

**STYLISTIC ANALYSIS OF CHIMAMANDA NGOZI ADICHIE'S  
*HALF OF A YELLOW SUN***

**BY**

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ENG/ 2009/ 126**

**FACULTY OF MANAGEMENT AND SOCIAL SCIENCES  
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ENUGU STATE**

**AUGUST 2013**

**TITLE PAGE**

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**A RESEARCH WORK PRESENTED TO THE DEPARTMENT OF  
ENGLISH IN PARTIAL FULFILMENT OF THE REQUIREMENTS  
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**FACULTY OF MANAGEMENT AND SOCIAL SCIENCES  
CARITAS UNIVERSITY  
AMORJI- NIKE  
ENUGU STATE**

**AUGUST 2013**

## **CERTIFICATION**

This is to certify that this research work is carried out by me.

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**OHANEDOZI LILIAN C.**  
**ENG/ 2009/ 126**

## **APPROVAL**

We, the undersigned certify that we approve this research project carried out by Ohanedozi Lilian ENG/ 2009/ 126 as adequate in scope and quality for partial fulfillment of the requirements for the award of Bachelor of Arts (B.A) in English.

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**Mrs. Nwanne, V.N**  
**(project Supervisor)**

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**Date**

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**Prof. Amadihe Ezugu**  
**(Head, Department of English)**

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**Date**

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**External Examiner**

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**Date**

## **DEDICATION**

I dedicate this work to the supreme and infinite being for his incomprehensible mercies.

## **ACKNOWLEDGEMENTS**

My profound gratitude goes to my able, tireless and loving supervisor Mrs Nwanne V.N for her motherly love and painstaking efforts in supervising this work; I appreciate her encouragement, constructive criticisms and patience in going through this research project.

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## ABSTRACT

This study is a stylistic analysis of Chimamanda Ngozi Adichie's novel *Half Of A Yellow Sun*, which comprises four parts with a total number of 37 chapters and 433 pages. The aim of this study is to identify the predominant stylistic devices used by the author in the novel and the effects achieved by using them. To achieve this aim, the researcher uses quantitative stylistic analysis which entails the counting and writing down the number of times each device occurs in the selected chapters of the novel. Review of related literature is also done. The researcher chooses this study because *Half Of A Yellow Sun* is Chimamanda's second and most voluminous novel; it is also an award winning novel and not much has been done on the stylistic analysis of the novel. 24 chapters are selected out of the 37 chapters and tables are used to represent the frequency of occurrence of the predominant stylistic devices used in the novel. Random selection sampling was used in parts two and four respectively to select six chapters from each while part one and part three are selected because they have six chapters each and need no random sampling. At the end, the predominant devices found out to be used by Chimamanda are Compound sentences followed by Compound complex sentences, Parenthetical expression, Italics, Transliteration and Code-mixing. It is then recommended that other young writers should adopt Chimamanda's style since the aim of studying style is to improve the vigour of one's writing.

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## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 BACKGROUND OF STUDY**

Language is a tool or a code system used for human communication.

It is made up of sounds or graphic symbols, which users or speakers have accepted to use as units of communication.

Language is a symbol system based on pure or arbitrary conventions infinitely extendable and modifiable according to the changing needs and conditions of the speakers.

Robins (1985).

According to Lyons (1970) Languages are:

The principal systems of communication used by particular groups of human beings within the particular society (Linguistic community) of which they are members.

The use of language is not restricted to only human beings but for the purpose of this study, the researcher is concentrating on language used by human beings. Language as a human property is used to perform various functions in a society such as communication, instruction and socialization, which is why its study is

indispensable. Linguists over the years have studied languages and have actually expanded the wings of language to various levels of Linguistic analysis or description such as phonology, morphology, syntax, semantics and Discourse.

The graphic representation of sounds (speech sounds) on paper is called writing. Writing is done in different ways for various purposes and by different people. It is because of this that the study of stylistics becomes necessary and an important area to both linguists and critics.

According to Syal and Jindal (2010)

“Stylistics is that branch of linguistics which takes the language of literary texts as its object of study”.

Stylistics is the study of various styles used in literary and non – literary texts which distinguishes the uniqueness of a writer from another.

Style is a pattern of linguistic features that distinguish a piece of writing from another; it also distinguishes the personality of an author from another. No wonder the French scholar Buffon said “Style is the Man”.

Syal and Jindal (2010) opined that:

Out of the many types of variations that occur in language, it is the variation in literary style that is most complex, and thus offers unlimited scope for linguistic analysis. (61).

Stylistics is very important in Literature because each literary text represents an individual's use of language which reflects his unique personality, thoughts and style.

The study of literary styles shows the linguistics repertoire of a writer. We often hear of the style of Armah; the style of Milton and the simplicity that is associated with Wordsworth.

Stylistics looks at the choice of words, the sentence patterns and figurative usage of words by a writer. Figurative expressions which are sometimes called "Rhetorical Expression" helps a writer to be vivid in his description of events and ideas.

According to Ezugu:

Figures of speech, sometimes called "rhetorical" figures are expressions, phrases or words used to convey more than their ordinary literal meaning. These figures, if properly used, not only enrich but strengthen and give life to our writing.

Ezugu (2011)

### **Some of the features used in an achieving style include:**

- Diction, figurative usage and various sentence structures such as:
- **Parenthetical Expressions:** These are words, clauses or even another sentence inserted at the middle or end of a sentence such as after thoughts.
- **Compound Sentence:** A compound sentence is one which consists of three or more simple sentences joined together by a co-ordinating conjunction or semi – colon.
- **Complex Sentence:** A complex sentence consists of two parts. The main clause and one or more subordinate clauses.
- **Compound complex sentence:** This consists of two or more main clauses and one or more subordinate clause.

### **Other features of style include:**

- **Graphology:** The analysis of hand writing to interpret character and personality. Aspects of which are "Italics, Bold sentence" and capitalization".

- **Code Switching:** A system of switching from one linguistic code to another.
- **Code – Mixing:** A systematic way of mixing two or more linguistics codes in an utterance or writing.
- **Transliteration:** This is the literal translation of the syntactical structure of a language into another language

## 1.2 STATEMENT OF PROBLEM

Although many works have been done on stylistics, little work has been done on style used in Chimamanda Adichie's

*Half of a yellow sun* which was published in 2006. Most of the works done were based on general analysis of how her works reflect the realities of the society. To the knowledge of this researcher, no work has been done on the stylistic analysis of the devices used in her work, hence, the decision of the researcher to investigate the style of the author in this her second widely acclaimed novel *Half of A yellow Sun*.

### **1.3 OBJECTIVE OF THE STUDY**

This study aims at an identification of the predominant stylistic devices used in Chimamanda Adichie's *Half Of A Yellow Sun* and the effect these devices have in the over all evaluation of the novel.

### **1.4 SIGNIFICANCE OF STUDY**

This study will enable readers identify the predominant stylistic devices used by Chimamanda Adichie in her novel *Half Of A Yellow Sun* as well as the effect achieved by the use of these devices.

The study will, in addition, encourage writers to adopt the style of Chimamanda Adichie in their writing.

Finally, it will provide material for researchers in this field.

### **1.5 SCOPE OF STUDY**

This investigation is limited to an analysis of the predominant stylistic devices employed in Chimamanda Adichie's novel *Half Of A Yellow Sun* . The novel comprises four parts namely: PART ONE: The Early Sixties; PART TWO: The Late Sixties; Part Three: The Early Sixties' PART FOUR: The late sixties. These four parts are made up of a total



number of the thirty seven (37) chapters but the researcher has selected twenty four chapters for analysis.

The analysis is restricted to such stylistic devices as compound sentences; compound complex sentences, italics, code – mixing, parenthetical expression and transliteration which the researcher encountered several times in the course of reading the novel.

## **1.6 RESEARCH METHODOLOGY**

The method used in this investigation was intensive study of related materials from the library and close textual analysis of the novel *Half Of A Yellow Sun* using quantitative analysis. Quantitative analysis entails identifying counting and writing down the frequency of occurrence of each of the identified stylistic devices covered in the scope of study.

Furthermore out of the thirty seven chapters that make up the novel, twenty four chapters are selected by random sampling. All the chapters in parts one and part three respectively of the novel are selected since they contain six chapters each but in part two and

part four, six chapters are selected from each part by simple random sampling since they contain more than six chapters each.

Part two contains twelve chapters while part four contains thirteen chapters.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 ORIGIN OF STYLISTICS**

Stylistics as a study of style was originally known as “Elocutio” in “Rhetoric”. The study of modern stylistics in the twentieth century replaces and expands on the earlier study of Elocutio in Rhetoric, following the publication of a two – volume treatise on French stylistics (stylistique) by Bally in 1909.

Interest in stylistics gradually spread across Europe through the publications of Spitzer in (1928, 1948) respectively as well as other writers. It was in the 1960s that stylistics really began to flourish in

Britain and the United States, given impetus from post – war developments in descriptive linguistics, especially in “Grammar”.

Stylistics in modern times came up through the work of linguists like Roman Jakobson, who applied the ideas of Saussure to the language of literature.

In many areas, however, stylistics is close to literary criticism and practical criticism. This is because the most commonly studied materials are literary and are also text oriented.

The term “Stylistics” since the 1950s, has been applied to a method of analyzing and interpreting works of literature which proposes to replace the subjectively and impressionism of standard criticism with an objective or scientific analysis and evaluation of the styles of literary texts. Stylistics has spread its wing over the years. It is a broad approach to the study of language variations especially in literary texts.

## **2.2 SCOPE OF STYLISTICS**

Stylistics, as an approach to the study of language variations, is different from literary criticism because it involves a systematic study

of features of style and variations in style at each level of language structure.

Hence, stylistics is an expansion of the traditional rhetoric in its study of features such as rhyme scheme, metre, diction and figures of speech which was done by literary scholars in ancient times. However, modern stylistics is broad and its scope involves:

A detailed description of each linguistic feature at each level. The phonological level which includes the combinations of individual sounds and the patterns of syllables that make up the metre, the level of syntax includes the ordering of items in the sentence and the length and complexity of clauses and phrases. Other levels includes diction which studies the choice of particular words and of synonyms, antonyms etc, the semantic level which deals with the extension and association of meaning through the use of ambiguity, substitution etc.

The scope also involves a description of those features which are prominent in the text, because either they are repeated or they

are placed at prominent positions or they depart from the given grammatical rules of the language.

Analysis of all these components enables the stylistician to reach some conclusion regarding the particular nature and qualities of the literary work and pinpoints the variations that make it different from other works.

Stylistics in modern times came up as a result of the need to pay more attention to the study of literary language

### **2.3 GOAL OF STYLISTICS**

Stylistics draws from the models and terminology provided by whatever aspects of linguistics are felt to be relevant in its analysis. Hence, the goal of stylistics is to describe the formal features of texts in order to show their functional significance for the interpretation of the text and also to relate literary effects to linguistics features.

Syal and Jindal (2010) identified the various goals of stylistics study which are:

- The interpretation and appreciation of literary texts. Often, judgments about literature have been made impressionistically or subjectively, without providing the evidence for such judgment in the text. Stylistics study provides clear evidence in the text, on the basis of which judgments can be made. The evaluation of the “Greatness” or otherwise of literary works can thus be made on the basis of objective facts of language found in the text itself.
- Another goal of stylistics study is to establish authorship in cases where there may be doubtful comparison of the styles of different authors, or of different texts by the same author, it can also reveal the particular characteristics of a genre or a period in literary history.
- The stylistic study of literature is of interests to the linguist as it reveals variation in language that takes place within certain contextual parameters. It reveals much about the creative and open – ended aspects of language use.

- Another goal of stylistics is that it opens up a wide area of language variation and language use which is an interesting object of study for understanding more about language and its role in society.
- Furthermore stylistics distinguishes between the innumerable features and patterns of a text which can be isolated by linguistic analysis. That is, features which make an actual difference in aesthetic and other effects on a reader of the text. (Abrams and Harpham 2009).

## **2.4 THE IMPORTANCE OF STYLISTICS**

The study of style, that is, stylistic is of great interest to the linguist especially that of literary stylistics because as literature involves the creative use of one's imagination, it employs the use of language in portraying this unique creativity. The study of style therefore, reveals the variations a language can be subjected to.

The study of style exposes the unique language properties favoured by a writer over the others.

The study of style distinguishes a piece or category of writing from another. The study of style portrays to an extent, the personality of an author as well as his perceptions of his write – up.

The study of style is objective because it is verifiable and makes use of linguistic features of language.

The style of a work is important in the evaluation of any creative work.

According to Abram's (2009)

...The analyst tries also to relate distinctive stylistic features to traits in an author's psyche; or to an author's characteristic ways of perceiving the world and organizing experience or to the typical conceptual frame and attitude toward reality in an historical era; or else to semantic, aesthetic and emotional functions and effects in a particular literary text. (353)

Stylistics distinguishes itself from criticism in that it insists on the need to be objective by focusing solely on the text itself and by discovering the basic rules governing the process by which linguistic elements and patterns in a text accomplish their meanings and literary effects. This makes the study of style an interesting and indispensable exercise.



## **2.5 MEANING OF STYLISTICS AND STYLE**

Stylistics is the scientific study of style. It is the study of variations in language use.

Stylistics is an aspect of literary study that emphasize the analysis and interpretation of various elements of style. Stylistics as an approach to language study investigates the varieties of language and accounts for choices made by individuals and writers in their language use.

Stylistics in the words of Widdowson (1975) "is the study of literary discourse form of a linguistic orientation".

According to Onwukwe Ekwutosi, stylistics is defined as:

A branch of linguistics which studies the features for the distinctive uses or varieties of language in different situations. It tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language. (26)

Stylistic as a scientific study does not limit itself to literary texts; it encompasses both literary and non – literary texts. The study of stylistics involves the study of how linguistics features are used to

achieve different meanings and purposes especially in the line of creativity. These language features are not creative neither do they achieve any special effect on their own; but the way they are used and the way a writer manipulates these language features to his creative work is exactly what attracts a stylistic study.

No word, phrase, sentence, figures of speech or sentence structure can form a text on its own, but it is a writer who puts all these together to create a text; to form a meaningful whole.

The way linguistics features such as words and sentences are combined to create a text differ from writer to writer. As no two individuals have the same style so also no two writers write alike. Even language speakers of a particular speech community differ in their idiolect. This accounts for stylistic variation because a writer's pattern of writing is different from another.

According to John Lyons in *Language and Linguistics: An Introduction* :

One way of approaching the phenomenon of stylistic

Variation is by considering the fact that a language system frequently provides its users with alternative means of saying the same thing (290)

Hence, the study of stylistics provides an avenue for the examination of the different ways linguistic features can be used.

This difference can be accountable on the basis of his audience, his own perception, linguistic tool, situations etc. this difference is what distinguishes a piece of writing from another.

In corroborating this stance, John Lyons states that:

Either the expression in question will differ in respect of their degree of acceptability, appropriateness and normality or they will not. If they differ in this respect, we can once again talk of stylistic variation.

*Language and Linguistics* (291)

Stylistic study exposes or reveals authors sensitivity to language use especially in written texts. Stylistic study reveals the personality of a writer through his deliberate choice of a linguistic feature (s); this however, may not be the case in its entirety but one thing that remains undisputable is that the writer's choice of linguistic features determines the success or otherwise of his creative output.

Literary stylistics sets itself the task of describing these resources. It involves the deliberate and systematic analysis of these linguistic resources exploited by a writer in his work.

Lyons opines that:

The literary use of languages can be seen as one in which the exploitation of their resources at all levels of their structure is particularly effective and creative.

Thus, literary work involves the creative use of language to achieve the author's communicative purposes.

Stylistics is also defined as the study of the varieties of language functions. This stems from the fact that different stylistic forms give language the varieties needed in order to make the language perform the various functions it is designed to perform. Hence, different fields portray different stylistic forms or stylistic variations. These variations depend on the occupation or the field a writer is depicting.

Hence, a legal write up is significantly different from a medical write up, just as a literary or creative write up differs from that of scientific write up.

The word "Style" originally meant a writing implement. It is a rod with a pointed end, or "Stylus" meant for scratching letters on wax covered tablets. The word "Style" however, means different things to different people. Adejare (1992) makes this evident when he states that style is an ambiguous term. Most definitions given to it are based on one's discipline or area of interest.

Hence, to a psychologist, style is a kind of behaviour, to a literary minded person, it is the attribute of the writer.

A linguist however, would define styles as the varieties and functions to which language is put.

Afam Ebeogu defined style as:

A distinctive way of saying writing or doing things,  
as in the style of an address, a book or carving.

Style is therefore a kind of art, both inherent and  
acquired, and is often associated with the creative  
imagination (206).

This implies that style is indeed a distinctive feature. It distinguishes a pattern of writing or behaviour from another.

Katie Wales states that:

One obvious implication is that there are different styles in different situations, also that the same activity can produce stylistic variation. Style may vary not only from situation to situation but according to medium and degree and formality what is sometimes termed as style shifting.

*A Dictionary Of Stylistics (435)*

Words are very important linguistic weapon to a writer and the writer strives to use these words in a particular manner which is his style in writing. In corroborating this stance T.S Eliot says that every creative writer "Wrestles with words and meanings "in order to convey his unique vision.

Style is of importance and high priority to the creative writer.

According to Professor H.G. Widdowson:

At the heart of literary creation is the struggle to devise patterns of language which will bestow upon the linguistic items concerned just with those values which will convey the individual writer's personal vision.

Hence, the study of style is important to both linguists and writers.

Words can achieve special and peculiar meaning based on the way they are patterned or arranged in a sentence or text. A writer

chooses a particular arrangement to portray his visions. The first three lines of T.S Eliot's poem is very impressive:

Only by the form, the pattern  
Can words and music reach  
The stillness.....  
(140-142)

According to Akmajian and others in *Linguistics an introduction to Language and Communication*:

No human language is fixed, uniform or unvarying; all languages show internal variation. Actual usage varies from group to group, and speaker to speaker, in terms of the pronunciation of a language, choice of words and the meaning of those words, and even the use of syntactic constructions. (275)

Hence, it becomes apparent that every individual has a particular style or manner of expression. Variation in language is pervasive; thus it is obvious that there is no possibility of a single language being used at all times by all speakers.

Style is not separated from language. Style is not a beautification that exists in abstraction. Style in writing is not self manifest; it is only shown through linguistic features used and expressed. Thus in writing. One thing that goes hand in hand with style is language. A writer's style is made evident through his

language use; through the way he fits words and sentences together, to create imagery or whatever exists in his conscious mind.

Roger Fowler in linguistic criticism rightly observes that:

Literature is a creative use of language ..... the one that people most immediately acknowledge as creative (13)

P. Kunene sees "language as a means by which the writer reveals his soul" and therefore "is the sinequanon of literary activities".

(Qtd in Onukaogu and Onyerionwu 315)

In analyzing the style of any writing, one simply investigates the features employed by an author and the manner (style) in which he uses these features .

Ebeogu in his *Issues in Humanities and Social Science* (1998) asserts that the study of style must necessarily be scientific. It is this scientific study that has come to be called stylistics. For him, linguistics is to language what stylistics is to style and just as linguistics acknowledge certain sets of rules guiding the phonology, syntax and semantics of any language, so would the stylistician



establish the phonological, lexical, syntactic and rhetorical features which are dominant in any given text.

Ebeogu goes further to identify three concepts of style:

1. Style as choice
2. Style as differences
3. Style as iteration

### **STYLE AS CHOICE**

For him the proponents of this position look at style from the perspective of an author who makes a choice as to how he can use language in a way different from the normal use (211). He recognizes two aspects of choice which are the preverbal and the verbal choice.

Preverbal choice entails the cultural, psychological and inspirational influences that manifest itself in a writer's style. Culturally, preverbal choice arises from the fact that an author belongs to a speech community which has rules governing their language and all these influences the writer's choice.

Meanwhile, the verbal choices are the deliberate and conscious choice of words made by the author. The author makes this choice consciously by examining the linguistics facilities available in the language and deciding which of these facilities to use and which to reject (212).

### **STYLE AS DIFFERENCES**

Style as difference implies that any text that has stylistic value manifests some basic difference from the expected manner of expression in language.

Style as difference in other words implies variations in patterns of expression although some through a rigid observation regard this variation in patterns of expression as a significant deviation from a standard already recognized in the language as the established yardstick for assessing non – conforming linguistic divergences. (213).

Under style as difference he recognizes two factors which lead to these differences and classifies them under:

- Difference as variation

- Difference as deviation

Ebeogu states under difference as variation that there is nothing particularly strange about a stylistic difference, for him, what necessitates a variant form arises from several factors like personalities of users, context of usage, historical circumstances like migrations, dialectal situations, sociological imperatives and subject of discourse. These variants are further influenced by other variations such as:

- Code – oriented variation
- Subject – oriented variation
- Author – oriented variation

Code – oriented variation entails that communication takes place through codes. Linguistic signs attract meaning through association of codes. The codes of alphabets constitute the word, words constitute phrases, clauses and sentences, and these in turn combine to build the text which may be the length of a paragraph or a novel.

Subject – oriented variation is a field oriented variation: This implies that various fields of human activity have their various jargons. For

instance, the lexemes of a sport commentary is different from that of a sermon. Thus, the discipline determines the choices of word to be used by an author; this goes ahead to influence his style of writing.

Author – oriented variation reveals the tendency to associate style with idiosyncratic use of language by individual writers (217). This agrees with Buffon’s statement that “Style is the man”. Every author has his pattern of writing which is recognizable. This distinguishes his works from others. “Obviously, the tendency to associate personality with style is a legitimate exercise which De Saussure may probably approve of, arguing that these are brilliant illustrations of language operating at the level of “Parole” – (individual choice of words). Hence, we have Soyinka’s style, Adichie’s Style, Achebe’s style etc (217).

- Difference as Deviation, here, Ebeogu mediates between the two divides: whether difference in style is a variation or whether it is a deviation from the standard norms. He says “deviation is possible because there is a norm in any language from which any form of

distortion can derive. He justifies deviation as a style in creativity used to achieve special meaning. This deviation however does not flout the rules of language to the point of incomprehensibility.

He further states that "In stylistics, deviation has come to occupy a prominent place as a creative linguistic process that gives life to the use of language" (218).

### **STYLE AS ITERATION**

This is another concept of style which Ebeogu identifies. The proponents of this concept insists that it is the repetitive factor in linguistic expression which forms the basis of style. These are exponents of "Quantitative stylistics".

These scholars believe that "It is the persistent re-echoing, reverberations and re-enacting of patterns of expression that legitimize style as distinctive" (220)

Enkvist defines style as :

The aggregate of frequencies of linguistic items in two different senses. First, style is the result of more than one linguistic item. For instance, a given word in a text only acquires stylistic

significance by juxtaposition with other words. Therefore uncontextualized statistics on single items are of no stylistic significance. Texts longer than one sentence are involved at least in the norm. secondly, the study of style must not be restricted to the phonological or morphological or lexical or syntactic observations; it must be built up of observations made at different levels.

Hence, style as iteration which involves a quantitative analysis of linguistic features used in a text is a good determinant of an author's style.

N. G Ogbe in *Essential of Literature for Higher Education* explains that one can only understand the stylistic features or forms of a given text by being "Thoroughly grounded in grammatical structure and its functions as an expressive weapon. It means seeing language beyond its ordinary use in communication but as a vehicle for the propagation of different cultural world views. One must see language as culture bound and from this perspective dissect the thought processes as they affect a given people. The author then is expressing this collective consciousness. It is from this knowledge

that one can interpret other languages used by other professionals. Language therefore is philosophy in a sense (120 – 121).

Here, Ogburn sees language as an expressive tool that cuts across culture in its depictions of views. Which is why literature written by people who are from different background and races are comprehensible because of the way authors employ their language.

In corroborating this stance Raymon Chapman says:

Literature is the work of men who are especially sensitive to the language of their time and who used the skill of language to make permanent their vision of life. They manipulated language to make it contain a unique series of experiences and interpretations.

This means that language (any language) is capable of portraying whatever experiences the writer wants it to depending on his style, that is, the manner in which he employs the language. On the debate on whether European Languages are capable of portraying African experiences; Professor Chinua Achebe in his essay states that:

The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange is lost (Morning Yet 61).

Also, to Achebe, this unique kind of English should be “at once universal and able to carry his peculiar experience”.

(qtd. In Onukaogu and Onyerionwu 317).

What Achebe emphasizes here is that the writer’s style should be unique enough to achieve his purpose even if it is not a native language.

This accounts for the reason why African novels and creative works even though written in English and other European languages carry with them a lot of native flavour and Chimamanda Adichie’s *Half Of A Yellow Sun* is not an exception.

A writer’s style is very necessary in analyzing his work. Kane Thomas and Peter Leonard in handling style as Iteration state that “It is not sufficient merely to identify techniques of diction, sentence structure and so on. But to adequately describe a writer’s style or features of his work one must carry out a statistical analysis, noting the frequencies of balanced clauses in proportion to simple, straight forward sentences. (Qtd in Okoye 19)

Approaching the study and analysis of the stylistic elements of written language involves bringing together



the grammatical structures of language and the meanings of words within a textual framework. (Clark 1996)

Style, in short is the mirror of a writer's talent and the way he can present his thoughts including dignity, clarity, ornatness and much more. Stylistics therefore is the study of varieties of language and efforts to develop principles capable of developing particular choices made by individuals and social groups in their use of language.

Stylistics is a scientific study; it is empirical and subject to investigation. It involves a careful observation and counting of linguistic features employed by a writer in his work in order to arrive at an objective conclusion. The relevance of stylistics cannot be overemphasized.

## **2.6 LINGUISTIC FEATURES OF STYLE**

Linguistic features of style are innumerable in a language. They are used to achieve different communicative purposes. They are simply features that produce style. Katie Wales in *A Dictionary of Stylistics* identifies various stylistic features such as: sentence patterns, diction, figures of speech etc.

1. **DICTION:** A term referring to lexis or vocabulary, mainly used in discussions of style to mean all the lexical items in a text or as used by an author. For example the diction of Shakespeare's sonnets, Milton's diction etc.

Diction more specifically, is the characteristics or idiolectal patterns, in the lexis of a text.

2. **Figures of speech:** A figure of speech is popularly associated with such expressive derives of language as metaphor and simile by which images are evoked through comparison of one object with another. Sometimes figures of speech are also distinguished in traditional rhetoric from so – called figures of thought, which are otherwise rather loosely associated with the other figures of speech, although rather different in their form and function. They have a pragmatic role at sentence or text level in the presentation of argument. (Wales176) They include:

**IRONY:** This is found when the words actually used appear to mean quite the opposite of the sense actually required in the context and presumably intended by the speaker.

**METAPHOR:** Aristotle in his poetics saw metaphor as a trope based on similitude. So in Johnson's Dictionary Metaphor is defined as "A simile compressed in a word" Metaphor is a powerful source of multiple meaning.

**PARALLELISM:** This is a device common in Rhetoric which depends on the principle of equivalence, or on the repetition of the same structural; pattern: commonly between phrases or clauses. There is usually some obvious connection in meaning between the repeated units which reinforces the equivalence but they need not be synonymous.

**PUN:** Originally paronomasia in Rhetoric. Pun is an ambiguity; specifically, a fore grounded lexical ambiguity. It involves the use of a polysemous word to suggest two or more meanings. The whole point

of a pun, however, is the user's intent to produce a humorous or witty effect from the juxtaposition of meaning. (Wales 385).

**RHETORICAL QUESTION:** This question does not expect an answer since it really asserts something which is already known to the person being addressed and cannot be defined.

3. **SENTENCE STRUCTURE:** These are patterns or organization of sentences. They include:

❖ **PERIODIC SENTENCE:** In traditional literary criticism, periodic sentence describes a complex sentence in which the main clause is delayed until the end. Periodic sentences are especially useful, therefore, for emphasis or for a climax. They are generally characteristic of writing rather than speech and of formal prose styles and kinds of prose in which other syntactic structure are exploited for rhetorical effects.

❖ **LOOSE SENTENCE:** This states the main point at the beginning. Even when this statement is grammatically complete, it is followed by one or more explanatory clauses or phrases.

- ❖ **SIMPLE SENTENCE:** This is the sentence in its simplest form. It contains only one subject and one predicate, and can independent assertion. E.g. the teacher bought a book.
  
- ❖ **THE COMPOUND SENTENCE:** A compound sentence is one which consists of three or more simple sentence joined together by a co-ordinating conjunction or semicolon. All the clauses that make up the compound sentence are of equal grammatical rank. Example: the seven world leaders came, they saw, but they did not conquer.
  
- ❖ **THE COMPLEX SENTENCE:** A complex sentence consist of two parts: the main clause (the clause which can stand on its own) and one or more subordinate clauses (clause which depend on a main clause for their full meaning )
  
- ❖ **THE COMPOUND COMPLEX:** The compound complex sentence consists of two or more main clauses and one or more subordinate clauses, e.g.

Before I opened the school, I was a social worker, but I was frustrated because I always wanted to do more for my clients than I could

## **OTHER FEATURES OF STYLE INCLUDE**

- **GRAPHOLOGY:** This refers to the writing system of a language, as manifested in handwriting and typography: and to the other related features such as bold letters, capitalization, punctuation and italics.
- **SLANGS:** The term refers to the individual vocabulary used by different social groups, however , jargon is best reserved for technical vocabulary arising from rather specialized need (Wales 423)
- **CODE SWITCHING:** A system of switching from one language to another. Most times it is deliberately used by the bi-lingual or multi-lingual speaker.

- **CODE MIXING:** A systematic way of mixing two or more linguistic codes in an utterance or writing.
  
- **TRANSLITERATION:** This is the literal translation involving the syntactical structure from one language to another.
  
- **ARCHAISM:** This is the use of old and middle English words which are no longer in general usage today.

**Example:** "Thou", "Fire"

## **2.7 REVIEW OF SOME WORKS ON STYLISTIC ANALYSIS**

In the unpublished work of Okoye Ogoamaka Fidelia titled "Stylistic Analysis of Ngugi wa Thiong' o' s *Wizard of the Crow*", She looked at the sentences and words used by Ngugi in his novel and the effects of the devices. She goes on to bring out these sentences as well as the predominant stylistic devices which Ngugi employs in his novel.

On the other hand, Ajileye Olajumole Zioness in her unplished work "Stylistic Analysis of Chinua Achebe's *Things Fall Apart*\_also

looked at the sentences used in the work, the use of literary devices and loan words.

Again in "A stylistic Analysis of Ngugi wa Thiong o's *A Grain of Wheat* and *Petals of blood*", an unpublished work of Ogbu Jane Chinyere. She looked at the use of parallelism by Ngugi in the two novels as well as the effect produced by the use of parallelism.

## **2.8 OTHER RESEARCHES DONE ON CHIMAMANDA ADICHIE'S WORKS**

Ezeani Chidera in her unpublished work "Indoctrination of European culture on West Africa in Chimamanda Adichie's *Purple Hibiscus*" looked at how the teachings and the doctrine of the Whiteman has succeeded in destroying an African man.

According to her, Adichie captures vividly the resilience of the citizens in the face of disconcerting political instability and series of military coups.

Also in Uozie Ferdinand's unpublished work "A study of Festus Iyayi's *Heroes* and Chimamanda Adichie's *Half Of A Yellow Sun*", He



examined the use of symbol in Adichie's novel. For him, the symbol of the "Half of a yellow sun" is used to examine and analyze more on the unpreparedness of the Biafran's for the war.

Also in Okakpu Chidimma's unpublished work "A comparative thematic Analysis of Chimamanda Ngozi Adichie's *Things Around Your Neck* and Sefi Atta's *Lawless and other stories*" She examines the themes of Adichie's twelve short stories that make up *The Thing Around Your Neck*. According to her "Every story must have a theme and the meaning of a story must be embodied in its themes; it has to be made concrete in it".

## **2.9 WHAT OTHER CRITICS HAVE SAID ABOUT CHIMAMANDA NGOZI ADICHIE**

Izeybaye 1979:14 states that:

Adichie exhibits a careful manipulation of linguistic resources to aptly express the civilizing function which literature performs... by dealing with the African image in the past or the politics of the present .

Achebe says of Chimamanda Adichie:

We do not usually associate wisdom  
With beginners, but here is a new  
Writer endowed with the gift of  
Ancient story tellers. Chimamanda  
Ngozi Adichie knows what is at  
Stake and what to do about it....  
Adichie came almost fully made

(Qtd in Onukaogu and Onyerionwu 41).

Also, Femi Osofisan says of Adichie:

Her effective manipulation of language  
enhances a cerebral analysis and  
interpretation of her environment,  
which makes her works worthy of  
scholarly attention.

Stylistic as a study of style involves the deliberate investigation  
of the language features present in a text. Style is unique and  
specific. It differs from one author to another.

A writer's intention goes a long way to influence his choice of  
linguistic features. Linguistic features of a language are innumerable,  
thus a writer has various features at his disposal to choose from.

According to Femi Osofisan Chimamanda's

“effective manipulation of language enhances a cerebral analysis and interpretation of her environment...” it is therefore this her “effective manipulation of language” that this researcher intends to delve into and analyze in order to identify some of the different linguistic resources used by her and how she has effectively manipulated them to achieve her purpose. This researcher intends to do a quantitative analysis of the devices employed in the novel.

This review of literature, in summary, shows that while style in creative writing refers to the author’s manner of expression both in writing and speaking; stylistics is the study of the author’s style in order to know how effectively it is used to achieve the author’s communicative purposes.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 INTRODUCTION**

This chapter presents an account of the methodology used by the researcher to collect her data and to analyse them.

#### **3.2 RESEARCH DESIGN**

This study is both descriptive and analytical. It described the method used for data collection and analysed the stylistic devices employed in the novel *Half Of A Yellow Sun* through the quantitative analysis. This entails counting and writing down the number of times

each of the selected devices: Compound sentence, Compound complex sentence, Parenthetical expression, Italics, Code-mixing, and Transliteration occurred in each of the selected chapters of the novel using tables.

In the course of reading the novel, the researcher came across many stylistic devices used by Chimamanda Adichie such as personification, simile, bold sentences, loose sentences, periodic sentences, parallelism, complex sentence, simple sentence, capitalization, metaphor, code-mixing, compound sentence, transliteration, code-switching, compound complex sentence, parenthetical expression, italics and long sentences. But out of these devices, the researcher decided to select compound sentences, compound complex sentences, parenthetical expression, italics, code-mixing and transliteration which occurred more frequently for detailed analysis. Further more, one example of each of the selected stylistic devices is taken from each part of the novel for illustration.

Finally, the researcher used a Bar Chart to summarise the total frequency of occurrence of the selected devices in the selected 24 chapters.

### **3.3 THE POPULATION FOR THE STUDY**

The population of the study was the whole chapters of the four parts that make up the novel. The novel has a total number of 37 chapters made up as follows:

PART ONE: The Early Sixties\_ 6 Chapters.

PART TWO: The Late Sixties\_ 12 Chapters.

PART THREE: The Early Sixties\_ 6 Chapters.

PART FOUR: The Late Sixties\_ 13 Chapters.

Out of these 37 chapters the researcher analysed the entire six chapters in part one and part three respectively and then by random sampling selected six chapters each from parts two and four respectively since they both have uneven number of chapters. Total sample is 24 chapters of the novel.

### **3.4 SAMPLING PROCEDURE**

The sampling procedure used in this study is simple random sampling in parts three and four since they have uneven number of chapters. The researcher wrote down and folded the twelve chapters in part two and thirteen chapters in part four respectively. Two of her room

mates picked six chapters each from the two groups which gave a number of twelve chapters. The researcher added these to the six chapters in part one and three to make a total number of 24 chapters which the researcher analysed. Part one and part three were not selected by random sampling because they already contained six chapters each. They all were selected by the researcher. Random sampling method was used in parts two and four because according to Nwabueze (2009) "it fosters the possibility of equal representation... and is unbiased and makes for greater accuracy".

## **CHAPTER FOUR**

### **4.0 DATA PRESENTATION AND TEXTUAL ANALYSIS**

#### **4.1 INTRODUCTION**

This chapter deals with the presentation and the analysis of the stylistic devices identified in the novel. The researcher used tables in the presentation of data for clarity. A total of 24 chapters of the novel were selected out of the 37 chapters that make- up the four parts of the novel which the researcher analysed.

The 24 chapter chapters were selected to represent the 37 chapters and analysed for the frequency of occurrence of the selected stylistic device. The novel is divided into four parts, consequently, the tables of frequency were presented according to the four parts of the novel.



## 4.2 PART ONE – THE EARLY SIXTIES

Table One: showing frequency of occurrence of selected devices in part one.

Chapters	Compound sentence	Compound complex sentence	Parenthetical expression	Italics	Transliteration	Code mixing
1	103	37	14	32	58	18
2	119	41	45	26	9	16
3	49	53	77	28	11	3
4	41	31	13	32	14	23
5	18	16	6	18	2	6
6	23	20	9	7	8	-
Total	353	198	164	143	102	66

Examples of devices from part – one

### **COMPOUND SENTENCE:**

- Master came over and turned the metal tap (6)

### **COMPOUND COMPLEX SENTENCE:**

- His walk was brisk, energetic and he looked like Ezeagu, the man who held the wrestling record in Ugwu's Village (6).

#### **PARENTHETICAL EXPRESSION:**

- He drank a lot of brandy and when her father said that the idea of Nuskka University was silly, that Nigeria was not ready for an indigenous University and that receiving support from an American University – rather than a proper University in Britain – was plain daft, he raised his voice in response. (32)

#### **ITALICS:**

- *Ugwu, my good man!* (9)

#### **TRANSLITERATION:**

- But, Sah, I am cooking the food of your country, all the food you are eating as children I cook (73).

#### **CODE – MIXING:**

- Unripe fruit from the *ube* tree (8)

### **4.3 PART TWO – THE LATE SIXTIES:**

Tables two showing the frequency of occurrence of the stylistic devices in part two

Chapters	Compound sentence	Compound complex sentence	Parenthetical expression	Italics	Transliteration	Code mixing
7	28	22	13	25	10	8
9	34	31	9	6	-	-
13	23	30	13	11	5	2
14	25	32	10	18	1	3
16	11	10	1	4	3	1
18	53	17	22	1	6	6
Total	174	142	68	65	25	20

Examples of devices from part two

- **COMPOUND SENTENCE:**

He could not wait to get back to Nsukka and finally eat a real meal.

(119)

- **COMPOUND COMPLEX SENTENCE:**

He would linger for a moment and then ask her if all had gone well in the week he was away, and she would tell him which friends had

come, who had brought what, if they had finished the stew he had put in containers in the freezer. (122).

- **PARENTHETICAL EXPRESSION:**

A liquid – urine – was spreading on the floor of the train (149).

- **ITALICS:**

*Anyi agafeela* ! (149)

- **CODE – MIXING**

I *choro* bread? (145)

- **TRANSLITERATION:**

Because of too much book, you no longer known how to laugh (130).

**4.4 PART THREE – THE EARLY SIXTIES**

Table three – showing frequency of occurrence of the device in part three.

<b>Chapters</b>	<b>Compound sentence</b>	<b>Compound complex sentence</b>	<b>Parenthetical expression</b>	<b>Italics</b>	<b>Transliteration</b>	<b>Code mixing</b>
19	24	41	6	20	7	15
20	51	86	10	39	9	10
21	8	10	-	1	-	-

22	16	23	1	10	8	3
23	30	64	1	18	3	10
24	15	16	1	3	2	-
Total	144	240	19	91	29	38

Example of device from part three.

- **COMPOUND SENTENCE:**

I am not going to tell you what to do about it, but you have to do something- (218).

- **COMPOUND COMPLEX SENTENCE:**

Edna laughed and Olanna laughed along, but already she was thinking that perhaps she did need to talk to some body, somebody neutral who would help her reclaim herself, deal with the stranger she had become (230).

- **ITALICS:**

*Unu Anokwa Ofuma?*

- **PARENTHETICAL EXPRESSION:**

Already she could not remember the hope that spread through her when he said there was nothing wrong with her and she had only to- he had winked – work harder. (217).

- **TRANSLITERATION:**

It means somebody has done bad medicine fro this house.

(216)

- **CODE – MIXING**

*Anugom*, I'll give this more thought. (251)

#### 4.5 PART FOUR – THE LATE SIXTIES

Table four: showing frequency of occurrence of the device in part four

Chapters	Compound sentence	Compound complex sentence	Parenthetical expression	Italics	Transliteration	Code mixing
25	130	49	5	44	2	23
26	97	35	13	19	19	6
30	37	5	4	5	-	1
32	39	12	17	13	11	6
33	35	3	4	12	2	7
35	43	11	7	9	11	4
Total	381	115	50	102	45	47

Example of devices from part four.

- **COMPOUND SENTENCE**

He reduced the volume of the radio and rearranged the sheets of uniting paper before he opened the door. (302)

- **COMPOUND COMPLEX SENTENCE:**

But back at the camp his memory became clear; he remembered the man who placed both hands on his blown – open belly as through to hold his intestines in, the one who mumbled something about his son before he stiffened (366).

- **PARENTHETICAL EXPRESSION:**

Olanna glanced at the clutter that was their room and home – the bed, two yam tubers, and the mattress that leaned against the dirt – smeared wall, the cartons and bags piled in a corner, the kerosene stove that she took to the kitchen only when it was needed and felt a surge of revulsion, the urge to run and run and run until she was far away from it all. (337).

- **ITALICS:**

*The slaves became as fearful of the tar as of the lash. They find less difficulty from the want of beds, that from the want of time to sleep (360).*

- **TRANSLITERATION:**

The new one, mah, like you tell me (341)

- **CODE – MIXING**

Well done, *Jisienu Ike*. (309).

#### 4.6 TABLE SHOWING TOTAL FREQUENCY OF THE DEVICES

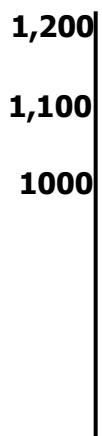
Table five: showing total frequencies of occurrence of the devices in all the parts that make up the novel.

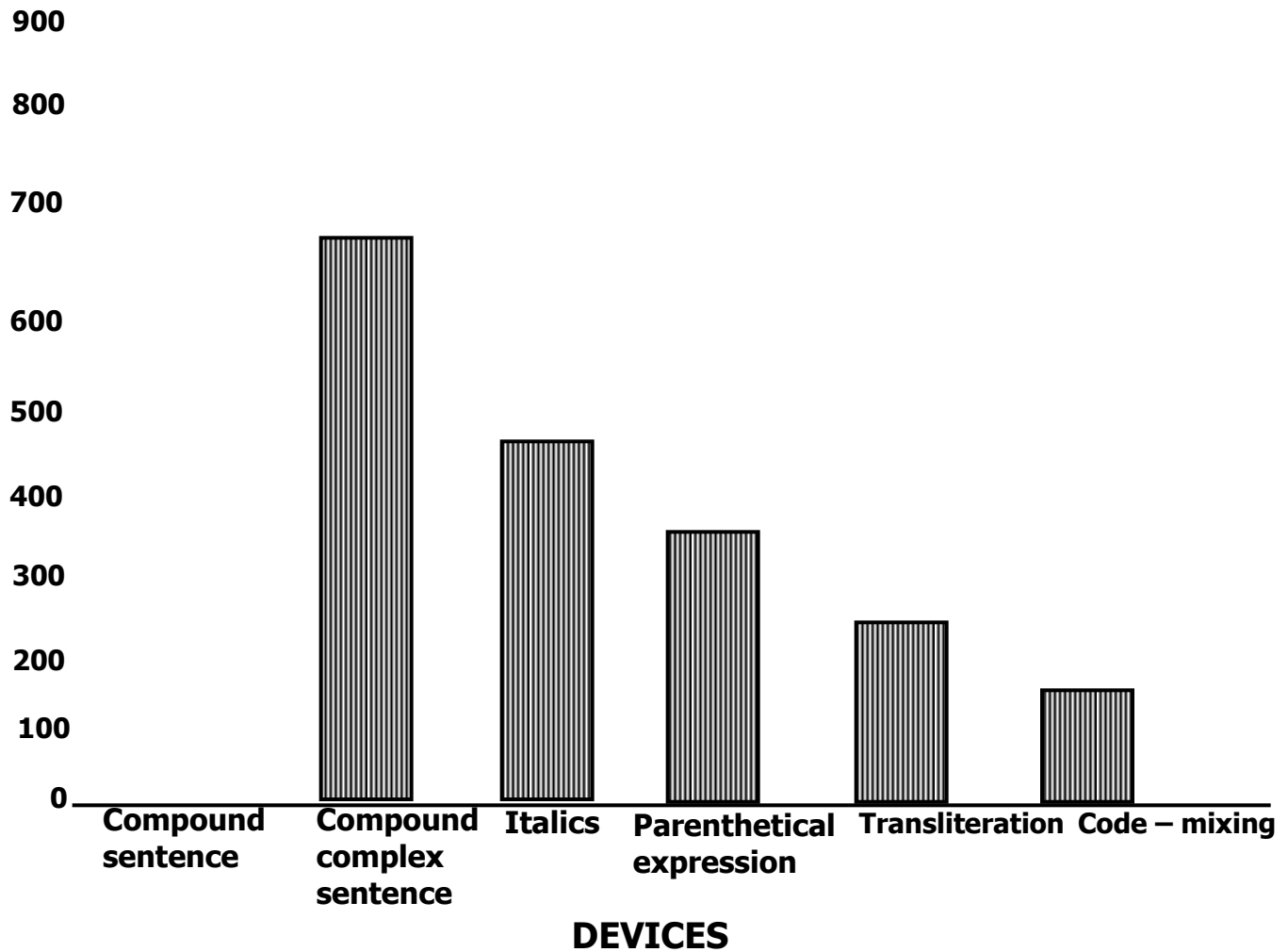
<b>Chapters</b>	<b>Compound sentence</b>	<b>Compound complex sentence</b>	<b>Parenthetical expression</b>	<b>Italics</b>	<b>Transliteration</b>	<b>Code mixing</b>
Part 1	353	198	164	143	102	66
Part 2	174	142	68	65	25	20
Part 3	144	240	19	91	29	38
Part 4	381	115	50	102	45	47
Total	1052	695	301	401	226	171



The table above shows the total frequencies of the six stylistic devices selected and their total number of occurrences from the 24 chapters selected out of the 37 chapters that make up the novel.

#### **4.7 BAR CHART SHOWING TOTAL FREQUENCIES OF THE DEVICES**





From the table, it would be seen that the device with the highest number is “compound sentence” with - 1052 occurrences followed by “compound complex sentence” - 695, “Italics” – 401, Parenthetical expression” – 301, transliteration – 226 and code – mixing – 171.

The devices are used to achieve various effects in the novel:

Compound sentence is used throughout the novel by the author for effective story telling and to avoid too much simplicity or complexity

due to the seriousness of the issue being talked about - The Nigerian civil war.

Compound complex sentence incorporates various situations in a sentence and it creates suspense because most times it reserves its main idea until the last part of the sentence.

Parenthetical expression is used to reflect after thoughts in the narrative. It is also used to explain or throw more light on events in the story.

Italics is used to highlight facts and certain phrases. It is equally used in writing poems in the novel and also it is used to write names, words and sentences in native (Igbo) language.

Transliteration is used to achieve local flavour in the novel. It expresses the speech of the non- educated Nigerians exemplified in the novel by houseboys. Similarly, Code-mixing is used to add local colour to the novel. The mixing of the English language and the Nigerian native languages aims to portray the fact that the situation in the novel revolves around the Biafran War- around Igbo people as well as the effects of the war.

## CHAPTER FIVE

### 5.0 SUMMARY

As mentioned earlier in this research work, stylistics is the study of linguistic features of a language and style is a pattern of writing that distinguishes one category of writing from another. Chimamanda Ngozi Adichie's novel is distinguished because of the following devices: compound sentence, compound complex sentence, italics, parenthetical expression, transliteration and code – mixing which she employs in her novel *Half of A yellow sun*.

By carefully manipulating these devices, she reveals the disastrous effects of the Nigerian civil war and the feelings of a group who have been maligned and disadvantaged in the Nigerian society.

According to Joyce Carol Oates, "Chimamanda Ngozi Adichie's *Half of A yellow sun* is a remarkable novel in its compassionate intelligence, as in its capacity for intimate portraiture. This novel is a worthy successor to such twentieth century classics as Chinua Achebe's *Things Fall Apart*."

Chimamanda's division of the novel into four parts could be to capture and explore vividly the different phases and events that led to the Nigerian civil war. The parts of the novel cover the early sixties and the late sixties which is from the period of independence to the coup d'état, the counter coup d'état and the subsequent secession which necessitated the civil war.

## **CONCLUSION**

It is important to conclude that these stylistic devices; compound sentence, compound complex sentence, parenthetical expression, italics, transliteration and code – mixing used by Adichie served the purposes for which they were employed. They helped in portraying the author's feeling and the disastrous effect of the civil war in the post – colonial Nigeria society.

## **RECOMMENDATION**

The researcher, therefore, recommends that more writers, especially young and developing writers should adopt this style of compiling their novels into four parts by breaking up a story into parts and

concluding it at a later part. This heightens the effect of the narrative by creating suspense.

The variety of sentences used by Chimamanda Adichie is equally recommended because of the suspense it creates.

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