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A Stylistic Analysis of Akachi Adimora-Ezeigbo's Language Use in *Roses and Bullets and Trafficked*

Chiamaka Ogugua Ononye
Department of English Language and Literature
Nnamdi Azikiwe University Awka
ononyeogugua@gmail.com

&

Ifeyinwa Rita Obiegbu
Department of English Language and Literature
Nnamdi Azikiwe University Awka
ir.obiegbu@unizik.edu.ng

Abstract

This research centers on the language and style of Akachi Adimora-Ezeigbo's *Roses and Bullets and Trafficked.* The aim is to discover how she manipulated language to pass her message across to the readers with her different styles. Past studies on style and stylistics focused their analysis on the old methods where every literary and linguistic works were analysed from phonological, morphological, semantic and syntactic level. However, this present study had opened another vista for the analysis of works based on the principles of cultural identity theory alongside investigating several linguistic aspect like conversational framing, linguistic appositioning and discourse implicature which were not accounted for in previous research. Because this was a library-based study, data was gathered through a close critical reading of the two novels and extracting words, phrases and sentences from secondary sources relevant to the study. The analysis of the sampled data for this study was purposively sampled. Cultural identity theory formed the theoretical framework for this study. The findings show that the writer's language was

interwoven with Igbo phrases and sentences, which could be deciphered by non-Igbo speaking and western readers through the usage of general lexical context. Her language is geared primarily towards promoting her culture and tradition, as observed from the analyzed data. However, these languages should be effectively translated either directly or contextually to enhance the flow of meaning for non-native speakers of those languages.
Keywords: Style, Transliteration, Language, Culture, Code mixing

Introduction

The work of literature is written and showcased in diverse ways in order to bring out its creative nature. To accomplish this, the writer uses his/her unique manners, peculiar diction and form in presenting his/her message. This is what Style is known for. Style encompasses a writer's choice of words, narrative techniques, linguistic foregrounding, sentence patterning and structuring, direct transliteration, descriptive quality, tonal level and speech pattern among other distinctive qualities that distinguishes one out of a group of the likes of him or her. Style can only be expressed and understood with a tool of language.

Language, being a key point in stylistics is the means by which a writer reveals his/her thoughts. We can only begin to comprehend in a small way the identity of a writer if we know his/her language. This can also be reflected in the writer's religious beliefs, folklore, proverbs, superstitions, attitudes towards life and death. We can therefore say that language and styles are intertwined in the stylistics analysis of any literary text. Most African writers have their stories revolving round the themes of exploitation, oppression, war etc. Akachi Adimora is not exception as her work centres on the theme of war.

The language of literature is unique as it is formal and is different from other kinds of language use. According to Akpan, "the

language of literature is the language used in writing which differs in lexis and syntax from the language used in speech"(1). Creative writers use language in different ways and this use of language is determined by various factors ranging from subject matter, theme, purpose or intention, to the particular genre in which he/she is writing. Language is a medium of literature. Through it, knowledge, culture and tradition are maintained and transferred onto generations. Literary writers create style using language as a tool. According to Syal and Jindal (1998), this is done by deliberate choice, sometimes by deviation from or violation of the rules of grammar.

To understand the style of an author, one needs to take time to study it, and the study of style is referred to as stylistics. According to Simpson (2004), stylistics is a method of textual interpretation in which primacy of place is assigned to language. Language in this case is important to stylisticians because the various forms, patterns, and levels that constitute linguistic structure are an important index of the function of the text. Ajeigbe in Olutayo and Ilechukwu (2015) explain that stylistics is used to elicit worthwhile information about works of literature and so has aided in the interpretation of texts. It makes readers aware of aspects of text that simple reading cannot do, thereby helping readers to appreciate an author's artistic creation better. By identifying the features of texts and their functions, stylistics gives opportunity for a better appreciation of texts. (Abubakre, 2012). Stylistic analysis aims at identifying the linguistic features of a particular style of discourse (language use) and their effects. Language is an important tool in the stylistic analysis of any given text. While language is the choice of words, style involves both language and other forms inclusive of the narrative technique that a writer adopts to make his or her work interesting and peculiar.

Akachi Adimora-Ezeigbo's unique use of language is one of the author's techniques in conveying meaning to her audience. Each

meaning, therefore is physically and psychically articulated to suit the socio-political issues discussed in her novels (*Trafficked and Roses and Bullets*). It also reflects her communicative preferences and she equally mixes her literary works with local lexicons to achieve meaning and aesthetics.

In Adimora-Ezeigbo's *Roses and Bullets*, she recreates the emotional trauma and violence that women and children had to go through during the Nigerian Civil War. She paints a vivid pictures of the suffering and monumental destruction of lives and property and direct attention on people who had to abandon their stations, families, property and future endeavors to prosecute the civil war.
Language, according to Onyekpere and Amadi (qtd in Mbata 69) is a medium which a community develops out of the necessity for the people to communicate the experiences arising from their particular environment and circumstances. For this reason therefore, a language distinguishes its participants and set them apart from participants of other languages. It confers on the participants a unique identity. We can, therefore, not talk of any meaningful discussion of a people's identity divorced from their languages. The writer, whose works are being analyzed, created characters that were identified as belonging to a speech community through the words she imbued in them. In order words, the identity of the writer and her different characters in her novel, were known through her language use.

Her use of language is embodied in concepts like linguistic appositioning, conversational framing and discourse implicature which is the crux of the work under study, as against previous studies that hinged particularly on the old method where every literary and linguistic work were analysed from phonological, morphological, semantic and syntactic level.

The author's use of translation demonstrates how her cultural background influences her work. Owolabi (2012) agrees with this

artistic effect, identifying transliteration, interference, and the importation of first language patterns as domestication tactics used by Nigerian writers to develop diverse regional identities. This supports Igboanusi's (2001) attribution of purposeful English manipulation and influences and interference with the Igbo language and culture as identity negotiation methods used by Igbo English writers to build an identity for Igbo, an ethnic variant of Nigerian English. Studying a literary work from the stylistics approach, the researcher adopted the framework of cultural identity theory. Cultural identity theory is an important framework in stylistic analysis, offering unique perspectives on how language functions within a cultural context.

Cultural identity theory focuses on the relationship between language and cultural identity. It posits that language use is deeply intertwined with individuals' and communities' sense of identity, belonging, and cultural heritage. In stylistic analysis, cultural identity theory investigates how linguistic choices reflect and shape cultural identities, including aspects such as ethnicity, nationality, gender, and social class. It examines how language varieties, stylistic devices, and cultural references contribute to the construction and negotiation of identity within a text or discourse.
Other works have been done by other researchers in other areas, using either the systemic functional theory or cultural identity theory but none of Akachi Adimora-Ezeigbo's works have been understudied with these theories. Some of the works either studied, using theories like ethnography of communication, accommodation theory, Short and Leech theory of style etc. Against this background, these works of Adimora-Ezeigbo's are chosen for close analysis, focusing on the artistic manipulation of the resources of the English language.

The Concept of Style and Stylistics

Stylistics is a broad term that has assumed different meaning from different linguistic scholars. But it can simply be said to be the

study of style. Style on its own as defined by Lucas is the effective use of language especially in prose, whether to make statements or to rouse emotions. It involves of all the power to put fact with clarity and brevity".

Leech and Short (2008) see style as the linguistic characteristics of a particular text. Style however, is a relative term since it does not just refer to characteristics of language use but correlates these with extra linguistic factors such as context of situation. Leech and Short went further to explain that style is rarely studied for its own sake, that is, simply for finding out what use is made of language in text, but because we want to explain something (Leech 2008) According to Chapman (1975), Style is the common adoption of a register by a number of people in a certain recurring situation. Abrams (1981) went on to define style as a manner of linguistic expression in prose or verse ". He further elaborates that the characteristics of style of a work or a writer may be analyzed in terms of its diction, or choice of its words, its sentence structure and syntax. Richard Ohmann (1964) sees style as "a way of doing" and the "alternative ways of expressing the same content" in language use (qtd. in Asher and Simpson 1994). Ohmann regards style as a particular way in which something is done or a patterned choice in language behaviour. As opined by Akwanya (2004), style is interpreted as "the stable mark of the writer himself".

This means that it is the linguistic fingerprint or thumbprint of the writer which marks his/her individuality. While Crystal and Davy (1997) regard style as "a selection of language habits, the occasional linguistic idiosyncrasies which characterize an individual's uniqueness", Watts (1996) sees it as "not something added to a piece of work, it is the work". He further buttresses: "Style is the expression of the writer..., the writing style is not something magicked out of nowhere, unconnected to the author, and it is undetachable". Osundare (2003) considers it as "that set of propensities that define an author's voice."

Traugott and Pratt, in an excerpt collected by Carter and Stockwell (2008), discuss the concept of style as an authorial choice. Their concept is developed in the context of applying generative grammar to literary style, a practice which is now rarely pursued. They see content as conceptually separate to the form of a text, 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 an author's choices may be interpreted as a departure from a grammatical standard, this is simply one of the available options (and any norm is not fixed but becomes established by the text itself). This view is reflected in Verdonk's statement when he states:
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).

Language and Culture

Language is an indispensable tool used by a speech community to interact with one another. Ogene (2010) defines language as a subset of vocals symbols by means of which human being communicate. He further says that language works according to the ability and disposition of the mind of the user as well as the purpose to which it is put and the situation in which it is used. The language we are dealing with is the language that brings about the literariness of a literary work; a language which Jacobson says is the kind that represents "an organized violence committed on ordinary speech" (quoted in Eagleton, 2). It is with language that Adimora was able to show the reader that "like history, literature helps to imagine those events we did not have the opportunity to witness- slavery, earliest day of colonization, traditionalist etc. "(Ezugu 2002).

Moreover, language and culture are interwoven and interrelated. Language is embedded in culture and it is one of the means of

transmitting and expressing one's culture. According to Wardhaugh (1998), "culture is the know-how that a person must possess to get through the task of daily living". An individual's culture is evident in his/her day-to-day activities including their speeches and writing. Language is an integral and vital part of culture. One's language therefore depicts one's culture, and language talks more about one's cultural background.

A writer's thought revolves around his/her belief, exposure and way of life. In affirmation of this assertion therefore, Wardhaugh states that "the culture of a people is clearly seen in the language they employ: because they value particular things and do them in certain ways, they come to use their language in ways that reflect what they value and what they don't" (1998).

Our use of language can tell our listeners or readers a great deal about us, in particular, our regional origins, social backgrounds, occupation, age, level of education and sex. Furthermore, language presents the belief, thoughts and norms of the people through what Onwudiwe calls 'local colour'. As he puts: A writer's background is discovered in his work as he cannot completely hide his identity as he writes. Some of it he shows in his choice of words. These things come from the writer's wealth of knowledge which is built in his culture (2011).

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Code-Mixing

Poplack (1980) identifies code-mixing as language alternation. Here he says that language alternation across sentence boundaries is known as code-mixing and has been referred to as intra-sentential alternation. Singh (1985) writes that code-mixing is an inter-sentential switching and uses code-switching for any diglossic situation where only one code is employed at a time. In this definition, Singh sees code-mixing as the switch in two or more codes within a sentence. He said that code mixing is used to refer to switch in codes between sentences hence Inter. In addition, Matras (2009) clearly states that CM is used by some to refer to language mixing within the phrase or utterance, reserving CS for the alternation of languages in between utterances or phrases. In his words; Code mixing in essence can simply be said to mean the alternate or simultaneous use of two or more codes (languages) in a given sentence by a bilingual to express a given thought or experience which could be as a result of maintaining the meaning of a lexeme or phrase by the language user.

Code-switching and code-mixing are linguistic phenomena that involve alternating or mixing multiple languages in a conversation, displaying bilingual competence and indicating vocabulary inadequacy in the first language, respectively However, while they are related, they have distinct characteristics and are used in different contexts. Code-switching involves alternating between two or more languages within a conversation. Code-mixing entails blending elements from different languages within a single utterance.

Ezeigbo's use of code-mixing in *Trafficked* is so glaring that the reader cannot help but notice it. For instance, on page 191 of the work, we see Efe, a character in the work, shouting a mixture of four languages (codes) in order to draw people's attention to her aid: Thieves*! Ole! Barawo*! *Onye Ori*! Efe shouts in these languages so that in case anyone does not understand one, he will

understand the other. The setting of this particular scene is a street in Lagos (Nigeria). This reveals the complex linguistic situation in Nigeria as Efe has to shout the word thief in the different languages of Nigeria. Efe, resorting to a code-mixing of English, Yoruba, Hausa and Igbo words for thief serves to show the metropolitan nature of Lagos, a city that is found for being the melting pot of Nigerian [and African] languages and culture. In fact, it is often claimed that there is hardly any tribe, language or culture in the world that is not represented in Lagos. So, by this behaviour, Efe is expressing her consciousness of Lagos as a confluence point of Nigerian languages and culture, while at the same time hoping to attract the needed aid from person(s) from any of the ethnic groups which she readily identifies with. Code-mixing happens to be the most prominent stylistic device that Ezeigbo employs in her narrative.

Transliteration Markers

Despite Adimora-Ezeigbo's linguistic/cultural patriotism, she put in mind her non-Igbo speakers and even Igbo speakers who do not understand the language. Even with her wide range of code mixing and code switching in her novels, she succeeded in taking the non-Igbo and even Hausa in the flow of meaning. A careful study of her work reveals that all non-English words/expressions central to the derivation of meaning from the text are either directly stated or implied such as in context. Onukaogu and Onyerionwu stated three main strategies in the realization of the meaning of non-English expressions. The three main strategies are linguistic appositioning, conversational/narrative framing and discourse implicature (2010).

Linguistic Appositioning

"This is the process of placing Igbo expressions side by side with their direct or contextual English equivalents in the narration. In this strategy, the meaning of the Igbo word, phrase or sentence is located in the very next or previous or almost next English word, phrases and sentence to it". (Onukaogu, 2010).

Narrative / Conversational framing

In narrative/conversational framing, the meaning of the Igbo expression is farther, deeper in the narrative, sometimes as far as a paragraph away. According to Onukaogu (2010), most times the direct translation of the Igbo words comes up but within the narrative frame, not next or almost to the Igbo expression that usually demands interpretation.

Discourse Implicature

This is the most indirect linkage technique that is used in realizing the meanings of Igbo expressions in a work of art (Ezechi, 2006). Unlike the other two strategies, there is no direct clue to the meanings of the Igbo expressions. This does not mean that the meanings of the Igbo expressions are not traceable. They merely allow the reader to drill meaning from the flow of the narrative, thereby exercising his or her liberty to imply. (Igboanusi 2002).

Theoretical Framework

This study adopted the Interpretive Approach which is an aspect of Cultural Identity Theory. Cultural identity theory (CIT) was first conceived by Mary Jane Collier and Thomas (1988) and later extended by Collier (1998 and 2005). Cultural identity is viewed as the enactment and negotiation of social identifications by group members in particular settings (Collier, 1998) along with contextual structures and public discourse that produce representations and subjectivities. (Collier, 2005).

Cultural identity is an umbrella construct for related group identities like nationality, race, ethnicity, ethnolinguistic identity, regional identity, etc. It is central to a person's sense of self and is shaped and reshaped by communication choices, behaviours and negotiation within intercultural discourses. It is both an individual choice and a group choice and is adaptive, evolving, flexible, negotiable, distinct, communal and discrete (Chen & Lin, 2016).

The theory suggests a relationship between inter-cultural competence and cultural identity. The theory deals with the study into how individuals use communicative processes to construct and negotiate their cultural group identities and relationships in particular contexts. According to the theory, culture is one of the many identities expressed in communication encounters. Cultural identity becomes evident through social comparison. Speakers compare the status position of their own groups to those of other groups. An individual's message during interaction will contain multiple cultural identities such as nationalist, racist, ethnic, class related, sex, gender based, political and religious. Because individuals enact multiple identities all voices within a group do not speak in the same way or have the same recognition by others. (Collier, 2005)

Jane Collier and Milt Thomas (1988) combined the ethnography of communication and social construction in order to frame the properties of cultural identity. These properties refer to the manner in which members of a group communicates their identity.

1. Avowal and Ascription: These two concepts deal with what constructs or produces the cultural identity and the ways in which these identities are communicated. Avowal is how one articulates or expresses his/her views about group identity. It is how one sees and projects his group identity. Ascription is how others perceive an individual. This may include stereotypes. Avowed qualities versus ascribe qualities leads to conflict but resolutions depend on the status position of group members.
2. Modes of Expression: The use of core symbols (expressions of a groups cultural beliefs and theories about the world around them), names, labels and norms (expected standard of behaviour) that a cultural community share and follow in order to show that they belong to a particular group, demonstrates shared identity. Collier (1998) found out that there were some similarities in cultural norms for members of each ethnic group and there are within group differences with regard to gender and nature of relationship.

3. Individual, Relational and Communal Identity: There are three components to cultural identity. Individual refers to how an individual interprets his cultural identity based on his experiences. Relational refers to how individuals interact with one and another (what is the appropriate behaviour) and communal identity is the use of communication in the creation, affirmation and negotiation of shared identity. The actions and interactions of the group, their communal practices reflect the identity of the group. Researchers can identify or study cultural identity in a group by observing everyday situations, communal activities, rituals, holiday celebrations.

4. Enduring and Changing Aspects of Identity: The cultural identity changes due to factors which are social, political, economic and contextual.

5. Affective, Cognitive and Behavioural Aspects of Identity: This refers to emotions fully attached to cultural identity in particular situations.

6. Content and Relationship Levels: This refers to the interaction between two or more individuals. The message exchange carries information/content. The participants of the conversation interpret the choice and meanings of the words based on their experiences. The interactions also show the relational level based on how a person delivers the message. This level of a message implies a cultural interpretation of who is in control, their levels of closeness, what they feel about each other, level of trust, etc.

7. Salience or Prominence: This is the degree to which an identity is demonstrated in a situation and refers to how much a person's cultural identity stands out and attracts attention. This is influenced by the extent of similarity or difference between two individuals. The intensity differs depending on context, situation topic and relationship. Prominence shows a strong investment/involvement in an identity

However, these three properties: Avowal and Ascription, Salience or Prominence, Mode of expression will form the basis of this study.

Methodology and Data Analysis

The work used qualitative content analysis. This method allows researchers to examine meanings, themes and patterns that may be manifest or latent in a particular text. Data were obtained through a close critical reading of the two novels. The secondary data of the research was taken from information related to the novel from books, internet and some articles that prove useful to the work under study. Also, observations were used to extract data which are relevant to the study.

To bring out the aesthetic beauty of her work, Adimora-Ezeigbo used different techniques to achieve that. The techniques as discussed above include:

Linguistic Appositioning

Examples

"*Adamma*, beautiful daughter, welcome to my house", she greeted Ginika. (*Roses and Bullets*, 61)

"Nwakire, *nno*, welcome back", Lizzy said as she got up to follow Ubaka. (*Roses and Bullets*, 46)

"There was hardly any warning before *Katakata*, confusion and commotion engulfed the whole town (45).

"*Ije oma*,nwam. Safe journey",she called out to him. (*Roses and Bullets*, 43)

"Aunty Lizzy sighted several women sitting behind tables on which *abacha*, edible shredded and dried tapioca was displayed". (*Roses and Bullets*, 14)

"Miss Ezeuko, *kedu*? How are you?" (*Roses and Bullets*, 21).

"*Nsogbu adighi*, there is no problem at all". "he replied". (*Trafficked*, 38)

"I have not gone beyond Onitsha not to talk of *Obodo oyibo*, the white man's land". (*Trafficked*,38-40).

"*Nnam ukwu*, my lord, lie well!" she would call out, and then shake him..." (*Trafficked*, 68)

"Hmm, *oke osisi adaa!* A mighty tree has fallen!" Ogukwe sighed and went into the house". (*Trafficked*, 279)

"The stocky one called the other *ogwu azu*, fish bone". (*Roses and Bullets*, 31)

Adimora's style of writing consists of certain narrative strategies that are used in a bid to make the works appear truly and genuinely Nigerian, but still remaining in the English context. The narrative strategy in the novel includes untranslated words, syntactic fusion and code-switching. In the examples given above, a sentence in Igbo is accompanied by the exact English translation. Those phrases are not strategically vital in the narrative, but still it is clear that Igbo rhetoric has adorned the text. It is strongly visible in some dialogues like, "...there was hardly any warning before *Katakata*, confusion and commotion engulfed the whole town" (*Roses and Bullets*, 45). So, the meanings of those Igbo phrases are placed immediately or in few sentences after it.

Narrative/Conversational Framing

Here, Adimora did not give a direct translation of the Igbo expression as factors of content will enhance meaning.

Example 1

"By the way, is it not the one people call "chop-and-go council??" Mama Nnukwu, my uncle's wife calls it *Olokara kansul* because, according to her, members of the council embezzle funds meant for executing the war and steal relief material meant for their refugees (*Roses and Bullets*, 66)

Example 2

"and what is the meaning of your name, *Osondu*"? Does it mean "race for survival' (*Roses and Bullets*, 39)

"Lebechi wore nothing except her *patari* – waist slip Ihite-Agu women wore next to their skin, which extended from the waist to the knee". (*Trafficked*, 227)

"…he was destined to be *ozonwu*, a palm tree trampler, only *na-ozonkwu*" (*Trafficked*, 31)

"Look at the *ngidi* where we sit to do it". He pointed, directing Eloka's gaze to a raised platform with a hole configured to perfectly accommodate human buttocks. (*Roses and Bullets*, 91)

"Her huge drooping breasts swung in front of her, flapping like curtains at an open window. "*Nnaa ha-o!* Our ancestors! ". (*Trafficked*, 228)

"Ginika, the *akara* looks and smells so nice. Where did you learn to fry *akara* like this? ... Ginika smiled as she removed the golden bean cakes from the frying pan and put them in a large sieve". (*Roses and Bullets*, 195).

In order to realize the meaning of these expressions, the reader has to take into consideration the narrative environment and the kernel of discussion. An anaphoric reference in a narrative framing gives the meaning of the Igbo word 'Osondu' which is 'race for survival'. In the last example given, the writer didn't give a direct translation of Akara. She allows the reader to drill the meaning of the Igbo word from the content of the narrative. So, we can deduce that Akara means golden bean cake, owing to the environment in which the word was used.

'Ngidi' in example 2 also explains or suggests a type of chair/stool that has a hole-like structure or shape. There was no translated meaning attached to the Igbo phrase 'Ngidi', we only had to deduce the meaning from the content of use.

Discourse Implicature

In this technique, there is no direct clue to the meanings of Igbo expressions. Adimora allows the reader to drill meaning from the flow of the narrative.

Example 1

"…and the other a bowl filled with *udara*. As soon as she had washed her hands, Ginika fell to; she ate and ate until she was tired. The gummy juice of fruit smeared her lips and she had to use her finger to rub it off". (*Roses and Bullets*, 66)

Example 2

"Ginika was overjoyed; she loved *udara* and she was sure Udo would welcome her with a hug, for he too enjoyed the succulent fruit with hard seeds the colour of red wine." (*Roses and Bullets, 59)*

We could deduce from the discourse environment in (66) that the word 'udara' is a kind of a gummy juicy fruit. There is also a subtype of discourse implicature. In this type, the class of phenomena to which the particular object or thing designated by the Igbo expressions belong is placed close to it, so that it is easy to imply a member- class relationship.

Example 3

Ube and Udara trees (*Roses and Bullets*, 59)
Ata grass (*Roses and Bullets*, 41)
Oha soup (*Roses and Bullets*, 63)
Okada drivers (*Roses and Bullets*, 9)
Onugbu leaves and *Uziza* seeds (*Roses and Bullets*, 167)

If we cannot get the exact English language, lexical or phrasal equivalents of the aforementioned, we can best settle for the discovery that the first example are kinds of tree, the second is a kind of grass, the third is a kind of soup, the fourth is a kind of drive and the last is a type of leaf and sees respectively.

Code Alternation for Gap-Filling

There are many lexical gaps between English and other indigenous languages in Nigeria based on typological differences. Writers/speakers switch codes partly to fill these gaps.

Example 1

"She was certain she wanted to be a dancer, not a drummer or an *udu* beater" (*Roses and Bullets,156)*

Example 2

"He swung his left arm and then the right to adjust his *agbada"* (*Roses and Bullets*, 89)

Example 3

"He hated eating *Garri* with fork and knife..." (*Roses and Bullets*, 94)

Example 4

"... he had caught some *okpo* and *asa*, and carried them home..." (*Trafficked*, 35).

Example 5

"I have been talking to you and you just look at me like a *Moo-Moo*" *(Roses and Bullets,* 129)

'Udu' is a special drum used by the Igbo especially during ceremonies, 'agbada' means local embroidery worn mostly by Yoruba Chief while '*garri'* is a type of food made from cassava. *"Okpo*" and "*asa*" are the names of small fresh water fishes that live in the stream and river of the south of Nigeria. *Moo-Moo* is when someone bears a look that shows foolishness. The writer used the nature/cultural terms to capture the concepts vividly. This is because there are no words that can adequately express their meanings.

Discussion of Findings

Adimora-Ezeigbo employed the pattern of using single phrases in Igbo, apparently to suggest and reinforce the contextual meaning, affirming the articulation, introducing, giving it more strength and emphasis. It shows that she did evolve her own variety of multilingual communication in the text, which might be a reflection of the habits of thought and speech patterns of the many Igbo speakers from United States, who use code-switching or second language inclusions. Adimora-Ezeigbo's style of writing consists of certain narrative strategies that are used in order to make the work truly and authentically Nigerian. In her novel, the narrative strategy includes: untranslated words, interlanguage, syntactic fusion and code-switching. Igboanusi (56) asserts that there are seven linguistic categories that occur in the processes of writing and are identified as sources of Igbo English in the Nigerian novel, such as loan words, coinages, loan blends, translation equivalents and semantic extension.

Language and culture are inseparable especially because culture is transmitted through language and people's culture and, invariably, identity are given expression in her language. It is therefore not surprising that the writer borrowed from the indigenous codes

because by doing so, she distinguished the Nigerian variety of the English language from the British and other native varieties. She avow the identity of the variety as that which is relevant to its users: the variety that captures and reflects the socio-cultural realities of Nigerian the same way American English does for America, British English does for Britain, and Australian English does for Australia. Adimora-Ezeigbo thus uses these loan words to make a statement about the inadequacy of the foreign code and the adequacy of the domesticated variety of the foreign code in the Nigerian context.

The writer used transliteration as a strategy to enhance the aesthetic quality of her prose by exploiting the linguistic and cultural resources of the Igbo language in between the English language. The use of translation shows that her works was being influenced by their cultural background. She used transliteration to achieve clarification, emphasis and gap-filling in the works. In examples 1-6 under linguistic appositioning, it was discovered that by speaking in Igbo first and then replacing the same in English, the speaker places emphasis on the statement and allows a non-Igbo speaker to understand the meaning of those words.

Conclusion

The stylistic features found in the novel have been enumerated with examples from the text. Through her narration, Adimora argue for a subtle harmony between the foreign language and the indigenous one forged through artistic expertise and narrative ingenuity. The author used different techniques to accomplish her goals. These techniques have helped in portraying the author's feelings, her mastery of artistic craft of storytelling and the disastrous effect of the civil war on the society. Her portrayal of vision and artistry is superb not only through the point of view and characterization but in her manipulation of language. The success of the narrative lies on her ability to create psychologically and physically balanced characters who portray her themes and culture.

Nigerians and Africans at large should always try to reflect their cultures and languages in their works. The pride they feel for Africa, their homeland should be reflected in their language. In doing this however, they should put their readers in mind and like the writer skillfully interpreted non-English expressions whether directly or contextually, because it helps sharpens the perception of readers and arouses their interest. Readers also should not be hasty drawing meaning of words from a text because some words depend on the context to get the meaning; their meaning cannot be derived directly.

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