

Linguistic-Stylistic Exploration of Akachi Adimora-Ezigbo's *Trafficked* and Chimamanda Adichie's *Americanah*

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*Abstract- This research paper is concerned with interrogating those salient features that underscore Akachi Adimora's *Trafficked* and Chimamanda Adichie's *Americanah* paying specific attention to the examination of the graphological features employed by Akachi Adimora and Chimamanda Adichie in their selected novels. It did so by utilizing the theoretical backcloth of Halliday (1985) *Systemic Functional Linguistics (SFL)* also known as *Systemic Functional Grammar (SFG)*, which is a theory of language that is concerned with the study of the relationship between language and its functions in social contexts. It operates in three strata: meaning (semantics); sound (phonology); and wording or lexicogrammar (syntax, morphology, and lexis). The discussion of the paper revealed among other things that Akachi Adimora and Chimamanda Adichie's *Americanah* employed different graphological features of stylistic to embellish their works. Some of these features include but not limited to extensive use of capital letters, italicization of words/sentences, deliberate misspelling of words, abbreviation, use of bold words, question marks, abrupt use of full stop and the use of acronym to foreground some ideas in the novels. The paper further revealed that stylistics play significant roles in the aesthetic development of a novel, particularly African.*

Keywords: *Style and Stylistics, Notion of Style, Graphology*

I. INTRODUCTION

In the past, literary criticism and linguistic analysis were seen as two divergent entities. Consequently, the literary artist believed that weighing literature on the scale of linguistics amounted to intruding on the threshold of literature. On the contrary, Richards (1997), advocates for a complementary relationship between linguistics and literature. This implies that there is an irrefutable bond between language and literature. In confirming this, Brain (1993) adduces

that "Literature is a manifestation of verbal culture and cannot be filtered out or separated from language (p. 47).

" This belief gets its highest promotion by Fowler, Leech and Short & Osundare in Emezue (2012, p. 2), when they argue that "An ideal critic must be an expert in linguistics..." In the light of the above, literature involves the manipulation of language for creative purposes and the discipline which fosters this synergetic relationship between literature and language is Stylistics. Stylistics therefore is a buffer between language and literature (Widdoson, 1975).

In the view of Bloomfield (1976) stylistics is the study or interpretation of the distinctive linguistic elements in writing of a text. Stylistics explains the peculiar choices made by an individual or social group in the use of language and it examines both written and oral texts. Initially, stylistics investigated only literary texts but Brown (2005) hints that nowadays it inquires into various kinds of text such as, recipes, novels, advertisements, films, news reports, songs, lyrics, religious and political speeches as well as road signs. Again, Lawal (1997) defines stylistics as the study of style.

Ordinarily, style is a common way of doing something but technically, it refers to some or all the language behaviour of one person or group of persons or the way language is used in a particular genre, period, school, writing or some combinations of these. Whereas the artist can confine himself within the structural boundaries "background" of the language to select different forms germane to his communication needs, he is also at liberty to indulge

in the use of deviant forms “foreground” for “Aesthetics” and “Creativity”.

In the view of Crystal and Davy (1970, p.9), style as some or all the language habits of one person as when we talk of Shakespeare’s style or the style of James Joyce or when we discuss questions of disputed authorship. Hence, style assumes to be a man or his thought. More often, it refers to a selection of language habits; the occasional linguistic eccentricity which characterize an individual’s uniqueness.

Simpson (2004) argues that 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. The text’s functional significance as discourse acts in turn as a gateway to its interpretation.

While linguistic features do not of themselves constitute a text “meaning” an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why for the analyst, certain types of meaning are possible. He further argues that stylistics forms a core component of many creative writing courses, an application not surprising given the disciplines emphasis on techniques of creativity and invention in language.

African writers in general and the Nigerian novelists in particular have taken advantage of poetic license,” creativity”, “originality”, “innovation” and “uniqueness” to manipulate the English language to suit the African milieu, purpose and experience. So, Achebe brags “I have been given the language (English) and I intend to stretch it to accommodate my African thoughts.” Achebe (1975) appreciates this gallantry and makes the following proposal:

The African writers use English language the way that brings out their messages best without altering the language. They fashion out a kind of English, which is at once universal and able to carry their peculiar experiences. This singular authority has given rise to the manipulation of the English

language by African writers especially the African novelists to suit their communication needs (p. 61).

Stylistics often forms a core component of many creative writing courses, an application not surprising given the discipline’s emphasis on techniques of creativity and invention in language (Simpson, 2004, p. 2; Short and Leech, 1981, p.121).

By looking at Akachi Adimora’s *Trafficked* and Chimamanda Adichie’s *Americanah*, this study conforms to the modern approaches to stylistics as it focuses on features of textual medium - features that define the sociolinguistic code, actions and events otherwise referred to as transitivity, point of view, textual structure and intertextuality.

Akachi Adimora and Chimamanda Adichie are example of African literary writers who make ostensibly use of style in their novels. As indicated by Kiguru (2017), Ezeigbo’s and Adimora’s works need to be stylistically studied since they employ different levels of styles to depict different themes that are relevant in building our modern society. In the view of Yohannes (2012), Akachi Adimora and Chimamanda Adichie belong to contemporary writers on the continent who technically and creatively use language to achieve special effect in their writings (p. 34).

Nevertheless, modern novel writers employ different features of style in other to create special effects and as well pass their intended message to their readers. However, some of these features pose a barrier to readers who are not grounded in stylistics. As argued by Simpson (2004), most times, readers of modern novels find it difficult to comprehend the stylistic ingredients employed by novel writers which usually result to lack of interest in the study of such novel(s) (p. 56).

Akachi Adimora and Chimamanda Adichie as creative writers, who writes to portray the pre-colonial, colonial and post-colonial African society, employs variety of stylistics ingredients in their works in order to pass special message to their readers. Notwithstanding, some of these stylistics’ features are not easily comprehended by mere readers of the novels; hence, the call for this paper.

II. THEORETICAL FRAMEWORK

The theoretical framework of the research work is hinged on Systemic Functional Linguistics (SFL) also known as Systemic Functional Grammar (SFG). According to Nordquist (2021) Systemic Functional Linguistics also known as SFL, Systemic Functional Grammar, Hallidayan Linguistics, and Systemic Linguistics is a theory of language that concerns with the study of the relationship between language and its functions in social contexts. It operates in three strata: meaning (semantics); sound (phonology); and wording or lexicogrammar (syntax, morphology, and lexis).

Systemic functional linguistics treats grammar as a meaning-making resource and insists on the interrelation of form and meaning. This field of study was developed in the 1960s by British linguist M.A.K. Halliday (b. 1925), who had been influenced by the work of the Prague School and British linguist J.R. Firth (1890-1960). And the main purpose of Systemic Linguistics "SL [systemic linguistics] is an avowedly functionalist approach to language, and it is arguably the functionalist approach which has been most highly developed.

In contrast to most other approaches, SL explicitly attempts to combine purely structural information with overtly social factors in a single integrated description. Like other functionalist frameworks, SL is deeply concerned with the purposes of language use. This explains our choice of this theory in studying style in the African novel, because in novels the author uses the resources of language to either explore a theme or project a certain perspective on it.

And they do this by drawing resources from their social background. Systemicists constantly ask the following questions: What is this writer (or speaker) trying to do? What linguistic devices are available to help them do it, and on what basis do they make their choices?

The theory operates on four basic principles, that:

1. Language use is functional
2. Its function is to make meanings
3. These meanings are influenced by the social and cultural context in which they are exchanged

4. The process of using language is a semiotic process; a process of making meaning by choosing

Functional – Semantic Approach to language
Halliday (1978) argued that: While individual scholars naturally have different research emphases or application contexts, common to all systemic linguists is an interest in language as social semiotic. That is, how people use language with each other in accomplishing everyday social life of giving and receiving information, and exchange of goods and services.

This interest leads systemic linguists to advance four main theoretical claims about language: These four points, that language use is functional, semantic, contextual and semiotic, can be summarized by describing the systemic approach as a functional-semantic approach to language (Eggs, 2005).

Social- Functional “Needs”

Language was developed in response to three kinds of social-functional needs. The first is to be able to construe experience- both the internal and external – in terms of what is going on. The second is to interact with the social world – negotiating social roles and attitudes.

The third and final is to be able to create messages with which we can package our meanings in terms of what is New or Given, and in terms of what the starting point for our message is, commonly known as the Theme. These language functions are called metafunctions: Ideational; Interpersonal and Textual respectively (Halliday, 1975; 1978). Halliday’s point is that any piece of language calls into play these three functions or strands of meaning simultaneously (Muntigl & Ventola, 2010).

In Systemic Functional Linguistics (SFL) the notion of choice is fundamental. Paradigmatic relations are regarded as primary, and this is captured descriptively by organizing the basic components of the grammar in interrelated systems of features representing the meaning potential of a language.

A language is viewed as a 'system of systems, and the linguist's task is to specify the choices involved in the

process of instantiating this meaning potential in actual texts through the resources available for expression in the language.

Syntagmatic relations are viewed as derived from systems by means of realization statements, which for each feature specify the formal and structural consequences of selecting that particular feature. The term choice is typically used for features and their selection, and systems are said to display choice relations.

Choice relations are posited not only at the level of individual categories such as definiteness, tense and number but also at higher levels of text planning - as in, e.g., the grammar of speech functions (Nordquist, 2021). Halliday often stresses the importance of the notion of choice: 'By 'text' . . . we understand a continuous process of semantic choice. Text is meaning and meaning is choice' (Halliday, 1978b, p.137

Style and Stylistics

Stylistics has been described differently by authors. Of which Enyi (2015) believes that these different descriptions are occasioned by the word style - a word from which stylistics emanates which also is fluid in its connotations. Style and stylistics are two related and intertwined terms and this is why the simplest definition of stylistics remains: the study of style. Whereas style is a particular manner of doing something that can be found in everything man does.

Carter (1997) fashioned out four characteristics of style as: Style as some of, or all of the language habits of one person, e.g. Milton's style; it may refer to occasional linguistic judgments which characterize an individual's personality (style as a man); may be referred to as appropriateness of usage (using the right mode, and being more effective) and it may refer to the language habits shared by a group of people at one time over a period, e.g. the style of 19th century English poets.

From this therefore, the concept of style can be studied from different angles, such as style as choice; as deviation; as personality; as individuality; as situation etc. But, in all, stylistics is interested in what writers do with, and through language.

That is, how language resources are utilized in crafting discourse for instance the perspective through which a story is told constitutes an important stylistic dimension in any narrative text, for instance one of the stylistic functions of simple sentence is often to produce a frenzied or hasty feeling to a discourse.

And, compound sentences in the other hand can perform a variety of functions, and the rhythmic nature of the connections between their units makes them a favored style in materials designed for junior readers. (Crystal and Davy 1969, p. 78)

Style is fundamentally a function of choice. That is, a particular style is adopted based on what the writer wants to achieve. Therefore, writers do not keep making constant selection from the repertoire of linguistic options available to them, but they also keep refining them.

This potential for opting for one linguistic form rather than another is contingent upon the specific function and meaning a writer has in mind because style and content are closely related, and that explains the argument of (Mohammed, 1991) that style relates to the context of use and stands in complementary relation with meaning to the point that they are isomorphic at times.

We can summarize this argument in saying that style is the linguistic realization of meaning. Of which none of them can be studied without reference to the other (Orji, 2021)

To Carter and Stockwell (2008), there are many different styles a writer can choose from: racy; formal and colloquial, and they went further to describe style as:

"A choice of certain structures over others available in the language. To claim that style is a choice is not, of course, to claim that it is always a conscious choice. Indeed, if one had to make all phonological, syntactic, semantic and pragmatic choices consciously, it would take a very long time to say anything at all. In literature, as in all discourse, a sense of the best way of putting something can be

intuitive or conscious; the result as far as the reader is concerned will be much the same" (p. 44)

Linguistics which represents the broader discipline and stylistics is a part of it. They help readers to discover the hidden clues about the language. It can act as the screw that dismantles the pieces of the whole text into smaller understandable parts.

It can be a great help to interpret the meaning of a certain literary work. Carter and Stockwell (2008) pointed out linguistics can give readers a point of view, a way of looking at a text that helps readers to develop a consistent analysis, and urges them to ask questions about the language of the text that they come through. (p. 39)

Furthermore, another important concept in stylistics worthy of note here is foregrounding. It is unarguably the most important part of the stylistic of a text. Foregrounding is giving unusual prominence to one element or property of a text, relative to other less noticeable aspects (ibid) Literary works are special by virtue of the fact that they foreground their own linguistic status, thus drawing attention to how they say something rather than to what they say:

prose is concerned with everyday speech in narrative form; it can like poetry have surprising metaphors, anecdotes, and some other ornamentation so far it is not obtuse (Leech, 1969:43). Foregrounding is usually realized by linguistic deviation and linguistic parallelism. According to Leech (1969)42-52) there are different areas or aspects of a text that a writer can manipulate to achieve stylistic effect; he could deviate from the norm, or accentuate or foreground some elements for the same purpose. And they are as follows:

Lexical elements: This element can be manipulated by the writer by using words in a special way that differs from its ordinary usage per say; giving words a deeper value to express meaning and to show an aesthetic value in language use.

Semantic element: This is a manipulation that could be in the deviation that shows how an ordinary simple word can be used to give an astonishing meaning, because according to Halliday (1985)

words do not mean anything by themselves, rather they are used to mean. Sometimes, it is the writer's life and culture that affect how he uses the word to mean.

Phonological element: This one is more prominent in poetry, but sometimes used in other genres to create entertainment and build force into the sentence.

Morphological elements: Morphological elements can be manipulated to add nuance to meaning, especially where exposition of a character is concerned **Grammatical elements:** This element concerns with how a writer parses a sentence to give meaning in discourse.

It could be topicalization; nominalization; agent deletion etc. The writer especially in poetry can deviate from the norm. For instance, they deliberately neglect the usage of the full stop within sentences. In addition, they use the tenses of the sentences in a wrong way etc. Here too, the writer can decide to be conversational and interpretative by their choice of sentence construction.

The manipulation of Dialect: Sometimes, the standard dialect cannot fulfil the needs of the writer to express what he feels, so he borrows certain features from the dialect of his native language which can suffice the purpose to express their own emotions and meaning. And in other situation the writer can as a matter of choice resort to his dialect or to other languages outside the one being used in the writing

The manipulation of Register: Register (also called "professional dialect") is represented in the use of special vocabulary, grammar, etc. These are used by people in certain situations and events. Register is not used by all people, but only a limited group of people. Sometimes writers use "register mixing" which means different registers (Leech, 1969, p. 42-52) to render the desired meaning.

Historical elements: In this kind of manipulation, authors, especially poets use archaic words that are no longer used in daily language. They do so in order to enhance the aesthetical value of the poem. This can as well be used in other genres for certain effect.

These words could be Latin or Greek languages such as: thou, ere, hither... etc.

Graphological element: Through graphological features, a stylistician can reasonably explore and gives descriptions of the physical appearance of a literary text. Here, such features as the use of punctuation marks to create stylistic effects are significant. However, a major feature here is foregrounding.

In this instance, certain words are foregrounded or brought to the fore to give them prominence through the use of italics, capital letters, underlining, and so on. You will learn more about foregrounding later in this course. In the view of Lambrou and Stockwell (2005) a writer's point of view is realized through graphological deviation to attract the attention of the readers. Graphological features that are predominant in literary texts include: punctuation marks, italics, capitalization, deliberate misspelling, acronyms, abbreviation and indention.

III. METHODOLOGY

This study utilizes narrative analysis of qualitative approach, which focuses on stories people tell and the language they use to make sense of them. It does so hinge on the theoretical backcloth of Hallidayan Systemic functional grammar (Halliday, 2015) that centres on the idea that language is a network of systems or interrelated sets of options for making meaning, underscoring varied choices available in language use.

This means that every time we use language, we are making choices from a set of possibilities; and that language is shaped by its functions in human life. Halliday in systemic functional grammar (SFG) identified three interrelated and interconnected functions of language: The ideational (representing experiences and the world), interpersonal (concerns with enacting social relationships), and textual (involves with organizing language to make cohesive and coherent texts).

This approach is utilized to reveal how an author can utilize the linguistic-feature to sustain the readers' interest which is the most important goal of a creative

writer in crafting a pleasurable and enlightening creative piece.

Trafficked and Americanah are chosen for this study because it is adjudged to be a high-quality literary piece given their recommendations for study in Nigerian Universities, and several award of excellence they have received. The texts are also used in many classroom exercises in Nigeria and other Anglophone countries.

Data Presentation and Discussion of Findings

In this discussion, a critical attention will be to the linguistic-stylistic features embedded in Akachi Adimora's Trafficked and Chimamanda Adichie's Americanah.

Linguistic-stylistic features in Akachi Adimora's Trafficked

The linguistic-stylistic features in Akachi Adimora's Trafficked are discussed below:

Italics

Italics are employed in the text separate odd, foreign words, thoughts, etc from the body of discussion. Italics are employed is the novel in four different ways:

- (a) Stream of consciousness: This is found in seven different occasions in the novel and it is used either to reveal the inner thoughts of a particular character or to reveal the general inner thoughts of characters in a particular occasion in the novel. Examples from the data include:

That cold morning a down raid, an arrest, whisked off to a police station, from the House on the South West London finding up in detention centre (p. 14).

This thought was from Nneoma, who on getting to the airport was accosted by a "Woman in a blue uniform" (P. 13). Her encounter with the police officer made her to remember her ordeal with the police officers in London.

There is another case on (p. 134)
Time stool still
Memory stirred the soul

the mind re-lived the agony
that would not pass.
That could not fade
Though time the pain had dulled
...Heals all wounds.

In the above extract, Nneoma, after sharing her trafficked experience in Europe with Efe felt relieved.

Also, there is another stream of consciousness in: 'The Young woman strides into the compound, her head held high, she is wearing low-heeled shoes and a stylish high-neck A-line dress, humorously called 'Don't dirty' by fashion designers...to the next lecture' (p.289-240) This thought is also from Nneoma who fantasizes of being an undergraduate in university. Another case of stream of consciousness is seen when Nneoma after a very long time of absence from home, visited her family.

Words of love
dripping with mercy
unsullied by recrimination
freed from fear and wrong
charged with the fuel of joy
welcoming the lost and found (p. 249).

This thought reveals how Nneoma's family members felt when they saw her. It reveals that her family felt happy and relieved of their worries over the 'lost' daughter which has now been 'found'.

To foreground foreign words and expression
Foreign words are basically used on three occasions in the novel. Example of is:

"Persona non grata" (p.7)
"Putu Putu" (p. 172)

"A person who wants to confuse a fly climbs a tree to fart".

The author italicized and indicates this proverb as an Igbo proverb to foreground that it is different from all the other proverbs in the novel which are not mostly italicized.

Comma

Comma is generally used to separate words, phrases, etc in a sentence. However, in this text, Comma is used not only as a punctuation mark to separate different parts of a sentence, but also differentiate and explain f=deviant words from English words. The author uses it twenty-two times in this novel thereby, making it foregrounded. Examples are below.

"What is the justice in a situation where a man with Ibi, the scrotum disease, is also burdened with afo-otuto, a distended belly?" (p.44)

"...he was destined to be ozo nkwu, a palm trampler, Onye na-azo nkwu" (p.31)

"Nneoma whispered deficiently to arusi Oroura, Ihe ihite- Agu god of sleep" (p. 73)

"You may have paid the bride price but you've not done the Igba nkwu, the wine-carrying ceremony" (p.74).

"He had climbed the tall palm with his bare hands, without, etc, the special rope used to climb palm trees". (p.76)

"Odi egwu, it's terrible..." (p.197).

"It is not a matter of Ife chukwu n'ime nmuo, worshipping God in spirit and in truth any longer, but..." (p. 275).

"...the little bird, nza who challenged his ..." (p.279)

"He has opposed her being subjected to this indignity but the Umuada, daughters of the extended family, had resided him..." (p.294).

"Ndo nu, sorry". (p. 302)

The underlined words are the deviant words, which the author uses comma to separate from English expressions.

Dash

A dash is punctuation mark that is usually longer than a hyphen. Dashes are usually used in any literary piece to emphasize the information that has been given earlier. However, in this text, the author uses dashes not only to emphasize information, but also to explain the meaning of local words and expressions

earlier mentioned. The author uses it in at least four places in the novel. Examples include:

“He called her ‘Nne’ – a short form of her name, which also meant ‘mother’ “(p.74).

“Lebechi, your daughter and our wife have become the proverbial Ezeonyeagwanam- the one who listens to no one, God or man” (p.215).

“...Ihite-Agu youths and a few anaala – worshippers of traditional religion” (p.220)

Lebechi wore nothing expect her patari – a waist slip Ihite-Agu women wore next to their skin...” (p. 227).

All the underlined words above are not English words but the author through the use of dashes, explains their meanings thereby making it less difficult for non-Igbo speakers to understand.

Capitalization

Capital letters are used in the text for:

(i) Emphasis and (ii) Inscription

(i) For Emphasis: Capitalization is used to emphasize some words and expressions in the novel and it is used in at least seven places in the text.

Examples: “EASIER SAID THAN DONE!” (P.6)

The author uses it to buttress Nneoma’s point on the rate at which misfortune had befallen her family.

“SILENCE” (P.28)

It is capitalized to show the degree and extent at which Ofomata didn’t respond to Dr. Komolafe’s call.

“BOTH” (P.104)

It is used to stress Ofomata’s point as to those perceived as the causes of the problem in the country.

“OWN” (P. 237)

“I’M IN LOVE” (P. 237)

“OWN” is capitalized to show the fact that Efe is indeed using her mobile phone to call her friend. Nneoma, also, “I’M IN LOVE” is capitalized to show the seriousness and security in what Efe is telling Nneoma. i.e. to show that she is truly in love with Nosa.

“PAUSE” (P.286)

It is capitalized to stress the fact that the network is bad and both of them cannot hear each other very well.

“SCREAM”

“ANOTHER SCREAM” (P.287)

It is capitalized to show that Efe is surprised and shocked about the bad news Nneoma told her.

(ii) Inscription: It is used in four different places in the novel “HUMAN TRAFFICKING IS THE MOVEMENT OF PEOPLE FROM PLACE TO PLACE, WITHIN AND ACROSS BORDERS AND THROUGH FORCE, COERCION OR DECEPTION AND INTO SITUATION INVOLVING THEIR ECONOMIC AND SEXUAL EXPLOITATION” (P.56)

“NIGERIAN WRITERSS REMEMBER KEN SARO – WIWA” (P.122)

“MISSING CAT

NAME:

DESCRIPTION” (P.305)

“200 POUNDS REWARD” (P.306)

Capitalization is employed in the above for inscription. The sentences are inscribed to foreground not only that they are different and distinct from what have been said earlier but also to show that they pass a particular and most important messages across to the readers.

Linguistic-stylistic features in Chimamanda Adichie’s Americanah

Most of Adichie’s ideas in Americanah were realized through graphological deviation. She employed foregrounding to attract the attention of the readers. These include: Deliberate misspelling, acronyms, capitalization, hyphenation, italicization and paragraphing. The features were presented and discussed below:

IV. ITALICIZATION

Chimamanda uses italics for various reasons. The main character is a blogger and has various blog posts and all these posts have been italicized for foregrounding purposes. The blog posts majorly talk

about race which was an issue in America. Ifemelu would say vaguely about what she did:

“I write an anonymous blog called Raceteenth or various observations About American Blacks (Those formerly known as Negroes) by a Non-American Black” (p. 6).

Ifemelu once imagined how possible Obama would win the elections yet he was black. This thought is italicized to represent her world view:

How can a monkey be president? Somebody does us a favor and put a bullet in this guy. Send him back to the African jungle. A black man will never be in the white house, dude, it's called the white house for a reason (p. 448).

The narrator in the text gives an account of testimonies given in church;

I did not study because I was sick and yet I passed my exams with flying colours! I had malaria and prayed over it and was cured! My cough disappeared as Pastor started praying! (p. 53).

The above extract has been italicized to criticize some people who use Christianity as a way of running away from their responsibilities.

The e-mail messages that both Ifemelu and Obinze write to each other are in italics, this is to represent the change in technology and to capture the intergenerational gap. This is because the use of e-mails is still not acceptable to some people as a way of communication. The following example illustrates this:

Ceiling, Kedu? Hope all is well with work and family. Ranyinundo said she ran into you some time ago and that you now have a child! Proud Papa. Congratulations. I recently decided to move back to Nigeria. Should be in Lagos in a week. Would love to keep in touch. Take care. Ifemelu (p.25).

Use of Acronyms

The acronyms used in the text are represented graphologically and their foregrounding indicates states of informality as follows:

DVD-Digital Versatile Disc (p.45)

TV-Television (p.49)

CD-Compact Disc (p.88)

FM-Frequency Modulation (p.89)

CV-Curriculum Vitae (p.99)

AIDS-Acquired Immune Deficiency Syndrome (p.103)

VC-Vice chancellor (p.115)

Abbreviation

Short forms of words can also be captured graphologically to indicate the informal situation. Chimamanda is fond of such a kind of language to draw the attention of her audience and the use of such words is a characteristic of digital discourse. The following are examples:

SATs-is a short form of certificates (p.25)

ID-Identity cards (p.33)

LOCS-dreadlocks (p.55)

The hall rep-the hall representative (p.112)

Paper ad-paper advertisement (p.112)

Coz-short form for cousin (p.113)

Deliberate Misspellings

The words in bold are deliberately misspelt hence foregrounded to represent unmastered standard pronunciation.

Afrique-The correct spelling is Africa (p. 124)

I hope everything is fine, sah. It is very good to see you again, sah. How is work, sah? (p.78)

Sah has been used instead of Sir. (p. 556)

I like the bredi (p.558)

Use of Bold words

To add on italicized blog posts the writer has other literatures on racism in bold for foregrounding purposes:

Job Vacancy in America-National Arbiter in Chief of “Who Is Racist” In America, racism exists but racists are all gone. Racists belong to the past. Racists are the thin-lipped mean white people in the movies about the civil rights era. Here’s the thing: the manifestation of racism has changed but the language has not. So if you haven’t lynched somebody then you can’t be called a racist...

Ellipsis

Points in the flow of text is made sense of by making a mental connection to some adjacent text (called the

co-text), but here what characterizes the point in the flow of text is the ellipsis of understood material. Material is left out since its repetition or near repetition is felt to be unnecessary.

When Ifemelu is asked to confirm if she is an international student, her response is just 'yes' after doing away with the other part of the clause which should have been:

- ... yes, I am an international student (p.47)
- ... not yet there (p.67)
- ... and I wouldn't be there (p.90)
- ... that black monkey (p.58)
- After running away, he decided to ... (p.88)
- Just imagining how close he ... (p.249)

Ellipsis has been used to do away with monotony which affects the flow of the narrative.

V. QUESTION MARKS

In the novel, the author employed extensive question marks to create emphasis. Most of the questions in the novel are rhetorical in nature. For instance:

- Do I suppose to be here? (p.11)
- What else can I be doing? (p. 12)
- Do I look like an American? (p.13)
- ... Ifemelu, are you aware of this? (p.19)
- Are you stupid? (p.17)
- Where are they? (p.47)
- Is this like falling in love? (p. 22)
- Isn't he too small? (p. 27)
- Sah, do I need all these? (p.47)
- Are you my sister? (p.48)
- Why should I be fearing him? (p.66)
- Can you imagine? (p.110)
- Who is doing this? (p.114)
- Understood? (p.122)

Full Stop

Full stop is extensively used in the novel to convey brief action by the characters. The author uses this feature to relate to the audience how urgent the message is. Some of the examples include:

- ... Oh God. (p.37)
- ... I am here (p.59)
- ... Enh. Hmm (p.91)

- ... Like this. (p.119)
- Imagine Ifemelu. (p.125)
- ... Please sah. (p.136)
- ... Close. (p.137)
- ... I am here (p.140)

The findings of this research paper revealed that Akachi Adimora and Chimamanda Adichie employed graphological features such as: Deliberate misspelling, acronyms, capitalization, hyphenation, italicization and paragraphing in her novel, *Americanah*. The findings also indicated that Adimora and Adichie employed all these features for the sake of foregrounding.

CONCLUSION

Generally, stylistics analysis, which is a type of analysis that focuses on literary and non-literary text, has been found to be a suitable approach for this study as it was used to examine how linguistic tools could be used in the analysis of a literary text using Adimora-Ezeigbo's *Trafficked* and Chimamanda Adichie's *Americanah* as a reference point. The employment of linguistic tools exposed the style used by the authors in the selected texts.

The paper confirmed that works of Literature, especially novels aim at using language creatively as its special tools. It is not in doubt that language is not separated from literature, which means that they are two sides of a coin. Language is important to human beings. They use it not only for communication but to present messages in a peculiar way. Literature could be used to teach students how to use language in different dimensions. This is because literature does not only provide a means of learning the language but serves as an important demonstration of the language in use.

The novels under review have made it clear that stylistics makes a striking impression writer's readers and stir up their emotions, nothing else could be done to achieve this purpose than employing the right and appropriate use of language. It was revealed from the present study that there is more to literary texts in terms of message and content than what is being obtained when a piece of writing is merely being written and read by the writers and the readers.

The findings of this paper clearly mark out Akachi Adimora and Chimamanda Adichie style of writing as distinct from that of other African/Nigerian writers. The paper showed that the writer's use of language stands out as being different from that of other writers.

This paper therefore concluded that choice of words used by a writer plays a very important role in making meaning. It helps the reader to understand the intention and the message the writer is trying to pass across. Stylistics by this analysis has shown that there is a distinction between literary and literal language as a means of defining literature as a language that is manipulated in a way that shows that it is different from "ordinary" language use.

Having an understanding of the stylistic analysis of the text under study, the researcher suggests to the readers, students and other researchers to enrich and improve their knowledge about stylistic theories and stylistic approach which are included in literary works. By reading a prose text, it can widen one's vocabulary which is one of the parts of the language learning components. Besides, it does hope that students of English, who study literature, will get additional knowledge and experience on how to use stylistics tools to analyse prose texts.

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