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A Stylistic Analysis of Chimamanda Adichie's Language Use in *The Thing Around Your Neck*

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Abstract

This research centers on the language and style of Chimamanda Adichie's *The Thing Around Your Neck.* The aim is to discover how she manipulated language to pass her messages 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 aspects 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 languages were 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 languages are 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, Stylistics, Transliteration, Language, Culture

Introduction

The work of literature is written and presented in many ways to bring out its creative nature. To achieve this, the writer uses their peculiar manners, choice of words, and form to deliver their message. This is what is known as style. Style entails a writer's choice of words, diction, narrative techniques, linguistic foregrounding, sentence patterning and structuring, direct transliteration, descriptive quality, tonal level, and speech pattern, among other distinctive attributes that mark one out of a group of the likes of them. Style can only be expressed and understood with a tool of language.

Language, being a pivotal point in stylistics, is how a writer reveals thoughts. We can only begin to comprehend in a small way the identity of writers if we know their language, which can also reflect 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. Writers do not write in a vacuum, they use language to recreate the social reality. Adichie is not an exception, as she has her own peculiar way of passing her message across to her audience.

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.

Adichie is a young writer whose writing style illuminates the complexities of human experience in works inspired by events in her native land. The novel's language (The thing around your neck), which gives the text its aesthetic feel and peculiarity, is influenced by Adichie's culture/ belief. The text deals with the experiences of Nigerians in America. It touches on the false and over-bloated expectations of Nigerians who intend to move to the United States. The general belief is comfort, ease, good food, employment, and general economic and social security, with different feelings that excesses will be sent home to augment the poor conditions of relations at home.

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 work is 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. Chimamanda Adichie in The Thing Around Your Neck adopts a variety of stylistic approaches considering her writing in English. She manipulates her English and indigenizes her language to suit the various socio-cultural milieus that provided the setting of her novel. Asika (2011) agrees with this when he opines that English is no doubt the official language of many African countries, but this language is not free from 'mutilation' and 'adulteration' as it journeys its way deeper into the hearts and jungles of the African regions. 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 Chimamanda Adichie 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, this work of Adichie's *The Thing Around Your Neck* is chosen for close analysis, focusing on the artistic manipulation of the resources of the English language.

Conceptual Review

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, 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).

These choices may be at any text level 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 analysis. This list of descriptions of style implies that style has to do with individuality and peculiarity. The style of an author is the direct image of his mind. In other words, the definitions suggest that style is the man as it reveals the personality and thought process of the writer. Gorrel and Laird give credence to the above opinion when they state: "style is the man., But a good style is a wise man using words and sentences so that they reveal him faithfully..." (qtd. in Otagburuagu et al., 2010).

Similarly, style is defined from the point of view of choice. Style as choice deals with the variation of and the options that are available to the author. This is seen from the perspective of the author who makes a choice as to how he is to use language in a way different from normal use. According to Ebeogu (1998), these choices are of two aspects – the preverbal and the verbal choices. The preverbal choice according to him can be:
cultural, psychological and aspirational or all the three combined.

> Culturally, preverbal choices arise from the fact that an author belongs to a speech community. This language already has rules of communication; rules that are phonological, lexical, syntactic and semantic. For example, there are basic laws that

> guide the way a language is spoken, the manner in which words combine in that language to establish its syntax, and a convention that guides the pattern… An author who shares this language with others is bound to obey many of these rules… to communicate effectively to an audience. It is at the level of lexical and semantic choice that he exercises greater freedom of departure from the acceptable standard. Therefore, at the level of culture, there are choices already, made for the writer even before he begins to express himself verbally, and to put his thought on paper.
>
> Adichie belongs to the Igbo culture and the reasons for the choice she made whereby she combined her indigenous language with the English language to make her work to flow (Anglicization).
>
> At the psychological choice, there are so many factors that predetermine a writer's use of language. The writer's early experiences in life help to determine his/her repertoire of linguistic expression, and it is from this repertoire that they draw some of their expressive preferences without conscious choice of verbs/categories.

Adichie's linguistic expression was fluid as a result of her experiences in life. She is born into an elitist family, and as a result, was exposed to the people that matter in the society. The experiences she got from friends and family members helped her a lot in her language use. The knowledge of stylistics results in the proper analysis of speaking and writing habits to discover patterns that characteristically differentiate one variety of language from the other. Crystal and Davy (1969) affirm this assertion when they state: stylistics aims to analyze language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used on every conceivable occasion, those

features which are restricted to certain kinds of social context; to explain, where possible, why such features have been used as opposed to other alternatives and to classify these features based upon a view of the function in the social context.

Language and Culture

Language is an indispensable tool used by a speech community to interact with one another. Ogene defines language as a subset of vocals symbols by means of which human being communicate (2010). 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). 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 2006).

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, "culture is the know-how that a person must possess to get through the task of daily living" (1998). An individua'ls 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. To transmit culture is one of the functions of language. 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" (2009).

Transliteration Markers

Despite Adichie'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 novel, 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 or 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 behavior) 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 behavior) 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 Behavioral 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

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 novel. 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.

Data Analysis

To bring out the aesthetic beauty of her work, Adichie 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. (The Thing Around Your Neck, 61)

Echi eteka, Tomorrow is too far (The Thing Around Your Neck, 18).
Ekwuzi kwana!, Dont say that! (The Thing Around Your Neck, 9)
"...his wife called you *nwanne*, sister and his two school-age children called you Aunty. (67)
'*O di mma*, Okay." (101)
"...while Dozie was only a nwadiana, her daughter's son. (110)
"... saying i laputago m, that he had betrayed her..." (111)

Despite her linguistic/cultural patriotism, Adichie puts in mind her non-Igbo speakers and even Igbo speakers who do not understand the language. She succeeded in taking the non-igbo and even non-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. The author also used one of the properties of cultural identity theory, avowal and ascription to project the identity of the group (Igbo) she belongs to.

Narrative/Conversational Framing

Here, Adimora and Adichie did not give a direct translation of the Igbo expression as factors of content will enhance meaning. Sometimes this direct translation comes up but within the narrative frame, not next or almost to the Igbo expression that usually demands interpretation.

Example 1

'...so that he would help her with her younger siblings' education. She was the Ada, after all, and it shamed her even more than it frustrated her, that she could not do any of the things expected of first daughter, that her parents still struggled on the parched farm (Adichie 31).

Example 2

Ike agum, I said, lacing my hand bag down on the bedroom floor.
Yes, I am exhausted too he said. We should get to bed (Adichie 168).

Example 3

She was the *ada,* after all, and it shamed her, even more than it frustrated her that she could not do any of the things expected of the first daughter. (18)

Example 4

"O joka," I said, although he of course did not need me to tell him how terrible it was. (33)

Example 5

“Remember what it was like schooling in *oyibo-land* in the late fifties?" he asked. I nodded to show I remembered, although Ikenna and I could not have had the same experience as students overseas; he is an Oxford man, while I was one of those whose who got the united Negro college fund scholarship to study in America". (39)

Example 6

"...and they went everywhere together, climbing on the same *okada*, Kamara lodged between Tobechi and the motorcyclist". (48)

Example 7

" *Chai!"* Chinalu let out the long sucking sound that showed sadness". (85)

Example 8

" We raise you as our own and then we find you an *ezigbo di!* A doctor in America! It is like we won a lottery for you! Aunty Ada said. She had a few strands of hair growing on her chin and she tugged at one of them as she spoke. I had thanked them both for everything finding me a husband, taking me into their home..." (99)

Example 9

"Ada would call her an *ashawo* because of the see through top she wore so that her bra, a mismatched shade-glared through or Aunty Ada would base her prostitute judgement on Nia's lipstick". (105)

Example 10

"When it was time for his *ima mmuo c*eremony, he said he would not participate because it was a heathen custom for boys to be initiated into the world of spirit". (122)

In order to realize the meaning of these expressions, the reader has to take into consideration the narrative environment and the kernel of discussion.

Code Alternation for Clarification/Emphasis

There are situations where writers need to clarify some messages to make them understood. Transliteration or code switching can fully fulfill this function. Through the juxtaposition of two codes, not only is clarity attained but emphasis laid.

Example 1

Am I saying it right? Ka 'mara?

Yes it's a short form of *kamarachizuoroanyi;* may God's grace be sufficient for us (Adichie 89)

Example 2

Oh! Oh! *Chim egbuo m*! My God has killed me! (2)

Example 3

My mother screamed, *ekwuzi kwana*, don't say that! (5)

By speaking in Igbo first and then replacing the same in English, the speaker places emphasis on the statement and allows a stranger (a non-Igbo speaker) to understand the meaning of those words.

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. Adichie used the mode of expression, one of the properties of cultural identity theory to give prominence to some symbols or words which can only find expression in the variety of English.

Example 1

I have been talking to you and you just look at me like a *moo-moo!* (Adichie 129)

Example 2
You did not tell him either that the *dawadawa* cubes your mother cooked everything with (Adichie 123)
Example 3
Onugbu leaves and uziza seeds (Adichie168).
Example 4
After the dibia had consulted the oracle (Adichie 202)
Example 5
We will hear the pattern of little feet soon, her mother said, and she said *Ise* to show that she seconded the blessing (Adichie 86)
Example 6
" She was sharpening her *aguba* on the palm of her hand..." (123)
Example 7
" Tiny *kwalikwata* lived inside the cracks and their bites were vicious..." (7)
Example 8
Did Nnamabia want us to stop at Ninth mile and buy some *okpa"*. (11)
Example 9
"...how prices have risen since the last time she was back- even *garri* is so expensive now". (13)
Moo-Moo is when someone bears a look that shows foolishness. Ise is used when someone seconds to a blessing or a prayer being pronounced on him/her. The writers use the nature/cultural terms to capture the concepts vividly. This is because there are no words that can adequately express their meanings.
From the documents analyzed, we found out that the writer used transliteration not just to reflect her African culture and promote her language but also to fill certain lexical gaps and give the language of her novel a peculiar and unfamiliar tone.

Discussion of Findings
Adichie 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. Adichie's style of writing consists of certain narrative strategies that are used in order to make the work truly and authentically Nigerian, but still remaining in the migrant context. 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 is given expression in their 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 avows 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. Adichie thus uses this 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 loan words dibia, literally doctor in the given excerpt, have the cultural connotation that its seeming equivalent in the foreign code does not have. A dibia in the excerpt, is a doctor of sorts: herbalist, providing traditional herbal remedies; diviner, wizard, and spiritualist, someone who can make good and bad medicine (give healing and killing portions) etc. Adichie’s use of the loan word

has all these meaning associations which no one English equivalent can have.

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 code alternation for emphasis and clarification, 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 has been enumerated with examples from the text. The findings from the analysis were also discussed. Through her narration, Adichie argues 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. The 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 their themes and culture well.

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