independent clauses and joined by the conjunction 'and'.

Dependent Clauses: 1. *THE DAY he returned from the state capital*

2. *That passed before his house*

Since the first dependent clause ‘THE DAY he returned from the state capital’ precedes the first independent clause, a comma should have marked it off. In reading aloud, this will indicate a breath pause with a rising tone. However, there is no comma in the text, leaving a question of whether it is for stylistic purpose or an omission. Without a comma, there is evidently no pause and this is no doubt inappropriate.

The second dependent clause is a restrictive relative clause and functions as an adjective in describing the particular road that is blocked – the road ‘that passed before his house’.

Sentence Eight: *In class Mamo read out extracts from his essay on Drinkwater’s A Brief History of the Peoples of Keti; the students listened with enthralled eyes, trying their best to follow his arguments; everything seemed fine, the school’s dark days were apparently over, but for some reason Mamo did not feel any joy in his work anymore. (MT, p178)*

This sentence is a combination of five independent clauses and three dependent clauses as itemised below:

Independent Clauses:
1. *Mamo read out extracts from his essay on “Drinkwater’s A Brief History of the Peoples of Keti”.*
2. *The students listened with enthralled eyes.*
3. *Everything seemed fine.*
4. *The school’s dark days were apparently over*

5. *Mamo did not feel any joy in his work anymore*

Dependent Clauses: 1. *In Class*

This dependent clause precedes the first independent clause. Consequently, a comma is required after it to indicate a breath pause. However, as observed in the analysis of sentence eight above, no comma is used to mark off the dependent clause, making it an apparent part of the independent clause.

2. *Trying their best to follow his arguments.*

3. *But for some reason.*

This last dependent clause is equally not marked off with a comma from the main clause.

Sentence Nine: *As they stripped him to his underpants and changed him, Mamo grunted and sat up. (62)*

The first part of this compound-complex structure is a dependent clause which is followed by the two central or main ideas contained in two independent clauses or compounds. The main ideas are joined by the coordinator 'and' while the subject 'Mamo' is ellipted in the second compound to obviously avoid repetition. These are presented in details below:

Independent clauses

1. Mamo grunted
2. Sat up

} and

Sentence Ten: *LaMamo suddenly stood up and joined him at the window, and without a word he jumped out through the window and headed toward the river (MT, p63-64).*

This structure contains four main ideas which are conveyed through four independent clauses and one less central idea conveyed through a single dependent clause. The main ideas are:

1. LaMamo suddenly stood up
2. Joined him at the window

} and

3. He jumped out through the window
4. headed toward the river

} and

These four central ideas are expressed through the two pairs of compounds which are coordinated by ‘and’ respectively. The only dependent clause in this sentence is used to introduce the main idea of the third independent clause.

Sentence Eleven: *A MONTH after Zara’s arrival at the KCS, Uncle Iliya got another letter from the Ministry of Education, and this time he summoned an emergency staff meeting to discuss it (MT, p129)*

This compound-complex sentence has two independent clauses and two dependent clauses:

Independent clauses:

1. *Uncle Iliya got another letter from the Ministry of Education*

2. *he summoned an emergency staff meeting to discuss it*

Dependent clauses:

1. *A MONTH after Zara’s arrival at the KCS*

2. *and this time*

While the first dependent clause serves as an introduction to the first independent clause, providing additional information about the time uncle Iliya got another letter from the Ministry of Education, the second dependent clause provides additional information to his reaction of summoning an emergency staff meeting. From the second

subordinate clause “and this time”, it can be inferred that the first time he receives a letter from the Ministry, uncle Iliya does not call for any meeting to discuss it.

The sentential analysis shows that Habila’s narrative in the novel is replete with complex sentences but especially with compound-complex sentences.

4.2.2.2 Diction

Habila’s choice of words in the narrative of *Measuring Time* is arguably quite simple. In fact, it is debatable to state that he writes for all ages and classes of people since a good number of people can easily follow his vivid descriptions without having to make constant recourse to the dictionary. This is however not to say that he does not use any technical or difficult words at all such as the following:

“philandering”, (*MT*, p15) “scheherazade” (*MT*, p22), “rheum” (*MT*, p27), “convalescing” (*MT*, p43), “innocuously” (*MT*, p77), “vituperated” (*MT*, p112), “stolidly” (*MT*, p116), “nymphomaniac” (*MT*, p126), “hypochondriac” (*MT*, p129), “façade” (*MT*, p144), “surreal” (*MT*, p147), “narcolepsy” (*MT*, p148), “cynosure” (*MT*, p191), “sartorial” (*MT*, p187), “Mephistophelean” (*MT*, p335), “geriatrics” (*MT*, p246).

4.2.2.3 Register

Habila draws from different spheres of life in narrating the story of Lamang’s twin sons. Essentially, the work draws more from History and then from Religion Politics and the Military.

- **Register of History**

Since the novel is generally situated within a historical context in terms of time and space, it has a register that reflects a predominant historical documentation as shown in the following extracts:

Extract One: *They HAD decided a long time ago to make life hard for their father. He had broken their mother's heart, and though the twins had not been born then, some women in the village still hum the song, popular many years ago, about Lamang's philandering before and after he had married their mother. (MT, p15)*

The underlined expressions 'a long time ago' and 'popular many years ago' are indicative of past events which are the 'soul' or essence of history. In the next extract, reference is also made to historical events and times:

Extract Two: *Many years later, when he wrote his mother's story in his book of biographies Lives and Times, Mamo, the elder twin, tried to capture in words the night she died – it was also the night he was born. (17)*

The next extract is part of a letter to Mamo from a History professor in Uganda, baring his mind on the subject:

Extract Three: *I note in your last letter the comments you made about not being really qualified to be called a historian. Allow me to differ. History is not only about paper qualifications; if it were so, then most of the old men we*

> *depend on for oral accounts of the past would be disqualified from calling themselves historians…Remember only that a historian must avoid unnecessary subjectivity…* (185).

In addition, many of the sub-stories in the novel notably "a brief history of the Waziri" (306), "Mamo's notes toward the biography of the mai" (238) and "mamo's notes toward a biography of the mai: mr. Graves" (266) are essentially historical documentations. Generally, there are historical traces throughout the entire plot of the novel.

- **Register of Religion**

Habila also draws part of his vocabulary in *Measuring Time* from both the Christian and Islamic faiths. However, words relating to the former seem to dominate the plot more than those of the latter. This is no doubt strengthened by characters such as Auntie Marina, the Reverend Drinkwater and Pastor Mela.

Auntie Marina can be described as one of those overzealous Christians who always take their religious obligations very serious. She belongs to the church drama group which usually begins rehearsals a month to Christmas. She is said to have played the role of Reverend Drinkwater for eight years (*MT, p40*). The climax of the play, according to the narrative, usually comes

> *When the reverend stormed the village's central shrine to knock the peaceful-looking idols from their stands and then, Bible in one hand and idol in the other, he angrily turned and faced the surprised crowd outside, eyes blazing, advanced to the front of the stage, and shouted, quoting*

> *Joshua 24:15, "Choose for yourself this day whom you will serve… but as for me and my household, we will serve the Lord." (MT, p40)*

When the Keti Christian community decide to pray and persevere on top of a hill until God sends rain, Auntie Marina also goes along since she is "never one to miss a chance to pray" (328). Also, the blue plastic plaque above the living room door of the Lamangs in which the words "CHRIST IS THE HEAD OF THIS HOUSE", "THE UNSEEN GUEST AT EVERY MEAL", and "THE SILENT LISTENER TO EVERY CONVERSATION" (*MT, p66*) are engraved is obviously the handiwork of Auntie Marina since Lamang himself is not portrayed as religious to the extent of displaying such a religious object in his house. Auntie Marina is equally among those detained after the riots that follow the clash between the Christians and Muslims in Keti.

The Reverend Drinkwater is an American missionary who is said to have arrived in Keti village in 1918. In fact, it is stated that in Keti's scale of hierarchy, the Reverend Drinkwater came second only to Jesus Christ Himself (*MT, p188*). He is believed to have "died on his knees praying before the altar" (*MT, p243*).

Perhaps next to Drinkwater in Keti's Christian hierarchy is Pastor Mela. The following sentences provide a brief description of him:

> *…he was more famous for his sartorial daring. This fame had started on the day of his ordination as Pastor, when he came to church wearing a jacket and a collar, attire totally unheard of in a place where the Pastor went to church dressed simply in their Sunday clothes, with nothing to distinguish them from their flock. (MT, p187)*

When Mamo visits him for the possibility of using his church's typewriter for is essay, Pastor Mela says to him:

> "...let's go to the church office. I will get the church secretary to assist you. The Lord is clearly using you to do his work." (*MT, p188*)

Other references to the Christian faith which are many in the novel include the following words and expressions: "angels' trumpets", "angels' torches" (*MT, p18*); "The good Lord will not abandon him" (*MT, p21*); "Oh, Lord, have mercy on us sinners", "Oh, Lord Jesus, save us from scorpions as we sleep in our beds tonight, and poisonous vipers, for we are your children…" (*MT, p34*); "Like all true Christians, they were in awe of the "the word", the written word, because in the beginning was the word and nothing was made that was made but through the word" (*MT, p41*); "Hosanna" (*MT, p41*), "Christmas" (*MT, p41*), etc.

There is also a reference to the Islamic faith in the novel since the dwellers in the major physical setting of the novel, Keti, are made up of adherents from both Christianity and Islam. According to the narrative, *"the Muslims had lived in Keti for many years, intermarrying with the villagers*", but *"they never really assimilated; they still kept their religion and their Hausa traditions"* (*MT, p329*). They decide "not to be outdone" by Christians in the prayers for rain as they *"brought out their prayer mats and beads"* from their houses and mosques and chanting *"Allahu Akbar!"* (*MT, p329*) the two groups later jibe at each other, leading to a full blown riot.

- **Register of Politics**

Habila's narrative in *Measuring Time* is also replete with words and expressions with political bearing. Lamang, the father of the twins, is central to this political dimension

in the plot of the novel. He decides to join politics in 1982, the same year that electricity came to Keti village (*MT, p82*).

According to the narrative, Lamang takes advantage of the "electric power" and converts it into "political power" by providing a free viewing centre for the village with his twelve-inch black-and-white Sony television (*MT, p82*). His ambition to become the chairman of the Victory Party (VP) is truncated by Alhaji Isa Danladi who clearly steals his political idea, "Reverse Osmosis", and presents it as his own during their manifesto. Consequently, Lamang resigns from the party briefly but later rejoins it. Then, he expects the party to give him the nomination as its candidate for the post of chairman of Keti local government but is still not given. From that point, Lamang moves to join the opposition party – the New Victory Party NVP. He is later arrested by police for questioning after Asabar and his group attempt to rig the election in favour of the opposition party.

Among the ample references to politics in the novel are the following according to text page numbers:

> *"civilians", (MT, p82); "political associations", "democracy", "general elections" (MT, p84), "political friend", "campaign strategies", "political allies" (MT, p87); local government" (MT, p88) "Reverse Dsmosis: Lamang loses to Danladi", Victory party", "party's annual convention" (MT, p135); "rallying voters", "polls", (MT, p200); "to be made the party's candidate for the post of chairman for the Keti local government", "the opposition party, the New Victory Party, NVP" (MT, p182); "ballot cards' (MT, p202); "polling stations", ballot boxes", "win elections", "opponents', local government chairmanship", "governorship" (MT, p203); "youth wing leader", "election rigging" (MT, p204); Election Commission" (MT, p206); "party office" (MT, p209) "civilian state governors" (MT, p269) etc*.

- **Military/War Register**

Measuring Time can be said to be a chronicle of military expeditions or wars deriving largely from LaMamo's experiences as a rebel fighter for many years as well as the likes of uncles Iliya and Haruna who fought in the Nigerian Civil War. Thse military presence is also reflected in the Nigerian state where state and local governments were once 'administered by military governors and local government administrators-the likes of major Hamza and Captain George, Zara's ex-husband.

LaMamo's military life is essentially conveyed through his letters to Mamo. He starts his military career in the Chadian rebel army after he succeeds in running away from home. From Chad, he proceeds to a camp in Libya for further training. He also fights alongside the tuareg rebels in Mali from where he proceeds to Liberia and fights in a group known as "Hit Squad" under the command of major Kutubi (*MT, p155*) who he later shoots to death. Later, Lamamo moves to Guinea, staying in a camp by the border of Liberia before finally returning to Keti only to die from a police bullet following a protest he leads to the Mai's palace.

Uncle Iliya with whom the twins spend the first three years of their life "was over six feet tall, a veteran of both the Second World war and the Nigerian Civil War" (*MT, p85*). He further recounts his military experiences thus:

> *"My war ended in 1968. I was shot in the arm… I spent the remaining months of the war in a military hospital in Kaduna. It was a terrible time, I saw more deaths and more sufferings than I had seen in the Second World War". (MT, p47)*

Uncle Iliya later serves as principal of the Keti Community School – the only school in the village not owned by the government.

Uncle Haruna is said to be the youngest of the Lamangs who also fights in the Nigerian Civil War. He returns to Keti seven years after the war has ended when even his war comrade swore that he has been killed (*MT, p43*). It is obvious that he returns as a broken man – almost an imbecile – since he hardly speaks to people. Six months after his return to Keti, he commits suicide.

Apart from the three principal contexts from which Habila draws his vocabulary in *Measuring Time*, namely history, religion and military, there are also elements of love and romance and northern Nigerian traditional institution traceable in the plot. The register of romance is generally promoted by the relationship between Mamo and Zara while that of the traditional institution is enhanced through such characters as the Mai and the Waziri. In addition to these, Habila also draws from the marriage institution portraying, for the most part, a number of failed marriages: Lamang and Tabita; Saraya and the unnamed truck driver; Auntie Marina and her unnamed husband as well as Zara and Captain George.

4.2.2.4 Paragraph Structures

Habila's paragraphs in *Measuring Time* are moderately long, ranging between an average of seven to twelve lines. There are however longer ones – one paragraph for instance has up to twenty-seven lines (see the sub-story "the play's the thing…39-40). Other paragraphs, apart from the dialogues, are as short as a single line or two and

usually centre on a particular idea like the longer ones. A few of these paragraphs are presented below according to the text reference pages:

- **One-line Paragraphs**

1. *THIS WAS the year they killed the old witch's dog. (MT, p26)*
2. *They spoke in whispers. (MT, p31)*
3. *Harmattan is the harvest season. (MT, p37)*
4. *Saying goodbye to their father was not a part of their plan. (MT, p56)*
5. *IN THE end only the widows remained. (MT, p215)*

- **Two-line Paragraphs**

6. *Mamo and LaMamo and Asabar had the whole grove to themselves. (MT, p27)*
7. *Then the door opened and Asabar emerged from behind the flimsy curtain. (MT, p71)*
8. *She extended her hand and laid it over his, sliding her fingers between his fingers. (MT, p120)*
9. *THE NEXT day two letters came for Mamo, one of which was to change his life forever. (MT, p179)*
10. *That same evening the police came and took Lamang away to the state capital for questioning. (MT, p208)*

Generally, the paragraphs have unity since each is built around an idea. Moreover, the central ideas are easily identifiable since the topic sentences are usually located at the beginning of the paragraphs as shown in the following:

> *THEY LEFT home on a rainy morning in September. The dawn was as dark as midnight, they could hear the rain and wind twisting and uprooting the corn-stalks in the yard outside their window. Their room was in semidarkness, illuminated by a single candle, which flickered and almost died out whenever LaMamo opened the window louvers to peer out into the darkness. (MT, p56)*

The main idea in this paragraph is contained in the first sentence – their leaving home on a morning in September when it is raining. The other supporting ideas are essentially the description of the events that culminate into the departure (for frequency of complex and compound-complex sentences see appendix 5).

4.2.2.3 Some Salient Stylistic Features of *Measuring Time*

4.2.2.3.1 Sentence Rhetoric

Sentences are generally classified into two stylistic or rhetorical domains depending on where a writer locates or situates his or her main ideas (focus). They include cumulative or loose sentences and periodic sentences. In a cumulative sentence, the main thought is completed well before the end. That is, main idea comes first followed by subordinate elements that explain or amplify or alter its meaning. This sentence type is usually conversational in nature. On the other hand, a periodic sentence is not complete in meaning until the end – until the last word or the most important word is mentioned. In a periodic sentence, the main thought is 'suspended' and released at the end. This sentence type generally suspends reader's attention or interest.

A careful observation of the narrative of *Measuring Time* reveals that Habila employs both cumulative and periodic sentences. First, we will identify some of the cumulative sentences and then the periodic ones.

- **Cumulative Sentences in *Measuring Time***

Five cumulative sentences are analysed and presented below:

1. *He had broken their mother's heart, and though the twins had not been born then, some women in the village still hum the sing, popular many years ago, about Lamang's philandering before and after he had married their mother. (MT, p15)*

In this sentence, the main idea – the fact that Lamang broke the heart of their mother – comes first. The other subordinate ideas that the twins were not born then, and how some women in the village sing about the heart break, come later.

2. *Auntie Marina saved me from early death, she taught me how to live with it, how to deride it, even*. (*MT, p21*)

Here, Mamo writes about his struggle with sickle cell anaemia. The main idea is how he is able to escape early death with the help of Auntie Marina and is presented in the opening part of the sentence. The supporting ideas which come at the end of the sentence are the some of the methods used by his Auntie to save him from an early death.

3. *By now the distance between the twins and their father was at its farthest, and because of that, they realised, there was really nothing they could do to hurt him. (MT, p56)*

The main idea in this sentence is the distance in the relationship between Lamang and his twin sons which is at its farthest at that point in time. This precedes the explanatory or resultant idea of the realisation on the part of the twins that there is nothing they could do to hurt their father.

4. *FOR SOME time now he had felt her slipping away from him – he couldn't tell exactly when it had started, only that he had recently become conscious of it: there were long awkward silences that had once been comfortable and companionable silences, and even the lovemaking had become perfunctory and unexciting. (MT, p223)*

In this sentence, the main idea – Mamo's feeling that Zara is slipping away from him – is expressed before the complementary ones. The additional ideas are:

a. Mamo cannot tell when the detachment starts
b. He only becomes conscious of it recently
c. The long awkward silences now were once comfortable and companionable but no more
d. Love making has become a mere routine.

These all add up to the main thought – Zara is slipping away.

5. *True, he had always been a lonely person, even when he was with Zara – the only time in his life when he had not felt lonely was when his brother was around – but after Zara the loneliness had turned into a raging pain that almost had him howling like a maniac. (MT, p234)*

This sentence is essentially about Mamo's loneliness – that he has always been a lonely person. The additional ideas are the facts that Mamo's loneliness persists even with Zara around; his twin brother is the only cure to this loneliness; the loneliness intensified with Zara's departure, turning him almost into a maniac.

- **Periodic Sentences in *Measuring Time***

Five of these styles of sentence are analysed in this subsection:

1. *"About a year after the killings, after the civil war had started, and many of our older brothers had gone off to join the army, Haruna and I were wandering around in the village when we ran into the district officer and his entourage of policemen…" (MT, p50)*

In this sentence Toma or "One-leg", who lost a leg in the Nigerian civil war, recounts how Haruna and himself joined the army. The main idea – their wandering around in the village which leads to their encounter with the district police officer and his entourage – is however kept for the last part of the sentence. The other supporting ideas which precede the main one are:

- The wandering happens a year after the civil war had started, after the killings,

- It happens after their older brothers had gone to join the army.

They only provide additional or background information and cannot in themselves make a complete thought especially if one is to ask, “What happened in the year after the killings, after the civil war had started and after their older brothers had gone off to join the army?” The answer would definitely lead to the main idea they were wandering in the village and encountered the police.

2. *IMMEDIATELY AFTER he had discovered how different he was from brother and from everyone else around him, and how tenuous his hold on life was, Mamo began to view things in a new way. (MT, p24)*

Mamo’s new way of viewing things is the main idea in this sentence but is placed at the end of it. The opening part of the sentence contains the ‘reasons’ or explanation on why he has begun to view things in a new way: he discovers his difference from his brother and from everyone else around him; he also discovers his tenacity on life.

3. *AFTER THE harvest, when he felt stronger, though still too weak to follow his brother to the soccer pitch, Mamo took to following his aunt to church to watch drama rehearsals. (MT, p39)*

The central idea in this sentence which comes in the end is Mamo’s habit of following his aunt to watch drama rehearsals in church. This habit is however on the heels of the harvest, when he felt stronger, even though too weak to play soccer. These all constitute the subordinate ideas that are proposed in the sentence.

4. *Then one day, as if to finally upset the fine balance Uncle Iliya was maintaining in holding the school together, a letter came from the sate Ministry of Education. (MT, p104)*

The letter from the state Ministry of Education to the KCS is the main idea of the sentence but it comes at the end while the day the letter came and the seeming purpose of upsetting Uncle Iliya's fine balance in holding the school together constitute the supporting ideas which all precede the main idea.

5. *It was at the burial, listening to the graveside orations delivered by Haruna's friends and family, about his kindness, and his loyalty, and above all his dedication to his fatherland, which the twins finally decided on what to do. (55)*

The main idea in this sentence which is presented at its last part is what the twins finally decide to do. This decision is however made during the burial of their late uncle, Haruna, when friends and family deliver funeral orations about his kindness, loyalty and dedication to his fatherland. This additional information is subordinate ideas but come before the main idea in the sentence.

From this stylistic analysis of Habila's sentence in *Measuring Time*, it would be noted that there is a combinatory use of cumulative and periodic sentences even though the latter seems more prominent than the former.

4.2.2.3.2 The Use of Letters

A major stylistic feature of Habila's narrative in *Measuring Time* is the use of letters which undoubtedly form part of the plot and provide details about characters and events from other settings. Details about two characters in the novel LaMamo and professor Batanda who can both be described as passive characters are generally provided through the use of letters written to Mamo the central character.

On his part, LaMamo's letters which are generally poorly written are the basic conveyors of his military experiences after he left home for foreign lands. Through the letters, he keeps in touch with Mamo back home at Keti and updates him about his movements from one country to another. In all, LaMamo writes about four times to his brother and always ends the letters with a postscript (PS). The letters are also italicised in the novel.

LaMamo's first letter according to the narrative is an account of his journey to the Chadian border after he left home where he meets with the recruiting scout. In it, he also recounts his life with the Chadian rebel army before eventually moving to Libya for training (*MT, p79 – 81*).

The second letter is said to bear a Malian stamp and written June 1985. In it, LaMamo talks about life in the Tuareg rebel group and about his new friend Samuel Paul from Liberia. The following are few sentences from the letter:

Dear brother,

I am writing from a small village on the border of Mali in the Sahara desert – a war has been going on here for a long time… I remember last year, we fought against a terrible warlord. He was a magician, a wizard who controls the soul of his soldiers when he sent them out to fight… I have a new friend now – his name is Samuel Paul. He is from Liberia… I will write again soon, tell, Auntie Marina and Asabar and everyone I am fine and I send my greetings. Your twin brother, LaMamo (*MT, p106-108*)

LaMamo's third letter is written from Liberia in January 1990, on their 25th birthday anniversary. It is the longest of all his letters in which he gives a lengthy narration about a number of his military and other activities including the death of his Liberian friend; his meeting with Bintou who he would later marry; how Yomi Johnson killed the Liberian president Samuel Doe; how he escaped being killed with his friend Samuel Paul; how he lost his one eye, how he shot major Kutubi, his work with a medical team from France known as Médicins sans Frontiéres, (MSF); his eventual movement to Guinea with Bintou where she would meet her mother and his plan to return home, among other things (153 – 168).

The fourth letter from LaMamo is an account of his escape from Monrovia to Guinea and his gratitude to God for being alive even though he has lost his friends like Samuel Paul and the professor, as well as his one eye. He also talks about his plans of marrying Bintou as captured in the following lines:

We are even considering marrying because it is not easy living like this here together and people keep asking us if we are brother and sister. But Bintou wants to meet her family first before we marry, for their blessing, and she is also still sad over losing her father. So next time I write to you I

> *may be a married man… Next time I write I will have a permanent address in Guinea and you can write to me, or communicate somehow… This is your brother, LaMamo PS*
>
> *I have included a rough sketch of the refugee camp in which we are staying. See the tents and it is corded with wire, and sometimes it feel like prison. But sometimes at night it is peaceful and quiet and it reminds me of home*. (*MT, p232 – 233*)

This is no doubt the last letter Mamo receives from his twin brother before the latter's eventual return to the village.

Mamo also exchanges letters with one Professor James Batanda who once serves as editor of a *Ugandan Journal History Society Quarterly*. Professor Batanda is also a History lecturer at Makerere University in Uganda. In the first letter to Mamo, professor Batanda shows his interest in publishing his historical article. He also promises to send Mamo a complimentary copy and hopes that Mamo would send more articles to him.

In another letter, the professor opologises for using a wrong title on Mamo and bares his mind on the subject of History. A part of the letter is presented below:

> *History is not only about paper qualifications; if it were so, then most of the old men we depend on for oral accounts for the past would be disqualified from calling themselves historians…* (*MT, p185*)

Professor Batanda concludes the letter by telling Mamo that two complimentary copies of the Quarterly with his essay in it have been sent as promised and hopes to read a second essay from him (*MT, p186*).

It is obvious that Mamo sends professor Batanda the second essay he has requested since in another letter, he opologises in a post script for their inability to publish his "A Plan for a True History of Keti" because "the Quarterly was scrapped by university due

to lack of financial resources…" (*MT, p356*). Professor Batanda in this same letter also opologises for taking so long to respond, telling him of his retirement from the university, his movement to the village to engage in farm work, his wife's death, among other things.

Mamo also receives a letter from a London magazine called the *Empire Review* telling him that his piece "A Review of Drinkwater's *A Brief History of the Peoples of* Keti." The editor expresses their regret that the subject does not suit their particular demand since they are more interested in issues like AIDS, genital circumcision or other typical African experiences (*MT, p179*).

Love letters also feature in the use of letters in *Measuring* Time. This aspect is primarily enhanced through Zara who writes two short love notes to Mamo, one from South Africa and the other on her return to Keti. These letters are presented below:

Mamo,

Wish you were here, so much is happening. Yesterday we witnessed the swearing in of Mandela as president. It is really great to witness the dismantling of apartheid's structures right before one's eyes. Take care of yourself, and please write soon.

I miss you.

Love,
Zara (*MT, p* 260)

Hi Mamo,

I came to say hi, but you weren't home. Look me up at the dispensary later if you have time, from midday.

Zara (*MT, p* 310)

Mamo, in his quest for information from colonial times with which to write his biography of the Mai, comes across some files containing letters/correspondences between colonial district officers and their divisional commissioner in Jos. The concluding part of one of the letter dated 1918 is said to have been blotted out by rain (*MT, p*263, 264) while the date on another one has been eaten away by termites (*MT, p*264-265).

Other sets of letters mentioned passively in the narrative are those sent to the Keti Community School from the state Ministry of Education. In the first letter, the Ministry threatens to close down the school unless the school authority raises the general standards (104). Another follow-up letter from the ministry is said to be:

> *mainly a repetition of the first, but this time with a definite deadline by which the school was expected to implement the "recommendations" in the letters or risk being "reviewed". (MT, p129)*

On his part, Uncle Iliya, the school's principal also writes "endless letters to the commissioner of Education and then to the deputy governor and after that to the governor", giving them long and full details about the idea behind the school and the need to have private schools to prevent the government from monopolizing the sector or slackening the standards, "but not one of them... replied" (*MT, p*143*).* This leads him to seek the Mai's intervention with Mamo as the teacher's representative. But the Mai, as Iliya discovers, is like other traditional rulers who "are like politicians" upon whose words one cannot depend (*MT, p*148). The intervention however comes from an unlikely source; from Lamang, who has to draw the governor's attention to the issue.

Surprisingly, Lamang delivers because two weeks after, "a letter came from the Ministry of Education saying that the KCS had been struck off the list of schools under review" (*MT, p*178).

Mamo also drafts a short letter to the police to inform them about Asabar and his group's election malpractice. He sends the letter through a little boy and with a financial tip, instructing him to give it to the policeman behind the counter. He also charges him not to answer any questions (*MT, p*206). The details of the letter are presented below:

> *Dear Sir,*
> *I am a concerned citizen and it has been brought to my notice that ballot papers have been illegally procured and transported to the house of an NVP member with the intent to rig the ongoing elections. I am notifying you so that you could go and bring this nefarious deed to a stop immediately. The papers are in the house of a certain Asabar Lamang. Hurry before it is too late.*
>
> *Thank you*
> *Concerned citizen* (*MT, p*205)

Mamo later feels that he has betrayed his cousin with this letter. So when he heard that Asabar is shot, the only thought in his mind is "I am a murderer. I've killed my cousin" (*MT, p*208). Later, his father tells him that it is not his letter that leads to the shooting since the policeman who is given the letter is loyal to him and later returns it to him (*MT, p*218).

From the foregoing, it can be seen that letters are an integral part of the novel's narrative mostly providing background and off-the-scene accounts of events and about some characters in the plot.

4.2.2.3.3 The Use of Biographical Notes

Another stylistic component of *Measuring Time* is the seemingly deliberate use of historical cum biographical notes. This is no doubt informed by the portrayal of Mamo, the central character, as a historian and a biographer and the dominance of History as a theme over other concerns in the novel. In fact, it may be arguable to state that the novel itself is a historical documentation of the "lives and time" of Mamo, LaMamo, Lamang, Tabita, Zara, Uncle Iliya, the Waziri, Auntie Marina, the Mai and a host of other characters in the plot whose stories are told by an all-knowing chronicler or biographer. Habila periodically 'lends' the narrative to these historical/biographical entries as shown in the following:

> *Many year later, when he wrote his mother's story in his book of biographies, Lives and Times, Mamo, the elder twin, tried to capture in words the night she died – it was also the night he was born … he wrote of the darkness, and the rain that fell for two days without abetting [sic], of the cornstalks in the yard shaking and sinking to the muddy ground under the weight of the fierce wind and the rain and the darkness… (MT, p 17)*

In another biographical entry about his mother, Mamo writes about "the chemistry and the biology" of sickle-cell anemia which he has inherited from his mother, describing his earliest memory of the illness as "similar to being born gain", and like emerging from some cave (*MT, p* 20). These biographical notes are fully incorporated in the narrative (*MT, p* 20 – 22), providing some links or aspects that make up the whole plot.

Zara's first character sketch in the novel is essentially presented as par t of her biography written by Mamo. He does not begin the biography from the first day he

meets her on Christmas day when he is fourteen but from the day after, Boxing Day, when she turns up at their front door with the manuscript of her book (109). Mamo also

> *wrote in Zara's biography many years later that when he looked up as Iliya entered the staff room and announced a new teacher, Zara's face was the last thing he had expected to see standing next to his uncle, a polite smile on her lips as she looked curiously around the staff room. (MT, p 110)*

Mamo's breakthrough as a historian is tied to his discovery of Reverend Drinkwater's book *A Brief History of the Peoples of Keti* in the guest room of Zara's house. From it, he writes his first historical article titled "A Review of Drinkwater's *A Brief History of the Peoples of Keti*" which is eventually published in a Ugandan history journal and from which he also reads to his students in class. The publication of the article brings Mamo into limelight in the village. Consequently, he is employed as the palace secretary to the Mai and given the task of writing a book on the personal history of the Mai and his ancestors; what the Waziri calls "a royal history" (*MT, p* 194). The Mai sends him notebooks, photo albums, and files from his library to facilitate his writing. Two biographical notes toward the biography of the Mai are presented in the plot as two sub-stories. The first one is on the lineage of Mai Alhassan (*MT, p* 238-240) while the second is on Mr. Graves, the colonial officer who conquers the village for the Crown by the simple expedient of firing his guns noisily into the air (*MT, p* 245, 266-268).

Mamo is later confronted with the question of the morality of his task since he is convinced about his uncle's observation that "they will feed" him "a bundle of lies" (*MT, p* 275). The Mai's questionable integrity is brought to the fore when the fund raised at a durbar to sink wells in the village is mismanaged. Mamo is disappointed and

contemplates resignation. He also makes an attempt at writing a biography of the mischievous Waziri.

As time passes, life becomes dull and uninteresting for Mamo, especially after his brother's death. Then he later tries to whip himself up into some sort of writing frenzy (*MT, p* 357). Thereafter, he proposes a book in his mind which would be

> *in fifteen to twenty chapters and each chapter would cover the life of one individual. He'd talk with the people, go into their houses, into their hearts, to write about their secret desires and aspirations…*
>
> *In the final analysis, he'd be writing the book for himself. The first name on his list of persons was his father: because he still didn't know who his father was, or what had driven him and others like him; then his brother, because if he really understood his brother, then he'd also come to understand himself, they were one person; then his uncle Iliya, because he saw the way forward and was unstinting in his push for it; his auntie Marina, because she was the mother he never had, and if he could understand her, then he'd come to understand all mothers; Zara, not only because he loved her, but because she remained rooted to Keti and could see all that was beautiful in it, but at the same time she kept her arms open to other people and other ideas and places, because of her generosity, Drinkwater, because in a way he owed him his life; the Mai, because Mamo had already gathered so much material on him, and because if he could demystify him, and others like him, then he could understand the limitations of tradition and also its possibilities; the Waziri, because he was evil and every book should have at least one evil person in it; and Graves, because he would like to know what ran across his mind as he fell to his death from the Kilang peak; and Kai and Malai, and pastor Mela –but first, he'd start with his uncle Haruna. What sort of demons* would drive a man to kill himself? (*MT, p*358 – 359).

4.2.2.3.4 The Use of Dates

Dates are a prominent feature of the narrative in *Measuring Time* further strengthening the assertion that the novel is more of a historical documentation. These dates are usually tied to events or occasions in Keti the fictional setting of the novel or to some

other locations and events within Nigeria and other parts of the world mentioned in the plot. The following are some of the important dates and events highlighted in the novel:

- Reverend Nathan Drinkwater, a missionary from the USA, arrived Keti in 1918. (*MT, p* 40)
- Uncle Haruna was sixteen when he left Keti in 1967 for the Nigerian civil war. (*MT, p* 43)
- Uncle Haruna returned to Keti in 1977. (*MT, p* 43)
- The Nigerian civil war is said to have begun with rumours of killings in 1966. (*MT, p* 49)
- One of LaMamo's letters is dated June 1985 (*MT, p* 106), another January 1990 (*MT, p*153) and another September 1990. (*MT, p* 231).
- Uncle Iliya enlisted in the West African Frontier Force in 1940 when the Second World War is said to be in its first flush (*MT, p*132). The WAFF were sent to India and Burma in 1942. (*MT, p*132).
- Bil Dok is said to be the first Mai to be officially recognised by the colonial district officer, Mr John B. graves in 1918. (*MT, p*238).
- Graves is the longest serving colonial district officer who served from 1917 to 1928 (263). He first came to Nigeria in 1896. (*MT, p*266)
- Electricity came to Keti in 1982. (*MT, p*82)
- The concrete headstone on LaMamo's grave bears the date 1963 – 1994.

4.3 Discussion and Findings (*Waiting for an ANGEL and Measuring Time*)

4.3.1 The Sentence Structures in *Waiting for an ANGEL* (*WFA*)

i. Sentence structures (vivid descriptions in *WFA*) are predominantly conveyed through a blend of complex sentences and compound- complex sentences. The use of these sentence types has no doubt established Habila as a natural story teller since they afford him the freedom of weaving intricate thoughts or events together into a continuous narrative. For example, (*WFA*): "He had to write in secret, mostly in the early morning when the night warders tired of peeping through the door bars, waited patiently for the morning shift" (pg3).

ii. The diction (choice of words) is a reflection of register in text and the writer's experience which reflects his choice of appropriate lexical items. Thus, the novel is replete with words' that highlight the major theme as well as the attendant ones. For example, (*WFA*); "Military dictatorship (tyranny and oppression, martial music, tanks jeeps" pg20).

iii. Habila's literary context is no doubt wide as he alludes to great literary figures, his musical background, and knowledge of history. These references are testimonials of Habila's versatility: Example (*WFA*), he refers to "Soyinka, Diana Ross, Amilcar Cabral, Betty Wright" (p21)

iv. The study found that dash is arguably "foreground" in *WFA*. This assertion is premised on the observation that this punctuation mark appears in an average of

one out of three pages of the novel. It may however be argued that the concentrated use of dash in the entire plot of the novel is a reflection of the unstable psychological conditions of the various narrators owing to the pervading unstable socio-political conditions in which they find themselves. It may also be an overflow of the festering anger and bitterness that constitute the natural reactions to those unfavourable conditions: example (*WFA*), "most of them were poems and letters, to various persons from his prison life, letters he can't send" (pg5).

v. Habila's paragraphing in *WFA* is assessed here at the levels of structure, unity and coherence. The paragraphs are within the range of five to fourteen lines with one having as much as twenty-nine lines. Example, the shorter paragraphs usually contain the dialogues among the characters in the novel as in the example (*WFA*) of one-word simple paragraph when the warders call Lomba to transfer him to solitary, they simply called, "Lomba".

vi. The use of poems specifically metaphor and simile demonstrate the slippery nature of language used which are mostly written by Lomba help to provide relief for him in the prison. The narrative in *WFA* is the use of multiple narrators and overlapping chronological sequence in the stories which further contributes to the focus on defiance in the face of despair. There is a combination of a first person and omniscient point of view which provides a commentary on the events in and outside the prison where Lomba is detained for two years. This narrator

sometimes “allows” Lomba to speak for himself by taking the reader directly into his prison diary. The chronological end of the novel comes at the end of the first chapter, leaving the end of Lomba’s life to the imagination of the reader: he might die in the prison, but then again, he might be released. In other words, this finding negates McCain’s (2007) assertion that creativity in Habila’s use of literary devices to present the action of the military regime, but affirms Mamudu (2008) assertion that his deviant use of lexical and syntactic features in narrating the brutality of the military era (p.8 & 9).

vii. Habila employs a variety of Pidgin English commonly used in Nigeria in the plot of *WFA* probably to give it a Nigerian locale. This linguistic element is traceable in almost all the stories within the novel and is arguably identified with characters who may have a low level of education or those who may not have any formal education at all.

viii. Closely related to the use of Pidgin English in the novel is the use of certain words or groups of words that are generally used in expressions in the context of Nigeria which are not part of English vocabulary. There are lexical items and expressions that are carried over and entrenched in general English usage in Nigeria from some Nigerian languages. Habila however uses some of these items without providing explanations for them in form of glossary or in-text interpretation or translation.

ix. The overriding tone in the novel is that of anger. This feeling is expressed in different ways by different people in the narrative (E.g. p.8, 10, 40, 62, etc.)

x. One recurring expression which no doubt draws attention to itself in the narrative of *WFA* is "as if". This meaning is closely related to simile in which comparison is made about the similarities of two phenomena.

xi. The use of past Reflections/Reminiscence such as the use of soliloquies where a character usually reflects about the past or present within himself. These reflections are common to Lomba, first about person, events and then about Alice.

4.3.2 The Sentence Structures in *Measuring Time (MT)*

i. A predominant use of complex and compound-complex sentences. The use of these sentence types has no doubt established Habila as a natural story teller since they afford him the freedom of weaving intricate thoughts or events together into a continuous narrative.

ii. Since the novel is generally situated within a historical context in terms of time and space, it has a register that reflects a predominant historical documentation as x-rayed in the novel.

iii. Habila also draws part of his vocabulary in *MT* from Christian and Islamic faiths. However, words relating to the former seem to dominate the plot more than one of the latter.

iv. *MT* is also replete with words and expressions with political bearing to Lamang, the father of the twins, which is central to this political dimension in the plot of the novel.

v. *MT* can be said to be a chronicle of military expeditions or wars deriving largely from LaMamo's experiences as a rebel fighter for many years as well as the likes of uncles Iliya and Haruna who fought in the Nigerian civil war. The military presence is also reflected in the Nigerian state were state and local governments were once "administered by military governors and local government administrations- the likes of Hamza and Captain George, Zara's ex-husband.

vi. The paragraphs in *MT* are moderately long, ranging between averages of seven to twelve lines. There are however longer ones- one paragraph for instance has up to twenty-seven lines. Other paragraphs, apart from the dialogues, are as short as a simple line or two and usually centre on a particular idea like the longer ones.

vii. Another finding of the study is that, the narrative of *MT* is mainly from an omniscient point of view, told essentially by what one can call a "historical narrator". However, other aspects of the plot (particularly the letters) are narrated through a first person narrative technique.

viii. The study found that, careful observation of the narrative of *MT* reveals that Habila employs both loose and periodic sentences: Example (*MT*), *"Auntie Marina saved me from early death, she taught me how to live with it, how to deride it, even"* (p.21).

4.4 Major Findings

i. The study shows that the narratives of *MT* & *WFA* do not follow the conventional chapter divisions. Instead, they are divided into several sub-stories with each sub-story focusing on a particular angle of the general story and together make up the entire plot. This literary technique of using story within another is variously known as frame story or frame tale.

ii. Habila's network of lexical selection, general speaking, as shown in the analysis makes the texts highly readable, comprehensible and enjoyable: Example: "*A general simple dictions or registers drawn mainly from military rule, politics, religion and history"* (*MT* & *WFA*).

iii. Habila's diction succeeds in delivering his message effectively in all the texts studied. It is also discovered that Habila consciously adheres to character code concordance – a stylistic norm in which there is appropriate linguistic matching between character and language: *Example (MT & WFA), the language used by LaMamo and Prof. James Batanda in their letters to Mamo showed their levels of education. Similarly, the conversation between the prison warders and Lomba also indicate their level of education.*

iv. The study also shows that Habila's sentence structures, even when they appear heavy, do not blur comprehension. The structures are so woven to suit the various situations of the stories. Truncated sentence patterns are deliberately employed when scenes are moving fast. Example*: I will ask. Once. Who gave you* (*WFA,*

p8). Habila deliberately employs ungrammatical sentences for individuality, peculiarity and prominence.

v. For the punctuation patterns, the marks are employed when lots of coordination and subordination are needed. Example: *When you looked and helped and waited and finally realised that I was never going come, that you had just made a finally irrevocable choice. (WFA, pg.79).*

vi. Habila's choice of words in the narrative of *MT* and *WFA* are arguable quite simple. In fact, it is debatable to state that he writes for all ages and classes of people since a good number of people can easily follow his vivid descriptions without having to make constant recourse to the dictionary.

As shown in the analysis many instances of the deployment of linguo-literary features in the texts are effective. For instance, the way he uses simile and metaphor to venture into realms of in-corporeality and task man's limited psyche is admirable.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.0 Preamble

The present chapter which is the last in this study presents the summary, conclusion and recommendations of the research work.

5.1 Summary

The present study is a description of the linguistic-stylistic analysis of Helon Habila's novels *Waiting for an ANGEL* (*WFA*) and *Measuring Time* (*MT*) by adopting Leech and Short (1981) model to analyse some of the linguistic elements used by the author in the texts. The study hinged on the fact that linguistic-stylistic tools account or provide explanation to the various contributions of language data in conveying an author's message.

Style which in very simple terms can be regarded as the way language is used has no single satisfactory approaches to its study. Style can and has been defined by many to mean different things. This present research however narrowed its meaning to the five broad definitions as cited in Azuike (1992). These are style as a manifestation of the individual, style as a product of context, style as content and form, style as choice between alternative ways of expressing the same idea and style as good or beautiful writing. The study also observed that the analysis of style has no single format and that

the linguistic-stylistic choices analysed in these works are by no means exhausted. This perhaps buttresses the descriptive nature of such a research.

The motivation for this study is as a result of the lack of enough literature materials that are centred on the linguistic-stylistic studies of the Nigerian prose-fiction. According to the researcher's knowledge, previous studies on the prose-fiction have been in forms of literary criticism, largely focusing on the issues of theme, plot, authorship, and characterizations. Linguistic-stylistic examinations of the Nigerian prose-fictions are relegated to the background. Readers of analytical works have often yearned for more detailed materials on linguistic-stylistic issues raised about the Nigerian Prose-fiction texts that have been analysed. Hence, such researches should be of primary interest to students and teachers of English Language. The neglect of these highly valued linguistic-stylistic aspects of the Nigerian prose-fiction, therefore, makes imperative the present study.

The aim of this research was able to carry out a linguistic-stylistic analysis of Helon Habila's *Waiting for an ANGEL* and *Measuring Time* in order to contribute to the growing interest in critical study of the African novels, with specific focus to these objectives; to analyse how the choice of lexical items used in *Waiting for an ANGEL* (*WFA*) and *Measuring Time* (*MT*) contribute to making the Habila's style peculiar; to identify the sentence structure types employed by Helon Habila in the novels *WFA* and *MT* and how they have affected the writing; to examine the figures of speech and pidgin English usage in the two novels that show Habila's idiosyncrasies as a creative writer;

and to examine the extent to which Helon Habila's stylistic use of language has distinguished him from his literary contemporaries.

At the end of this study, the analysis revealed that the narratives of *MT* & *WFA* do not follow the conventional chapter divisions. Instead, they are divided into several sub-stories with each sub-story focusing on a particular angle of the general story and together make up the entire plot. This literary technique of using story within another is variously known as frame story or frame tale. The study also reveals that Habila's network of lexical selection, generally speaking, as shown in the analysis makes the texts highly readable, comprehensible and enjoyable. Habila's diction succeeds in delivering his message effectively in all the texts studied. It is also discovered that Habila consciously adheres to character code concordance a stylistic norm in which there is appropriate linguistic matching between character and language. This study also indicates that Habila's sentence structures, even when they appear heavy, do not blur comprehension. The structures are so woven to suit the various situations of the stories. Truncated sentence patterns are deliberately employed when scenes are moving fast.

Habila deliberately employs ungrammatical sentences for individuality, peculiarity and prominence. Also, revealing peculiarities in the texts is that Habila's choice of words in the narrative of *MT* and *WFA* are arguably quite simple. In fact, it is debatable to state that he writes for all ages and classes of people since a good number of people can easily follow his vivid descriptions without having to make constant recourse to the dictionary. As shown in the analysis many instances of the deployment of linguo-

literary features in the texts are effective. For instance, the way he uses simile and metaphor to venture into realms of in-corporeality and task man's limited psyche is admirable. The study identified and described the definitive elements of language used in conveying messages in the selected literary texts. It presented a framework of description and analysis, focusing on selective lexical and syntactic features of the language used by Habila in designing and writing the two novels in study.

5.2 Conclusion

This study has been able to explain the concept of style and to outline the concerns of linguistic-stylistic. The study has successfully carried out an analysis of some of the linguistic-stylistic features prevalent in Habila's texts and has revealed that the style a writer uses is seen in the language used. The linguistic-stylistic features present in Habila's novels places his works in a class of their own. He has created his own style which is very unique to him and which has come to stay. This study established that the narratives of *MT* & *WFA* do not follow the conventional chapter divisions; instead, they are divided into several sub-stories with each sub-story focusing on a particular angle of the general story and together make up the entire plot. This literary technique of using story within another is variously known as frame story or frame tale. It was also indicated that the narrative of *MT* is mainly from an omniscient point of view, told essentially by what one can call a "historical narrator". However, other aspects of the plot (particularly the letters) are narrated through a first person narrative technique. Linguistic-stylistic analysis of Habila's texts shows his network of lexical selection,

general speaking, as shown in the analysis makes the texts highly readable, comprehensible and enjoyable: Example: “A general simple dictions or registers drawn mainly from military rule, politics, religion and history” (*MT* & *WFA*).

This is the idea behind this research, hence, the title “A Linguistic-Stylistic Study of Helon Habila’s WFA and MT”. This study concludes that Habila’s novels prove to be great texts with significant linguistic-stylistic features, as he also incorporates poetic lines and a variety of catchy figurative expressions. The research also concludes that the two texts incorporate various aesthetic layers of interpretations and dexterous manipulation of linguistic patterns, all of which demand careful literary and linguistic attention and appreciation from readers.

5.3 Suggestions for Further Study

Since knowledge and learning is a continuum, this research in itself is not completely exhaustive. It can be improved upon and these areas below can be considered as possible areas of academic investigation:

1. A stylolinguistic stylistic study of the texts should be carried out.
2. The Halliday’s model of transitivity can be used to explore Habila’s novels.
3. A comparative linguistic-stylistic analysis of the texts could be carried out.
4. A Pragmatic or Semantic analysis of the texts could be carried out.

5.4 Contributions of the Study to Linguistic-Stylistic Knowledge

1. The present study has demonstrated that stylistics can act as a bridge as it sits at the boundary between grammar and literature, merging them together (Mamudu, 200). The work has contributed to knowledge in the sense that it could help students/readers know the various levels of linguistic analysis before they bend or break the conventional rules of language as literature always thrives on deviation for foregrounding. Student of grammar will not only master the rules of language at the linguistic levels but also apply the resources of language in their analysis of any literary text. The prospect of "Nigerian English", where English is made to suit the cultural realities and need of Nigerians is exposed in the study.

2. The work has added to earlier findings about the immense benefits of linguistic-stylistic in assisting readers to appreciate the use of language in any work of literature and how they can also use language ornamentally.

3. The particular register of the Nigerian military and their potentials in further development of the military ESP have been revealed by the study.

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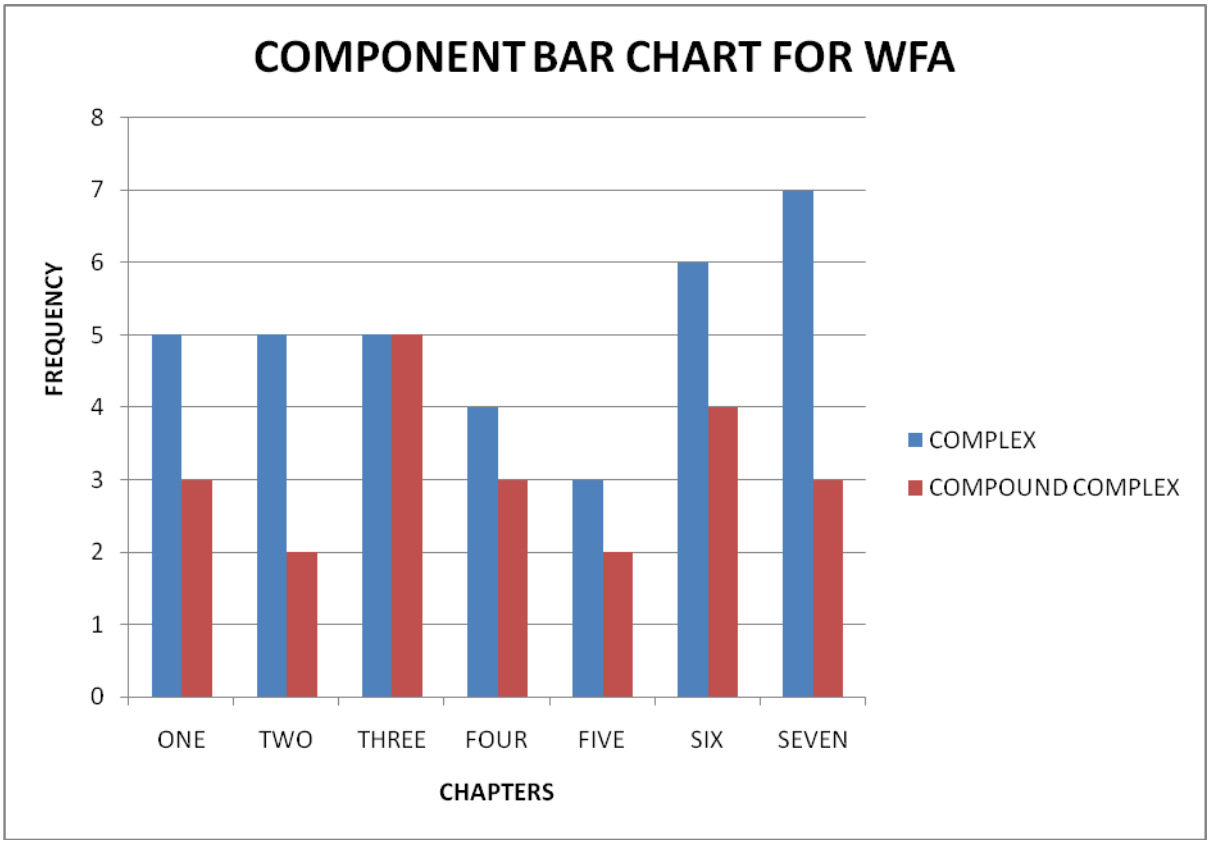
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APPENDICES

APPENDIX I

TABLE ONE

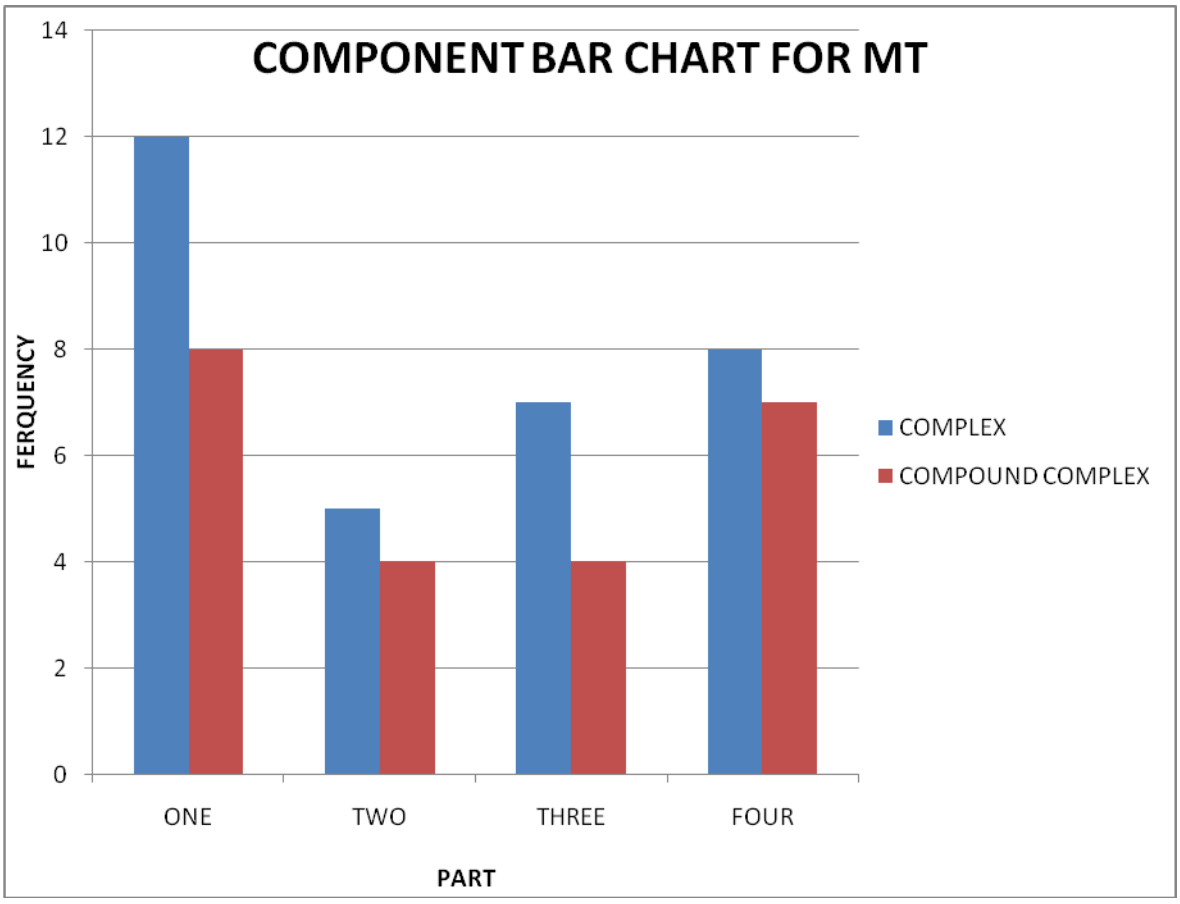
FREQUENCY TABLE FOR WFA		
CHAPTERS	COMPLEX	COMPOUND-COMPLEX
ONE	5	3
TWO	5	2
THREE	5	5
FOUR	4	3
FIVE	3	2
SIX	6	4
SEVEN	7	3



APPENDIX II

TABLE TWO

FREQUENCY TABLE FOR MT		
PART	COMPLEX	COMPOUND-COMPLEX
ONE	12	8
TWO	5	4
THREE	7	4
FOUR	8	7



APPENDIX III

Chapter	1. Lomba	2. The Angel	3. Bola	4. Alice	5. Lomba	6. Kela	7. James
Narrative Voice	**3rd /1st (Lomba)**	**1st (unnamed friend)**	**1st (Lomba)**	**3rd / 1st (Lomba)**	**1st (Lomba)**	**1st (Kela)**	**3rd**
Summary of chapters	The imprisoned journalist Lomba writes poetry that enables an imaginative "escape" from prison.	The university students find a marabout on the beach, who tells Lomba he will go to prison and Lomba's friend he will see the Angel of Death the day he is to die. The day of the military coup, the man resists the soldiers and is killed.	In the midst of the students' protests at the university, family of Lomba's roommate Bola are killed in a car accident with a military vehicle. Bola goes mad and is arrested.	The student Lomba falls in love with general's daughter. After the students protest he does not see her again until several years later at the hospital where her mother is dying. She finally marries a military man who pays for her mother's bill. The imprisoned Lomba finds her wedding photo in an old newspaper.	Lomba leaves his solitary room where he has been writing a novel and gets a job as a journalist. Heading back to his room, he sees a fictional piece he had given his editor acting itself out in the streets of Lagos: women communally tearing down a condom billboard to use as firewood.	The boy Kela from Jos goes to Lagos to live with his aunt. He befriends and tells the stories of many people living on "poverty Street", including an intellectual and his star-crossed love, a prostitute. He becomes a part of the demonstration that Joshua organizes.	on the day that several important historical figures are assassinated Lomba and his editor James flee their pursuers. Lomba leaves A part of poets Where they had sought refuge and proceeds towards the demonstration.

APPENDIX IV
Excerpts of Sentences

Waiting For An Angel

Sentence One: *He had to write in secret, mostly in the early morning when the night warders, tired of peeping through the door bars, waited patiently for the morning shift. (WFA, 3)*

Sentence Two: *When I looked out of my window and saw the youths crossing the bridge towards the rising sun, I decided to go out and get a life. (WFA, 81)*

Sentence Three: *But his eyes, though red and puffy, were still sharp and secretly amused, as if he knew something you didn't know about yourself (WFA, 83).*

Sentence Four: *His eyes darted to the open window, where the soft morning light streamed in, cutting itself into wide, vertical sheets on the steel bars (WFA, 39).*

Sentence Five: *The mornings were usually cool, but by eleven a.m. the sun was already high in the sky, and by noon the heat would really begin to show its hand: it would force the people off the main street and back roads, and since the heat was worse indoors, the people would sit out on their verandas on old folding chairs; they would throw open the shop doors and sit before the counters, stripped down to their shorts and wrappers, their bare torsos gleaming with heat. (WFA,91)*

Sentence Six: *I knew it when I woke up in the morning and saw a crow croaking on my window ledge. (WFA, 33)*

Sentence Seven: *No birds of augury cross the sky, shrieking, casting long significant shadows on the ground, no earthquakes and tsunamis rock the seas–at least none that he knows of. (WFA, 143)*

Measuring Time

Sentence One: *They overheard two of their loquacious aunties whispering about how the twins' maternal grandfather, known by all as Owner of Cattle because he owned more head of cattle than any of his neighbours, had called Lamang into his room one day and asked him to marry his daughter, Tabita. (MT, p16)*

Sentence Two: *Zara seemed much calmer the next day, though she looked as if she hadn't slept much. (MT, p 315)*

Sentence Three: *MAMO'S SECOND chance to leave Keti came a year later when, one day, a letter with his name on it arrived from the state university. (MT, p 76)*

Sentence Four: *Zara was curled up in the sheets, her eyes closed, the outline of her body clear beneath the sheet (MT, p126).*

Sentence Five: *But then in 1977, exactly seven year after the war, he returned to Keti. (MT, p43)*

Sentence Six: *He had broken their mother's heart, and though the twins had not been born then, some women in the village still hum the song, popular many years ago, about Lamang's philandering before and after he had married their mother (MT, p15).*

Sentence Seven: *THE DAY he returned from the state capital Mamo found the entire road that passed before his house blocked with cars and pickups bearing the Victory Party logo, and a huge crowd milling about between the cars, listening to a man an overturned oil drum. (MT, p176)*

Sentence Eight: *In class Mamo read out extracts from his essay on Drinkwater's A Brief History of the Peoples of Keti; the students listened with enthralled eyes, trying their best to follow his arguments; everything seemed fine, the school's dark days were apparently over, but for some reason Mamo did not feel any joy in his work anymore. (MT, p178)*

Sentence Nine: *As they stripped him to his underpants and changed him, Mamo grunted and sat up. (62)*

Sentence Ten: *LaMamo suddenly stood up and joined him at the window, and without a word he jumped out through the window and headed toward the river (MT, p63-64).*

Sentence Eleven: *A MONTH after Zara's arrival at the KCS, Uncle Iliya got another letter from the Ministry of Education, and this time he summoned an emergency staff meeting to discuss it (MT, p129)*