DISCOURSE STRATEGIES AND THE EVOCATION OF SOLIDARITY IN CHIMAMANDA NGOZI ADICHIE'S NOVELS

BY

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ABSTRACT

Solidarity within social groups is a prominent thematic preoccupation in contemporary African literary works. Previous studies on Adichie's three novels: *Purple Hibiscus* (PH), *Half of a Yellow Sun* (HOAYS) and *AMERiCANAH* (AH), have examined textual aspects such as language, context, style, and themes with little attention on discourse strategies as they evoke social solidarity in the novels. This study, therefore, examined discourse strategies in relation to how they evoked social solidarity and textual cohesion with a view to deepening the understanding of the texts.

The study adopted M.A.K. Halliday's model of Systemic Functional Linguistics as framework, complemented with Fairclough's model of Critical Discourse Analysis and Durkheim's concept of solidarity. The data consisted of 152 extracts from the three novels: 42 from PH, 61 from HOAYS and 49 from AH. These extracts, selected on the basis of their relevance to the evocation of social solidarity and textual cohesion, were subjected to discourse analysis.

Discourse strategies such as referential, perspectivation, intensification and mitigation were the major tools for the construction of social solidarity. The referential strategy, a process of constructing and representing social actors by membership categorisation, was exhibited in the form of nominal groups like ''my brother''(PH),''our family''(PH),''my man''(HOAYS), ''Northerners''(HOAYS),''Black British''(AH), ''Non-American Blacks''(AH), and was used to construct characters' social identities, with the aim of specifying the nature of their social solidarity. Perspectivation, in terms of the narrative point of view, was realised in the form of personal pronouns (I/we/us/they/them) which were used to articulate characters' perspectives and commitment to social solidarity. Intensification, which implies explicit expressions of qualifying/modifying the epistemic status of propositions, was realised in the use of modal auxiliary ''will''. For example, ''we will take care of the baby; we will protect him'' (PH). Similarly, the expression ''Try and make friends with our African American brothers and sisters in a spirit of true pan-Africanism'' (AH) was a form of explicit intensification, and signified cross-national solidarity. Mitigation, an implicit reference to social solidarity, was realised in expressions like ''There's no American nonsense in that house'' (AH) which showed preference for African over American culture. While these discourse strategies enhance mostly familial and kinship solidarities in PH and HOAYS, cross-national solidarity was realised in AH. Expressions with lexical sense relations such as hyponymy (''Kano/North'' in HOAYS), and meronymy (''black locals/Black Americans'' in AH), as well as reiteration and collocation amplified social solidarity and enhanced lexical cohesion in Adichie's texts. In most cases the use of conjunctions, substitutions, and elliptical structures intensified communication of intentions that augmented social solidarity and reinforced grammatical cohesion.

Discourse strategies evoked aspects of social solidarity such as collectivism, cooperation, group loyalty and textual cohesion in Adichie's novels. These provide insights into meaningful and profound interpretations of Adichie's works.

Keywords: Chimamanda Ngozi Adichie's novels, Discourse strategies, Textual cohesion, Social solidarity

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CERTIFICATION

I certify that this work was carried out by Mr. Terrumun Hembaor Gajir in the Department of English, University of Ibadan, Nigeria.

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DEDICATION

I dedicate this thesis to **Professor A. L. Oyeleye,** in whose father's house I am elated to dwell.

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LIST OF ABBREVIATIONS

AH	………	*AMERiCANAH*
ADJ	………	Adjective
ADV	………	Adverb
CD	………….	Critical discourse
CDA	……….	Critical discourse analysis
DS	……….	Durkheim's solidarity
FCDA	……….	Feminist critical discourse analysis
HOAYS	……….	*Half of a Yellow Sun*
LR	……….	Linguistic relativity
N	……….	Noun
NP	………	Noun phrase
PH	………	*Purple Hibiscus*
PP	………	preposition
R&GT	……….	Register and genre theory
SC	………	Social cohesion
SCT	………	Social cohesion theory
SF	………	Structural functionalism
SFL	………	Systemic functional linguistics
SS	……….	Social solidarity
SV	……….	Subject + Verb
SVO	………	Subject + Verb + Object
Text-Socio	………	Textual and social

CHAPTER ONE

GENERAL INTRODUCTION

1.1 Background to the study

Language is the creative writer's essential means of explicating different facets of social life. With language, the creative writer uses an assortment of ingenious discourse strategies to re-create events in the society. Thus, with the sole dependence of literature on language for its depiction of socio-political values of communities and people, creative writers deploy different discursive styles in literary texts in order to divulge the diverse beliefs, feelings, interactive goals, and aspirations of individuals and societies. Since literature 'finds its expression in language' (Osundare, 2010: 2), language, therefore, is a vital tool used in literature to re-create happenings in the society.

The foregoing underlies the symbiotic relationship that exists between language, literature and society and this affirms the assertion that, 'all our thinking's, certainly about literature, are done in language' (Rene-Wellek, 1971: 68). Apart from that, literature does not exist in a vacuum; it is about people and events in the society. In this regard, the nexus existing between language, literature and society is such that, 'for any literary work to merit any meaningful consideration, it is necessary that it bears relevance, explicitly or implicitly to the social milieu in which it is set' (Kehinde, 2005: 88). Apparently, the resourcefulness in the use of language to re-create events in the society is greatly induced by a variety of factors that spring from the social-milieu. What goes on in the society, as a result, has a direct bearing on the character of language in literary texts. This in turn shapes the quality of the textual networks that operates in the genres of literature, most especially the written ones. This assertion stems from the gap in communication that exists between the writers and their audience; and the linguistic character of the genre in question. The creative writer, for instance, has an overwhelming task to exploit language in order to overtly and unreservedly reveal events in the society. Hence, writers like Chimamanda Ngozi Adichie, are creatively consecrated in such a way that, their artistry in the use of language distinguish them from their contemporaries.

Thus, in order to meet up with the pace of events in the society, scholars, especially from the written tradition, are compelled to adopt peculiar discourse strategies that make their works to conform to the yearnings that spring from events in the society.

This implies that, since literature is always a reflection of events in the society, the discourse strategies that emanate from the texture of literary genres, like the novel, evoke linguistic suppositions that project happenings within the society (Osundare, 2010). As a result, literature readily becomes a medium through which lives, values and aspirations of people are depicted (Cole, 2005). Novelists with African roots, like Chimamanda Ngozi Adichie, are further obliged to combine western literary archetypes with the oracular mode of African tale-telling art which makes the textual networks in their creative works to flaunt atypical narrative choices unique to African settings.

Interestingly, with the intricate linguistic character in the textual networks of literary texts, there is a corresponding increase on the need to decipher the discourses in spite of complexities. Therefore, since language is a viable tool of communicating literary intent, there is a heavy reliance on insights from linguistics to unravel complications arising from the nexus in the textual networks of literary discourses. This reliance on linguistics for the interpretation of literary discourses has provoked the emergence of an array of linguistic theories as means of analyses, which are aimed at providing ample explanations about the textual intrigues in literary discourses. Conversely, some of these analytical means, like Halliday's Systemic Functional Linguistics (SFL), consider language as an operating system, as van Dijk's (1995) Socio-cognition Theory (ST), provides explanations that the mental representations in speech-acts are often articulated along the dimensions of 'US' versus 'THEM'. This is a linguistic situation which positions social actors of particular social groups to present themselves and members of their group in positive terms, and then use negative expressions to refer to members of other groups (Jaffer, 2001). Other perspectives derived from linguistics include, Wodak's Discourse Sociolinguistics (DS) and Fairclough's model of Critical Discourse Analysis (CDA), which are concerned with the analysis of the relationships existing between texts and contexts, and the explication of social relations in literary discourses with a focus on how linguistic networks function to reveal interpersonal relationships that spring from instances of communication. The innovations brought about through insights from linguistics have indeed facilitated the interpretation of the complex textual quality of literary texts.

Halliday's SFL particularly, has contributed immensely to the analysis of textual cohesion and foregrounding in the texture of discourses. This perspective has indeed provided new directions in the interpretation of not only linguistic networks in literary

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discourses, but has brought about a renewed interest in the study of the relationship between speech-acts and other social variables that operate in the texture of texts. The analytical insights from SFL have led to renewed interests into further probing of the relationship between literary texts and other subjects in the humanities, sciences, and an amplified concern for intra/inter texts relations.

Similarly, Fairclough's model of Critical Discourse Analysis (CDA) has also broadened the scope of analysis of literary discourses to embrace interdisciplinary approach. This development has encouraged the use of either two or more analytical methods such as the combination of ethnography with structuralism and semiotics, discourse grammar with sociolinguistics and or pragmatics, ethno methodology with cognitive psychology, social psychology with historiography and perspectives from sociology, as analytical tools to interpret the linguistic systems and contextual variables operating in discourses. The scope of this method ranges from attempts to determine ways of speaking in cultural contexts, cognitive processes of social interactions, semantics and functional relations between sentences, to the various mental processes involved in the comprehension, and interactional accomplishment of the psychological phenomena such as understanding, explanations, beliefs, communicative intentions and contextual variables operating in textual networks.

Apparently, a synthesis of insights from these schools of thought is used as analytical means to unravel the multifarious nature of language use in discourses. This is because a synergy of relevant facets of these theories has the capacity to renew and re-sharpen our perception of these events as revealed in the textual networks, and therefore, offers a more astute interpretation of the social realities demonstrated in these texts. Re-sharpening of our world view suggests some sort of broadening of our perceptions of the extent to which the discourse strategies in these genres, like the novels, re-create divergent themes that bother on social events. It is interesting to note that inferences from synergies of insights to analyse literary discourses underline the fact that since the brand of language employed in novels, for instance, is also determined by the context that produces it; the discourse strategies in these texts, therefore, advance a linguistic network that provides useful clues that are generated from the social context. In other words, this implies that since discourse strategies in literary texts induce linguistic networks that replicate social contexts; one of the consequences of this re-enactment is the emergence of a textual quality that illuminates diverse interactions in the context. One of such

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textual effects is the communication of intentions that demonstrate social solidarity, the longing of individuals to stay together as members of particular social groups which is sometimes replicated by the peculiar linguistic networks operating in the textures of literary discourses.

Accordingly, given the complexities underlying textual networks in literary genres, it becomes obvious that to understand the plain but convoluted discourse strategies interlaced in the texts' textures necessarily involves an all-inclusive scrutiny of its contents in relation to contextual factors that shape it. Consequently, an in-depth knowledge of the discourse strategies in textures of novels therefore involves recourse to linguistics and application of apt insights from other schools of thought for an overall understanding of the textual phenomena that sprout from these texts. This is so because it is only when these linguistic features are related with relevant perspectives from other ideologies that the textual properties become completely explicit. It entails, therefore, that to sieve some of these social variables in the texture of novels necessarily involves engaging the use of interdisciplinary approach as means of analysis. This implies a blend of appropriate insights from either within linguistics, or those from linguistics with other relevant ideologies from other fields of study in order to extricate the various thematic preoccupations enclosed in the discourse strategies of literary discourses.

The study of discourse strategies in Adichie's novels, is considered worthwhile and interesting, because of the fact that, the novels, apart from being a form of record-keeping of social realities, they offer a rich corpus for language study in comprehending meaning (Osunbade, 2010). The choice of Adichie's *Purple Hibiscus* (2003)*, Half of a Yellow Sun* (2006) and *AMERiCANAH* (2013) (henceforth referred to as PH, HOAYS, and AH, respectively) is due to the fact that, the novel is still one of the dominant genres in African literary tradition, which has occupied a central position in re-creation and documentation of socio-political experience of African societies by writers (Osunbade, 2010). Furthermore, the choice of Adichie's novels is influenced by the nature of the language which she deploys in her texts that evolve diverse discourse strategies that balance her high-literary intentions with broad social critique as she lambasts, without sneering or patronising universal human experience in her literary dissections (Peed, 2013).

1.2 Statement of research problem

Chimamanda Ngozi Adichie's *Purple Hibiscus (2003), Half of a Yellow Sun* (2006), and *AMERiCANAH* (2013) which have been chosen for this study have attracted series of scholarly critical analyses. Some of these studies including: Peed (2013), Nwoka (2013), Omakwu (2013), Schulz (2013), Andrade (2012), Wallace (2012), Asoo (2011, 2012), Sugar (2010), Tunca (2009), Shilling (2009), Ogaga (2009), Osunbade (2010), Bryce (2008), Oha (2007) and other literary critiques, have provided insights into some of the salient textual and contextual qualities in these novels. For instance, in an attempt to analyse the poignant themes and motifs in *Purple Hibiscus*, Tunca (2009) highlights the various connections which Adichie establishes between the violent atmosphere that pervades the home of the novel's fifteen year old narrator, Kambili Achike, and the climate of fear instilled by the ruthless Military regimes in Nigeria in the late twentieth century; the time the events in *Purple Hibiscus* unfolded. The focus of some of these critiques is on the metaphors found in *Purple Hibiscus*. For instance, Tunca (2009) links the metaphor of food in *Purple Hibiscus* with the concept of abuse and emancipation. He adopts the narrative voice as the basis for his analysis. Some other critiques focus their analytical attention on the metaphor of 'purple hibiscus' while others investigate the symbolic nature of 'blood' in the novel. From the linguistic perspective, Osundare (2010), for instance, uses insights from various pragmatic models to examine the processes employed by Adichie to enhance explicitness of meaning in the novel. From the feminist perspective, Bryce (2008) explores the patriarchal oppression found in the novel's narration. Oha (2007), on the other hand, uses insight from critical discourse analysis to explicate the various power relations in *Purple Hibiscus,* and to comment on the problems of politics, freedom, gender and development within the threshold of governance prevalent in African countries.

Similarly, Adichie's *Half of a Yellow Sun* has also undergone a number of critical analytical investigations. For instance, Sugar (2010), in her analysis of HOAYS, observes that the Nigeria's shifting political climate permeates the novel. Andrade (2012), on the other hand, attempts an intertextual analysis of *Half of a Yellow Sun* in relation to its narrative style and other levels of connectivity to Chinua Achebe's narratives, especially the literary bond existing between the novel and Achebe's *Things Fall Apart*.

Adichie's *AMERiCANAH* has also enjoyed scholarly critical analysis. For instance, in his criticism, Omakwu (2013) considers the novel as a social critique and a

dissection of the politics of identity and various other phases of life of individuals in the society. Omakwu (2013: 2) observes further that, 'what is genus about *AMERiCANAH* is that almost anyone can find something to relate to in it'. Schulz (2013), on the other hand, submits that the most successful technique employed in the novel is the convoluted interactions between characters which demonstrate Adichie's sensitivity to the space between people, and the way it ripples with all kinds of invisible forces: physical beauty, economic discrepancy, sexual attraction, intellectual appraisal, guilt, resentment, envy, and need. This embracive treatment of vibrant social issues which are laid bare through the discourse strategies within an intricate but simple linguistic environment that constitute the narrative quality of *AMERiCANAH* has made Omakwu (2013) to argue further that the issues raised by Adichie in this particular novel undoubtedly appeal to a broader audience than what is obtained in her previous novels.

However, in spite of these attempts, the discourse strategies employed to explicate communicative events in PH (2003), HOAYS (2006) and AH (2013) are yet to be subjected to an in-depth critical investigation to sieve how these evoke various aspects of social solidarity and enhance textual cohesion in the novels. This study, therefore, examines the discourse strategies such as referential/predication, perspectivation, intensification/mitigation, and the lexico-grammatical elements such as repetition/reiteration, collocation, conjunction, ellipsis, and substitution which have illuminated a linguistic system that generate not only social solidarity but, as well as textual cohesion, in the novels.

1.3 Aim and objectives of the study

The aim of this study is to explore the discourse strategies and the lexico-grammatical components that exquisitely evoke social solidarity and enhance textual cohesion in Adichie's *Purple Hibiscus*, *Half of a Yellow* and *AMERiCANAH*. Specifically, the objectives of the study include:

i.   to identify the discourse strategies used in the novels that evoke social solidarity;

ii.   to establish the lexical elements that have enhanced textual cohesion in the novels;

iii.   to highlight the grammatical constituents that augment textual cohesion in the novels;

iv.   to demonstrate the extent to which the identified discourse strategies have not only evoked social solidarity but have encompassed lexical and grammatical elements for textual cohesion in the novels; and

v.   to reveal how the textual networks exhibited in the novels are the discursive means that illuminate social solidarity where the novels are produced.

This study undertakes an examination of the above features in the selected novels so as to demonstrate how the choice of lexical and grammatical elements made by Adichie exhibits discourse strategies that have evoked different aspects of social solidarity and enhanced textual cohesion in the narratives. For this reason, the prime concern of this analysis is therefore to highlight two important textual qualities observed in the selected novels. On the one hand, this exploration is intended to explicate how Adichie's use of discourse strategies, such as referential, perspectivation, intensification and mitigation, have led to the emergence of atypical expressions of individuality and collectivity that designate familial, religious, ethnic, national and cross-national solidarities in the novels. On the other hand, it is intended to demonstrate how the textual network deployed by Adichie has greatly enhanced lexical and grammatical cohesion in the selected novels.

Consequently, this study intends to highlight how referential domain of personal pronouns employed by Adichie in the novels is not just mere lexical and grammatical options for the sake of textuality or ordinary linguistic instances to ensure sequential relations of the lexical and grammatical structures, but choices made particularly for the conception of individuality and collectivity which Adichie uses to conceive different spheres of social solidarities in the novels. This analysis, therefore, seeks to explain how the form and function of personal pronouns such as 'I', 'you', 'we' and 'they', in the expression of individuality and collectivity have either foregrounded or back-grounded facets of social solidarity.

Furthermore, this study reiterates arguments that, if ideology, power, gender, inequality and other social realities manifest from the communicative intentions of characters in texts, then social solidarity, as demonstrated from the textual networks of Adichie's novels, is also evident from some of the interactive situations that go in textures of texts as well.

In addition, by engaging in an appraisal of Adichie's novels using interdisciplinary syntheses of Halliday's Systemic Functional Linguistics (SFL) with Fairclough's model of Critical Discourse Analysis (CDA) and then complementing these

models with relevant principles from Durkheim's sculpt of social solidarity (SS) as investigative means, this study seeks to amplify interdisciplinary mode of analysis and the renewal of interests in the application of this perspective to extricate linguistic convolutions that generate contentious textual networks in discourses. With interdisciplinary analysis, the textual networks in chosen novels are therefore analysed on the basis of the fact that they are not just simply signifying a world but as representing it with linguistic forms which situate a texture that generates a cohesive linguistic network that evokes social solidarity as the social realities are re-created. Also as Fairclough (1992) suggests, an analysis of this nature cannot be separated from interpretations of social realities of which social solidarity is an important aspect in relation to socio-reality.

The motivation behind the interpretation of Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006) and *AMERiCANAH* (2013) is therefore not just to explicate linguistic preferences with textual cohesive tendencies but to demonstrate how these lexical and grammatical elements construe discourse strategies with qualities that coalesce to evoke social solidarity.

1.4 Research questions

The aim of this study is to examine the various discourse strategies that evoke various aspects of social solidarity and the lexico-grammatical elements that generate textual cohesion in Adichie's PH, HOAYS, and AH. Accordingly, analysis of the discourse strategies that have evoked social solidarity and enhanced textual cohesion in the novels is done on the basis of the following questions:

(i)   What discourse strategies have been employed by Adichie to evoked social solidarity in *Purple Hibiscus [*PH]; *Half of a Yellow Sun [HOAYS]* and *AMERiCANAH* [AH]?

(ii) How are the persons, objects, phenomena, events, processes and actions that suggest social solidarity named and referred to in *Purple Hibiscus* [PH], *Half of a Yellow Sun* [HOAYS] and *AMERiCANAH* [AH]?

(iii) What are the perspectivational discourse strategies used in *Purple Hibiscus* [PH], *Half of a Yellow Sun* [HOAYS] and *AMERiCANAH* [AH] that stir up facets of social solidarity?

(iv) To what extent have the discourse strategies amplified social solidarity in *Purple Hibiscus* [PH], *Half of a Yellow Sun* [HOAYS] and *AMERiCANAH* [AH]?; and

(v)   What are the lexical and grammatical elements in PH, HOAYS and AH that augments social solidarity and facilitates textual cohesion in the novels?

1.5 Significance of the study

Language operating in literary discourses has budding re-creative capabilities. Based on the above premise, the significance of this study therefore lies in its attempts to underline the peculiar discursive styles creative writers, like Adichie, indulged in and the brand of language which emanates from the horde of these atypical lexical and grammatical elements radiating from the diverse discourse strategies used by them to re-create social realities.

Aside from the above, given that this analysis is concerned with how the language resource is exploited in literary discourses in order to capture contextual variables in which social constructs like solidarity sprout, this study becomes relevant; hence, inferences from the analysis of Adichie's use of language provides valuable discourse clues to critics on how language can be deployed to augment different social variables in the textures of texts. Apparently, this study contributes significantly to upcoming analysis of language aimed at sieving diverse social fibres from the nexus of literary textures. Providing insights on the discourse strategies employed by Adichie in *Purple Hibiscus*, *Half of a Yellow* and *AMERiCANAH* are not just mere linguistic proxies for the purpose of narration but as significations of vital facets of social realities, such as communication of intentions to signify solidarity. This has made the examination very relevant for further exploration of textures of texts using insights from linguistics.

Furthermore, this study is considered significant due to the analytical attention it has drawn to details, demonstrating how the discourse strategies deployed by writers to re-create social realities, in most cases, generate distinctive textual qualities. This analysis has established that some of the grammatical functions which linguistic elements are made to perform at some particular instance in the textures of literary discourses extend far beyond fulfilment of the rules of basic grammar. Apparently, deductions from this study have the capabilities to incite further probes into how discursive styles deployed in literary texts exhibit a textual character that fore and back-ground diverse shades of linguistic configurations.

Similarly, just as this examination may unbolt new grounds in the use of principles from linguistics for literary criticism, it also possesses indispensable data for

social theorists and policy makers whose interest might be on exploiting language to harness group cohesion for nation building. This is so because of the fact that inferences drawn from Adichie's application of language to signify events, and institutions like the family, the church and government, and to classify characters in her novels into particular social groups with assorted interests which are loaded in their communication of preferences for identification and positioning of 'self' and 'others', will definitely add value to researches on how language and other interactive nuances in literary textures could be exploited for group cohesion. Adichie's use of language to designate her characters' show of solidarity at a slightest opportunity, has the prospects to trigger further researches into the divergent relationships existing between literature and the society; particularly a reconsideration of the contributions of literature to social integration and peaceful co-existence of individuals for unity and effectual steps for nation building. The implications about how individuals use language to show their allegiance to social groups, as demonstrated in Adichie's novels could be deployed as models for peace-building in crisis situations.

1.6 Rationale for the choice of the novels

The choice of these texts is enthused by the style in which Adichie's discourse strategies take her readers into emotionally haunting topical expeditions of the multifarious contemporary society; the social fibres such as the family, the church, relationships and other facets of life, which are schemed in the novels through her deployment of the language resource. The textual networks in the novels re-create various episodes like what goes on in the home, in the church, and the society at large; like the Nigerian civil war and the nasty experiences of migrants who had gone to America and England in search of greener pastures. Reading Adichie's novels is an experience that takes one into familiar but extraordinary events which unfold in glowing styles in the use of language that elucidate solid textual networks that evoke different social issues like solidarity - a narrative situation that underlines the motivation for the choice of these novels for analysis.

Besides the above, the choice of PH, HOAYS, and AH, is propelled by the fact that these novels have not only won literary awards, courtesy of their demonstration of unique literary feats, but have offered a broad critique on most significant aspects of social life and the application of language in literary tradition. The lexico-grammatical

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networks in the texture of these novels which explicate socio-realities and expound reference to them as the best novels this generation has ever produced. This analysis is therefore an addition to the stream of analyses that offer useful insights into the various contributions of these novels, especially the implications in the use of language in literature and other spheres of social life.

1.7 Contextualisation of the novels

This section briefly explores the textual qualities that have urged the selection of Adichie's *PH, HOAYS* and *AH* for analysis as discourse. Attempts are made to delineate the various textual and contextual features that have given rise to the discourse strategies and lexico-grammatical system in the textual networks of these novels that propel the analysis of social solidarity and textual cohesion.

1.7.1 Purple Hibiscus [PH]

Adichie's *Purple Hibiscus* [PH] is a story about the coming of age of a fifteen year–old Kambili, whose world is circumscribed by the high walls and frangipani trees of her family compound. Her wealthy father, Papa (Brother Eugene Achike), is a philanthropist who is politically and generously active in the community but repressive and fanatically religious at home. He psychologically torments and physically tortures members of his family such that, in spite of his generosity to his community and the church, his family lives in a world full of silence and perpetual fear.

The life of the narrator, Kambili, and that of his brother, Jaja, takes a positive turn at the moment when their father allows them to go and stay with Aunty Ifeoma, a University lecturer, whose house is full of laughter, freedom, and absences from schedules. In Aunty Ifeoma's house, Kambili and her brother, Jaja, discovers a new kind of shield with love and freedom which is absent in the confines of their father's compound that is full of schedules and restrictions. While in their aunt's house, a lot of changes occur in their lives; they have the opportunity of meeting and interacting with their grandfather, Papa Nnukwu, they participate in house chores and Kambili falls in love with a young Catholic priest, Father Amadi. As they return to their father's house after staying with their aunt for a week, they discover that the kind of life in their so-called Christian home was full of restrictions. This vacation marks a critical moment in the life of Kambili and her brother, Jaja, who become more aware of their environment and have a different kind of feeling towards their family as it once was. Consequently,

being unable to cope with their father's disciplinary outburst, torture and violence in the home, Beatrice, their mother, poisons him and he dies. Jaja takes the blame and is sent to prison. Meanwhile, their aunt, Ifeoma, is unfairly dismissed from her job as a lecturer from the University of Nigeria and has gone to live in America with her family. The story ends, on an optimistic note, almost three years after these events. Kambili, at eighteen years, is more confident than before, while her brother, Jaja, is about to be released from prison. Their mother, Beatrice, having deteriorated psychologically, shows small signs of improvement.

Though Adichie's *Purple Hibiscus* focuses on the strained relationship between the first-person narrator, Kambili, her domineering father and a military coup in Nigeria as a backdrop, the issues raised in the novel are topical, as these touch on vital spheres of life that affect man in general. The depiction of her tyrant father allows for some complexity that criticises both British colonialism and traditional patriarchal powers for their influences on the oppression of marginalised groups. This connection is further made between the two as Kambili's father's propriety of European values as his English accent is compared to others in the following words: 'Papa changed his accent when he spoke, sounding British, just as he did when he spoke to Father Benedict. He was gracious, in the eager-to-please way that he always assumed with the religious, especially with the white religious.' Papa's devotion to the Catholic faith makes him a subject of discussion in the church on Sundays: 'Father Benedict talked about… Papa making the biggest donations to Peter's pence and St. Vincent de Paul. Or Papa paying for the cartons of communion wine, for the new ovens at the convent where Reverend Sisters baked the host, for the new wing of St. Agnes Hospital…'(PH: p.13). With these claims, his material success is seen to go hand-in-hand with his seemingly devout Catholicism and, in this way his; corrupt view of the world becomes entangled with an imposed religion and the workings of capitalism. Papa's view about Catholicism made him to condemn the young priest as 'singing in the sermon like a Godless leader of one of these Pentecostal churches that spring up everywhere like mushroom' (PH: p.37). To him, the young priest is doomed and he urges his family to 'remember to pray for him' (PH: p.37).

The setting of the novel, which is Nigeria, is elemental rather than decorative or incidental. The flower 'Purple Hibiscus', which is the title of the novel, represents liberty, not exoticism, and symbolises Jaja's challenge of their father's tyranny: 'Jaja's defiance seems like Aunty Ifeoma's experimental purple hibiscus: rare, fragrant with undertones

of freedom from the one waving green leaves chanted at Government Square after the coup. A freedom to be, to do.' (PH: p. 278)

The story ends when Jaja is released from detention into the waiting hands of his mother and sister; a sort of family reunion with strong familial bonds.

1.7.2 Half of a Yellow Sun [HOAYS]

Adichie's HOAYS is about events that occurred in Nigeria between the early and late sixties; a period before and during the Nigerian civil war. The title '*Half of a Yellow Sun*' [HOAYS] suggests the imagery of the Biafra flag emblem- a sun half way through rising. This fictitious story based on facts is set in the 1960's in the south eastern part of Nigeria. The story examines events before, during and briefly after the three years of the Nigerian civil war which was fought from 1967 to 1970.The narration switches, in alternation, back and forth in between the present and past spatial periods. The present in the story is about Nigeria's civil war; the Biafra war that almost tore the country apart. The past spatial time concerns the events that preceded the Nigerian civil war.

The first and second sets of these characters are the twin sisters, Olanna and Kainene, who are from a wealthy and influential Igbo family residing in Lagos with their parents. Olanna and Kainene are well educated, and each has a very different outlook to life, situations and expectations. Olanna is an intellectual, while Kainene is a business woman who successfully runs the family business. Placed on this scale of consideration is Ugwu, a hardworking and ambitious houseboy who Adichie presents as being highly intelligent. There is also the passionate, ideological Professor Odenigbbo, the Maths lecturer at the University of Nsukka, who becomes Olanna's husband later in the story. He is politically and radically minded; he holds an 'intellectual salon' in his home with his colleagues, where they debate about the day to day problems of Nigeria and the steps to correct these anomalies. While their parents go on exile as the civil war breaks out, Olanna and her sister, Kainene, engage in different strategies to survive the war hardship. The story also revolves around Richard Churchill, an English expatriate writer, who is Kainne's lover. Richard is in love with the country, the culture, and has a feeling of belonging to the Igbo tribe.

Adichie's *Half of a Yellow Sun [HOAYS]* is a deeply moving story with complexities of issues which are neatly knitted together. The novel treats issues such as the African culture, the Biafra war with its tensions, violence, starvation, hardship, hatred, tribal loyalty and ethnic allegiance as well as human failure. In spite of these

social vices, the novel depicts love and hope for survival. With these issues intricately woven together through the powerful use of language resources, Adichie takes her readers to emotionally haunting, heartfelt, and profound scenes of the sixties in a complex Nigeria, which had to suffer a brutal and savage civil war.

Furthermore, written using the third person narrative techniques, each of the thirty seven chapters in HOAYS gives the reader the perspective of one of the main characters: Ugwu, Olanna or Richard. The first section of the novel, for instance, is from Ugwu's point of view. At the beginning of the novel, Ugwu is just 13 years old and has been employed to work as a house boy in Odenibgo's house, a lecturer with Nigerian University, Nsukka. At the outset of their relationship, Odenigbo tells Ugwu that education is a priority and exploitation cannot be resisted 'if we don't have the tools to understand exploitation' (HOAYS: p.11). Adichie's Odenigbo is a fighter for human rights who constantly opposed colonialism; yet his Choice of English over Igbo as he speaks, contradicts his views of how full independence may be achieved. The second chapter shifts to Olanna, Odenigbo's girlfriend, and through her, Adichie extends the bonds of her narration to other typical family issues as well as the influence of colonialism on the corporate society existence in general. She is from a wealthy family whose source of wealth is questionable. Richard, Kainene's lover and the only white fully developed character is the focal point of chapter three. As a writer, he has interest and wants to research Igbo culture. As events in the narration turn out, he comes to identify himself with the Ibo people and, in him, Adichie gives the part of reporting the atrocities of the Biafra war.

1.7.3 *AMERiCANAH* [AH]

Adichie's *AMERiCANAH,* tells a love story of two teenage Nigerians, Ifemelu and her boyfriend, Obinze, whose lives take different paths when they seek their fortunes in America and England respectively. Ifemelu has gone to Philadelphia in America to continue her postgraduate studies. Some years later, Obinze, too, goes in search of fortunes in Britain. While in America, Ifemelu finds herself confronted with a race conscious society which makes it difficult for her to get even a part-time job. She gets turned away from menial jobs as a waitress, bartender or cashier. Her fellow students speak to her with painful slowness, as if she cannot comprehend Basic English. In class, she is singled out as someone who will intuitively understand the plight of African Americans because of some half-formed beliefs in the nebulous, shared 'black'

consciousness. As events in the novel unfold, Ifemelu starts to blog about her private experiences. Meanwhile, in England, Obinze struggles to get hold of the ever-elusive national security number that will enable him to work legally. The newspapers are full of stories about schools 'swamped' by immigrant children and politicians' attempts to clamp down on asylum seekers. They eventually return to Nigeria and renew their relationship, though Obinze is married to someone else.

What is particularly attractive about Adichie's novels is the style with which she handles these touching episodes about general human experience. Deep within the crust of her narration, though the stories in the novels are about how things are falling apart in the lives of individuals and how societies are torn apart due largely to conflicting interests, these stories have in them crave for harmony in form of group cohesion. The need for social solidarity is demonstrated in Adichie's linguistic choices that are laced in a simple, captivating and interesting discursive style with which she uses to recreate facets of relationships that exist in the family, between religious beliefs, countries, races, and historical epoch that occurred so many years before she was even born. This analysis is, therefore, spurred by the vividness, liveliness, and the freshness with which Adichie's use of language explicates these diverse aspects of life, like social solidarity, in the society.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.0 Introduction

In this section, analyses of some accounts that have advanced arguments in favour of claims that literary discourse use atypical linguistic features are made. Apparently, different accounts providing explanations about the stylistic effects of discourse strategies are explored so as to bring out the quintessence in the application of lexical and grammatical elements that evoke social solidarity and enhance textual cohesion of literary texts. The concept of style is explored as choice, as deviation, and as a contextually determined feature which instigate diverse discursive tactics. These views are analysed to expound insights that language operating in textures of literary texts consists of discourse strategies that generate diverse textual qualities and give credence to different semantic options for interpretation.

2.1 The language of literature

The functions language performs in literature, and the influence of linguistics in literature has been one of the most widely discussed issues in literary criticism in recent times. This is as a result of major developments in both literary practice and in the study of language. It is obvious that since the emergence of the symbolist movement of France, literature has been characterised by linguistic innovations which were hitherto unknown in the earlier periods. At present, language used in literature is said to be typically different, difficult and challenging; it has the capabilities to make considerable demands on the reader and even greater demands on the critic (Jefferson and Robey, 1988). These arguments have made it increasingly difficult for contemporary literary critics to ignore the form and functions of language in literary discourses, especially now that linguistic studies have evolved in a direction that has increased, enormously, its explanatory potentials in literary studies.

The reason why the language used in literature, in particular, has assumed such an important role in literary criticism is not because of a change of direction that has taken place in linguistic studies, but is due largely to the special character of the theory of

language which, more than any other reason, is said to be responsible for this development. Such notable contributions are said to have been made by Ferdinand de Saussure in his studies about grammar. The implications of Saussure's works on contemporary linguistic theories are so powerful that their influence on contemporary literary world is not limited to problems of literary language alone, but have aided the evolution of theories about the nature and organisation of literary discourses as a whole, and as aspects of social and cultural life. For instance, Saussure's concept of 'The Linguistic Sign', is said to have created the basis for structuralism both in linguistics, and as a more broadly based movement of thought in which all forms of social and cultural life are seen to be governed by systems of signs which are either linguistic or analogous to those of language.

Another contribution that has brought the use of linguistic insights in literary studies to prominence was a movement that came into existence in the 1920s, called the Linguistic Circle of Prague, which was founded by Vile'm Mathesius (Bolinger, 1968 and Vachek, 1966). The Linguistic circle of Prague was concerned with the phoneme, concentrated on the exploration of meaningful word order and other dynamic aspects of the sentence (Bolinger, 1968). The Prague School unified the Saussurean theory by reformulating a new literary theory within the framework of linguistics which possessed most of the Saussurean and formalist features. These explorations gave birth to the synchronic study of language, a shift in attention to analysis of the simultaneous relationship existing between the units that constitute meaningful structures in language. Before now, the concentration was on how language develops, which had been the concern of previous studies conducted in language. Saussure was, however, concerned with both diachronic and synchronic analysis of language. His analysis of language suggested that, the diachronic study of language should not be ignored but rather be mixed with the synchronic surveys for a true and thorough understanding of the concept of language. With these developments, linguists and literary critics became more interested in trying to unravel the mechanism of language, and the implications of these on the social and cultural life.

Furthermore, the emergence of formalism, a literary movement in the 1920s, contributed immensely to the debates about the existence of literary language. This movement, which was spearheaded by unorthodox philologists and students of literature such as Roman Jakobson (a member of Linguistic circle of Prague, whose theory of

distinctive features of language became popular in linguistics studies at that period), B. Eichenbaum, Viktor Shklovsky, Boris Thomashevsky, and T. Tynyanov, emphasise a total refit of language of literature as a unique form of discourse, that is characterised by the prominence placed on the medium or perceptibility of the mode of expression. Thus, for the formalist, there exists a language of literature which is not simply a vehicle of communication but a unique form of expression. It is regarded as such in the sense that, the language of literature possesses a distinctive expressive quality that separates it from ordinary everyday language. The formalists observe that, manner in which language functions in literature is such that what may seem as a mere proxy for an object in ordinary language acquires a different linguistic quality and interpretation in the literary environment. Apparently, linguistic elements in literary discourses are, therefore, considered to be autonomous of ordinary everyday language use, and the lexical items, in this respect, are considered as multiple devices at the writer's disposal to craft a texture for his discourse. The formalists consider language used in literary discourses as been more or less arbitrary assemblage of linguistic devices, and that, the literary language works neither as a vehicle for ideas, a reflection of social reality nor the incarnation of some transcendental truth, but as a mechanism whose functioning could be analysed rather as one could examine a machine (Eagleton, 1983).

These efforts by the formalists were aimed at justifying the independence of literary studies and the transformation of students of literature into something more than second rate ethnographers, historians or philosophers. This was not a simple task; it was not just a matter of accepting one approach in preference to another, but defining the nature of the object to be studied. These attempts provided inspirations that led to identification and differentiation of the language used in literature from other discourses. These studies have made it clear that out of the many complex sounds that are uttered or written and interpreted by human beings, a large estimate of these communicative elements are said to encode linguistic qualities with lexico-grammatical and semantic properties that align their consideration as literary discourses. These peculiar linguistic elements laced with literary features are then differentiated from the enormous casual communicative events by some literary filtering devices or set rules developed as techniques to filter literary discourses from ordinary communicative events. These sieved literary utterances are then considered as permanent linguistic stock preserved for use in the linguistic networks of texts; apparently becoming linguistic elements in the literary

tradition of the genre with which such features are associated. These lexico-grammatical elements used in literature are accorded peculiar functions as literary convention of a particular genre of literature which differentiates it from the linguistic system of other literary traditions. What the above argument postulates is the fact that, each genre of literature uses peculiar linguistic system that distinguishes it from the language of other genres.

In their contribution to arguments in support of the existence and the character possessed by literary language, Jefferson and Robey (1988) are of the opinion that, just like in an ordinary communicative situation in which a speaker transmits a message to a recipient, so does an author send a literary text to the reader. Consequently, the content of each literary message, or text, is about something, which is usually about recreation of a social reality communicated through a medium with explicit linguistic features of such a literary tradition in question. Apparently, the language of literature, therefore, is an especially motivated form that, either written or performed, has a unique way to recreate social realities. Literature therefore uses a unique variety of linguistic elements to construct the text (message), and it is as a result of the nature and quality of the language literature uses that distinguishes linguistic structures in literary discourses from other forms of communicative events. The interest in attempts to sieve literary language from other forms of language use became a primary concern in literary studies with expansions in analysis of language used in various contexts. This awareness was nurtured not just for the sake of delineation, or certification of the status and quality of language in literature, but were considered genuine efforts to unearth the exact character of this brand of language with varied and atypical forms of significations of reality in the sense of its construction of meanings rather than as a mere linguistic items that refers to objects which are taken to be mere proximate social realities.

With these developments it became evident that language, in literary milieus, comes to us in much more varied forms than it does in ordinary everyday speech. The literary discourse uses language in 'special ways' to achieve desired literary effects which are absent or not given prominence in other forms of language use. These 'special ways' underline the demeanour literary discourses exert on the language it uses. Thus, literary language, as pointed out by Jakobson (1965), is an organised violence committed on the formal structures of 'ordinary' language. This implies therefore that, a literary discourse transforms, intensifies and foregrounds known linguistic elements used in ordinary

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linguistic environment, and systematically deviate these elements as they are known and used in everyday ordinary language settings. It is obvious that, creative writers assemble arbitrary linguistic devices such as sounds, imagery, syntax, meter and rhyme, and immerses these in diverse semantic properties and styles, with other forms of language resources which they appropriate for literary purposes of signifying social realities. Moreover creative writers' uses of these devices rather create estrangement and or defamiliarization of language in literary genres (Eagleton, 1983). Thus, a creative writer though using known linguistic elements however makes these to assume distant and unfamiliar linguistic properties in the eyes of his reader who has to read more than once and even apply some other deductive means, in order to understand the writer's intended message. In effect, the estranging and defamiliarised effects which writers give known linguistic elements are said to be the major features that distinguish language in literature from its use in other forms of the discourse. With literary demands and pressures, ordinary language in literary textures is often condensed, intensified, twisted, telescoped, drawn out, and turned upside down making familiar ordinary situations, objects, and persons to appear strange, extra-ordinary, and laced with unfamiliar semantic features (Gajir, 2008). What literature does with known lexical and grammatical elements is to give them an estranged and intricate linguistic value either in terms of syntactic structure, lexical character, or even their semantic undertones thereby compelling a fresh linguistic appeal and a revitalised response to all the features of such lexical and grammatical items. This situation renders the perception of literary-recreated social facets in a more perceptible and at a different angle of linguistic consciousness. The brand of language used in literature therefore does not only renew, but ushers a different perception of linguistic items and the quality of their functions and mode of operations in literary communicative situations. This is the reason why the language used in literature is said to estrange known lexical and grammatical items from their pure linguistic associations; and in doing so, ironically, bring readers into a fuller and more intimate possession and experience of world view.

In the same way, contemporary studies about language of literature (Fairclough, 1998; Locke, 2004; Bloor and Bloor, 2004; Dada, 2004; Osundare, 2008) have exhaustively analysed the various propositions about the existence of language of literature. With these current attempts, language in literature is now considered as not just mere defamiliar linguistic signals but as distinctive structural systems and networks of

sequential relations as it explicates socio-cultural practices. Fairclough (1998) argues further that the language of literature connects with the socio-cultural practice by illuminating a linguistic network that ferments in its system concerns for ideology; through being both a site of, and stake in the struggle for power. Apparently, language used in literary discourses is therefore considered as forms of social indices that focus on the re-enactment of various aspects of social life such as political domination, inequality, gender and social solidarity, which are reproduced in the texture of texts (Fairclough, 1992; Locke, 2004). This suggestion is further strengthened by the fact that, in addition to making us see reality in exceptional linguistic shapes and sizes, the various lexical and grammatical elements used by literary language are said to have an astounding structure and with the most powerful discursive properties of making us take sides or change our perception of these events as it pleases us (Bolinger, 1968). This situation is made possible due largely to the fact that literature uses diverse linguistic networks to code various spheres of our socio-cultural realities.

Another dimension to the above argument that supports the existence of the language of literature as an instance that uniquely reconstructs socio-cultural practices is offered by Paltridge (2006). He is of the opinion that the meaning of a literary text would become clearer by first accepting the fact that language is contextually determined. Accordingly, the context of situation in which a linguistic event emanates is very crucial in understanding the interpretation of the meaning given to such a lexico-grammatical item in literary texts. Paltridge (2006) identifies the physical, social, and mental worlds and the various roles of the people involved in the communicative events as part of the backgrounds that constitute a milieu for a linguistic context. This argument seems to confirm not only the existence of literary language but the determinant feature, especially the fact that the meanings arising from the use of the various lexical and grammatical elements in linguistic networks are determined by contextual variables. Thomas (1995) substantiates further that, meaning is not something that is inherent in the words alone, nor is produced by the speaker or the hearer alone; but rather a blend of these features with the context of situation acting as a background that warrants and shapes these utterances. This argument implies that meaning of literary discourses is a dynamic process, involving a negotiation between the speaker and the hearer, on the one hand, and the context of the utterance (physical, social and linguistic), and the meaning potential of the utterance, on the other hand.

In support of the above argument, Paltridge (2006), Thomas (1995), and Jaworski and Coupland (1999) insist that, meaning is produced as a result of the interaction of so many variables, and it is instigated by both the speaker and the listener, or the writer and the reader and then by contextual variables. What is of interest in the above arguments is not just its concern about the meaning of an utterance per se, but its projection of the fact that, there exists a context in which language flourishes; and the language of literature survives and hydrates within a given context.

Critical Discourse Analysts, like Fairclough (1995), consider literary discourses as texts which are written in a language instigated by context of situation. Apparently, in spite of the contemporary multi-semiotic nature of literary discourses, the literary texts whose primary semiotic form is language increasingly combine these known language elements with other semiotic forms in the context of situation to produce a linguistic code with unique features, and which is best understood as a literary means. The perspective about literary language, in this regard, extends to include not only the defamiliarization of the lexical and grammatical elements in literary texts but the enclosure of contextual variables in the estrangement and sometimes even the addition of further semantic trappings of such elements in the textual networks of literary discourses. This implies that a combination of lexico-grammatical and paralinguistic's elements, which are influenced by contextual variables, thematic preoccupations and the writer's style, shapes the texture of literary genres.

The above arguments project the fact that in literary discourses known linguistic elements, formal grammatical structures and paralinguistic constituents are laced with contextual factors, and then abstracted and ascribed as lexical and grammatical items used in the literary domain. With these estrangements of language in literary genres, the uses of such lexical and grammatical elements in literary discourses for the reconstruction of social realities facilitate linguistic associations that distanced these elements from other instances of their use in communicative acts. Consequently, given the nexus in the relationship between literary discourses and contexts in which they flourished the emerging lexical and grammatical items are inflamed by multifarious contextual variables.

Apparently, the language of literature comes to us in diverse forms depending not only on the genre in question, but also as a result of the personality and linguistic repertoire of the constructor of such a literary text, and then the situational context in

which the literary text is produced. It is worthy to note that, personal idiosyncrasies and linguistic repertoire which constitute the style of writing are again often determined by contextual variables. However, from whatever stature these arguments might take, the fact still remains that the language of literature is also influenced by context. Moreover as a contextual dependent variable, it is substantially prone to the personality of the writer whose views about the world shape the various discourse strategies which he deploy language to do in literary discourses. Therefore, the writer's personality, his thematic preoccupation and the context in which he operates ignite a peculiar use of language which propels a discursive character that pilots the conception of the various styles with which he uses to re-create the socio-realities; these prevalence's are very important parameters that influence the textual qualities of literary texts.

2.2 The concept of style and stylistics in literature

The concept of style has attracted series of definitions in literary discussions. It is regarded as a 'relative concept that depends on the level of analyses' (Ogunsiji, 2001: 11). This implies that the definition of style depends largely on what one is trying to access from the analysis of the discourse in question. Apparently, the notion of style in literature is concerned with the analysis of linguistic devices used in literary discourses. The choice of linguistic devices is determined by the personality of the writer; which is shaped by his linguistic repertoire that enhances the efficacy of his discursive strategies in projecting his intended message.

Apparently, Style refers to the different strategies with which literary texts are crafted; the peculiar inimitable linguistic means of expressions used to recreate social realities. These modes of expression consist of a combination of distinctive literary features that characterise a particular individual, group of persons, school of thought, or a literary epoch. By implication, style is the imaginative quality and the various facets of individuality expressed in one's actions are, to a large extent, influenced by the manner of his experience of these events. Style is therefore considered as a way of expressing something, in a language, that is characteristic of a particular person, group of people, or a particular literary period. Thus, to some literary critics, style is not just something that sprang from the mouth and vanishes with the air, but an object of art to be contemplated and worked upon (Bolinger, 1968); since every bit of reality is expressed in a variety of

ways. In this regard, style implies the creative use of language that is peculiar to a writer which distinguishes him and his artistic works from other writers and their works.

Dada (2004:2), in his contribution, considers style as the basic modes of expressions that constitute literary devices which an author employs to shape his writing. He contends further that:

> …diction, grammatical constructions, figurative language, alliteration, and other sound patterns enter into style.[And that] many of the secretes of style could be shown to be matters of tone, of the perfect recognition of the writer's relation to the reader in view of what is being said and their joint feelings about it.

Postulations from Dada's views above have shown how a variety of linguistic options such as: diction, grammatical constructions, figurative language, and sound patterns are considered as some of the basic textual features that distinguish a particular style from the others. And in addition to these linguistic features that facilitate style, Dada (2004) considers even the feelings and roles of readers in relation to the textual qualities in literary discourses, as factors that shape style. The feelings and roles in this regard might be interpreted as readers' response towards the text. Accordingly, the concept of style in literary discourses therefore embraces the textual qualities that are facilitated by the distinctive ways in which the texture of texts is construed.

In *My Literary Passions,* Howells (----) contends that, style is the man in that with it becomes impossible for man to conceal who he is in any linguistic apparel so that what manner of man he is made of is not known. In this regard, his speeches betray not only him as an individual but his country, his race, and his attitudes towards topical events. He contends further that hence style is the man he is also likely to find it difficult to hide his experience of reality, especially the love and hatred of these incidents. This view substantiates the perspectives which consider style as characteristic of individual's personality; a situation in which an individual explores the environment through his unique and explicit discourse strategies to create his artistic impression and tastes of situations. Style is therefore regarded as a writers' unique and distinct ways of artistic creations in the sense that, his discursive manner of expressions is ascribed to his peculiar and fastidious ways of significations of his experience of the social realities. Each writer, in this respect therefore, has his peerless strategies with which he configures social

realities; his manner of expressions makes the texture of his discourses distinct from others.

Thus, since each writer uses dissimilar linguistic devices to craft the texture of his work(s), Verdonk (2003) describes style as distinctive and effective motivated choice that is influenced by contextual variables; it has to do with having a persuasive effect. It is considered as ''distinctive and effective'' because of the implicit recognition of the presences of linguistic and or paralinguistic features in literary discourses. Apparently, these striking textual elements hold a promise of stylistic relevance thereby stirring up the readers' interest in the discourse. This stylistic relevance, definitely embraces elements such as discrete patterning, or parallelism in a text's typography, choice of lexical and grammatical structures, characterisations and the plot. The lexical and grammatical elements used as style markers include devices such as repetitions, collocations, reference, ellipsis, conjunctions, and foregrounding of the language in general, or from the style expected in a particular text type or context. The use of these lexical and grammatical elements stirs up a string of discourse strategies in the textual network of texts which distinguishes not only the discourse but the writer's style from that of others.

The notion of style in literary discourses is further demonstrated in an illustration made by Barthes in *Elements of Semiology* (1964) and *Systeme de la Mode,* in which he likens code of signification in literary discourses to fashion. Barthes, as opined by Bradford (1997), is of the opinion that just like the manner in which the items of clothing are associated with the distinctive parts of human physique such as the head, trunk, leg and feet, style is also comparable with the syntagmatic sequences that occur in the sentence; and the choice of clothes made at each stage in act of dressing; like the shirt or pullover, hat or hood, shoes or trainers, is comparable to the selective possibilities offered by each paradigmatic system of the sentence in literary discourses. Bradford (1997: 158) observes further that:

> Barthes' main point is that the conventions which prompt us to choose this or that style of garment are comparable with the conventions that govern our choice of words in the formation of a sentence: both are grounded in the assumption that the sequence of signs includes both an expressive gesture and a concession of the system of signification that makes such a gesture possible.

Other literary critics like Osundare (2008) are of the opinion that style is hardly ever an accident. This assertion apparently defines the concept of style as being not only an issue of the personality of the writer in question but an interplay of contextual variables which facilitate the use of peculiar lexical and grammatical elements, as discourse strategies, to foreground the configuration of social realities in the texture of texts. This view seems to imply that, style is not an unconscious activity but a conscious effort that is motivated by the desire to attain certain discursive goals. This notion is further strengthened by Bradford's (1997) explanation of Barthe's (1964) illustration, that whatever linguistic choice one makes in literary discourses, the preference arrived at is on the basis of the assumptions that the choice made include both an expressive gesture and a concession of significations that make such a gesture possible. Bradford (1997) further draws our attention to how the uses of metaphoric expressions in the texture of texts reflect the writer's creative skills with the linguistic system as discursive means to strategise his conception of the world. This again re-echoes Verdonk's (2003) and Osundare's (2008) arguments that style does not arise out of a vacuum but that its production, purpose and effect are influenced by a number of factors, especially the context in which it arises: the genre type, the personality of writer and other socially motivated factors. Thus, style involves a deliberate shift of language from its usual pragmatic, functional role of disclosing meaning to the writers' atypical mode of expression that is motivated by certain factors, and in which both the writers and readers are in various ways always involved.

In support of the above proposition that style is inspired by contextual factors, are arguments that some of these factors that persuade the character of style are historical in nature. As a result, style develops through time, and acquires new operational schemes and devices in its expressive modes which changes over time. Style, in this respect, is regarded as a historical phenomenon imbued with habits and conventions, and is indeed immersed in the ideologies of its period. Literary discourses are known for engrossing these epochs into various creative forms thereby strategising, in the process of this recreations of realities, the various historical periods as literary conventions of the society that they sprout from. And for the fact that literary discourses transmit these historical eras as conventions in which construction of social events are inspired; it implies therefore that, the evolving style radiates in a connection existing between the textual and contextual variables. Apparently, the texture of text which is influenced by contextual

dynamics affects the style demonstrated in the texture of texts. Apparently, the linguistic system which is determined by contextual factors and other socio-realities that spin-off the various discursive elements in the textual network of texts stimulates different forms of style.

Also each form of style is again distinguished from other varieties due to the presences of exceptional modes of expressions contained in such a variety. As a result of the above considerations, literary critics like Verdonk (2003) and Dada (2004) classify style as high or grand, middle and low. For instance, Dada's (2003) consideration of style as high or grand is due to the presence of formal or grand linguistic quality as modes of expression which presupposes not only the importance of the discourse but the character of the participants involved in the discursive event. The 'middle style', he contends, refers to everyday communication; while 'low style' is the vulgar types; which permits the use of slang and swear words. In literary discourse, the high or grand style is associated with elevated use of language which is linked with nobility and or persons of considerable high social status in the society. It then follows that, the middle and low styles are the brands that house the linguistic codes and nuances of the middle and low strata's in the society. This implies, therefore, that the different styles used in literary discourses to recreate socio-cultural-realities do not only assume different linguistic modes but represent social-classes by reflecting the various dimensions of social stratification in the society as well.

In his observation about the nature of style, Osundare (2008) opines that different styles are employed in literary discourses to recreate the world, or to illuminate an ideology. Consequently, the various means by which these significations and representations of social realities are channelled form and are informed by the texts' variety which dictates the style of its literary means of communication. This implies therefore, that the various forms of style that dictate the discursive strategies in the texture of texts foreground the writers' cosmology and his ideological concern in the message. The writers' views about the world adventitiously shape the linguistic choice and other features in the discourse.

Osundare (2008) further divides style into five concrete and distinct categories that appear similar to the forms of style isolated in Dada's (2004) categorisation. He classifies style into: anthropological style, sage-like style, myth-centric style, the hermetic style, and the popular style. He further describes the anthropological style as

informative – it is concerned with the historical and ideological epochs in the development of African literature. He opines that the anthropological style demonstrates:

> …that early period when an Africa just emerging from the yoke of direct colonialism began to 'create' its own literature, 'asserts' its own culture. In this attempt at re-assertion and psycho-cultural re-engineering, the literature in this style is bombarded with extra-literary (indeed unliterary) sermons and tracts. Borne of certain inferiorized complex, it flaunts the relief map of Africa to Europe saying, 'Didn't you say we don't have a culture? Viola! Here it is! (Osundare, 2008: 8).

Osundare (2008) observes further that the anthropological style carries far more substantial information than the fictive style does, and as a result the aesthetic grid ardently explodes as the lines of verisimilitude are forced to snap in the narrative network. Apparently, since the concern of the anthropological style is to educate; it is therefore didactic, and with a subtly moralistic mission, results into use of a simple but sophisticated mode of expression, laced with proverbs and earthly idioms. Osundare (2008) reiterates further that, the anthropological style seeks to clear every clog in the communication channel. So, listeners are able to go back wiser and more enlightened even if saddened by events in the narration. The sage-like style, on the other hand, illuminates the eaves-side encounter of moonlit-night tales when old men, predisposed by age, engage the younger generation into tales of years long past. This brand of style uses a language that is simple but engaging and rich in anecdotes and episodes; a witty language flavoured by proverbs. The myth-centric style, on the other hand, is that which has myth as its salient narrative feature, and well structured language. This therefore suggests that myth which constantly finds its way into the literary realm, determines the literary form. One of the characteristic features of style is its attempt to satisfy the communicative purpose which instigates diverse discourse strategies to dispense the intended message.

From the above analysis of Osundare's categorisation of style into various perspectives, it becomes obvious as to how readily accessible a writer's style is, and what constitutes his discursive strategies depends on the nature of his style which is influenced by a number of factors such as the urgency of his message; the character of his communicative impulse; and his notion of his intended audience. Other factors might

include the writer's personality, or as Osundare (2008) posits as traits that determine the personality of the writer and his assessment of events which in turn shapes his choice and usage of linguistic items in his attempts to recreate social realities in texts. All these features point to the fact that discourse strategies are a product of the style a writer chooses.

With these creative resources at his disposal, a writer adopts peculiar discourse strategies to dispense his message either by including or discriminating against certain linguistics and contextual variables which depend largely on the writer's perception of events, the linguistic resource at his disposal, the urgency of his message, and his personality. These factors are in constant interaction in the artistic world as the writer engages in the process of choice of discursive options for the texture of his text. This might have informed Osundare's (2008) reference to another brand of style as the 'hermetic style'; is a brand of style that influences the selection variables as choice of lexical and grammatical items is been made.

Unlike the hermetic style, the popular style is considered as that variety of style with simple linguistic composition which makes discourse emerging from this category more easily accessible to the generality of the reading public. Apparently, this style focuses 'on the lives of the people, particularly those on the lower rungs of the socio-economic and educational ladder' (Osundare, 2008: 34). This observation corresponds with Dada's (2004) mapping of style into the category of 'high and low'; a marking that depends on the selection of linguistic options that corresponds with the contextual factors that are typical of the social strata. However, in spite of the varying ideas about the popular style, it should be noted that no matter the level of explanatory detour, these views still portray the fact that popular style is a class-targeted discursal-product, with atypical communicative-modes, and that though the purpose and linguistic mode might vary, resulting to diverse categories of popular writers and the differences in their related acquaintances, the interest of this brand of style is a focus on the effect it has on the generality of the reading public.

Apparently, since style is an insignia of individuality; is it therefore an atypical blend of form with content, which suggests that the discourse strategies in literary texts are influenced and shaped by style.

2.2.1 Perspectives of style

This section examines the various perspectives about style such as style as a deliberate choice made in the midst of alternatives, as deviation and as variation. This analysis is made with the aim of establishing the fact that the various choices writers make activate diverse textual properties in the texture of their texts. The discursive networks that breed linguistic options like cohesion in texts' texture are said to spring from the various parameters that shape and are affected by style. These perspectives about style are examined with the aim to support the achievement of set the objectives of this study that the message has influenced Adichie's choice of the discursive options she used to construct social realities.

2.2.2 Style as choice

One of the poignant discussions about style as a deliberate choice is raised by Osundare (2009), who asserts that style is hardly ever an accident. This view credits the fact that, the writer's choice of linguistic and non-linguistic items is hardly by accident but a deliberate selection made so as to meet certain demands, and or project certain features over others. Style, therefore, involves making of choice.

Verdonk (2003), in his contribution to this debate about style as choice, contends that apart from style being a distinctive way of language use to achieve some purposes and effects, all the linguistic devices used in the crafting of the discourse are as a result of a deliberate choice of certain forms and structures over others that could have been chosen but which were not. This implies therefore that, style presupposes a primary supposition that the different choices made produce different styles, and therein signal different textual effects; and as a consequence, the selection of linguistic and paralinguistic items is done with the aim to achieve these desiring effects.

As a deliberately motivated choice, the style an individual chooses may be determined by a number of factors. Aside from the personality of the individual involved and the socio-cultural practices, issues like politics, economics, social relationships and religion are likely to influence one's style. Other factors may include the personality of the individual, which is also influenced by socio-cultural and other factors such as his educational attainment; and the quality of his message. As claimed by Verdonk (2003), these conspicuous elements hold a promise of stylistic relevance and thereby rouse the reader's interest or emotions as he makes his choices.

Ogunsiji (2001) in a stylo-linguistic study of Soyinka's faction submits that, style is complimented with selection which includes grammatical, non-stylistic and stylistic choices. He contends further that, choices being made include permissible grammatical structures, and that the non-stylistic choice relates to the social context, while the stylistic choice as a choice that is not dictated by grammar and truth but show markedness in language and reference to the context of situation. Ogunsiji (2001) is of the opinion that it is difficult to ensure tripartite divisions of choice hence grammatical and pragmatic choices can also be stylistic. The above discussion demonstrates the fact that style is largely as a result of choice of some linguistic and paralinguistic options over others.

2.2.3 Style as deviation

The notion of style as a deviational means is best illustrated with the concept of 'foregrounding' and 'back-grounding'. The concept of foregrounding is said to have emerged as a literary device from Tynyanov deliberations which consider literary texts as systems made up of various interacting elements (O'toole and Shukman, 1977: 34). This system is not a free interplay of equal elements but presupposes the foregrounding of one group of elements (the dominant), and the deformation (atomization) of others. Though both sets of elements are formal linguistic units used in literary discourses, the active components in such discursive events are now being differentiated not only from practical language but also from other formal linguistic components due to their 'automatized' nature (Jefferson and Robey, 1988). This implies that, a known linguistic item is abstracted and given new linguistic forms, consequently disassociating it from its original character.

Mukarovsky (1976) associates these deviating situations with playing to prominence of linguistics features so as to attract the attention of the reader. As a result, a known linguistic item is ascribed different levels of semantic relations, and is sometimes made to assume unusual shapes and perform different structural functions so as to achieve certain literary effects. It is argued that the process of deviation or defamiliarization of linguistics and paralinguistic items entails a total foregrounding process of either playing to prominence, and or playing to the 'background' (given a word an unusual less emphasis) of linguistic elements, usually for emphasis which often projects for such a linguistic feature new associations and different angles of perception. The linguistic value of a lexical item or grammatical structure that undergoes

defamiliarization process in literary discourses changes and assumes wholly new semantic trappings and sometimes structural relations.

The concept of foregrounding refers to the deviation means which defamiliarized or make strange known linguistic elements. Consequently, because of the nature of literary language, every day common linguistic items are made strange, and ascribed explicit differential levels of interpretation, which makes them unusually attractive in the texture of the discourse. Apparently, with resources of language at the author's disposal, standard language is dichotomised, and then given the linguistic nexus that go on in the fashioning of discourses, there is further dichotomisation or making strange of the already dichotomised language in literary discourses to reflect the literary means which Shklovsky refers to as differential specification and defamiliarization (Jefferson and Robey 1988, and Verdonk 2003).

Literary critics, like Verdonk (2003), identify linguistic elements such as metaphors, imagery, archaism, pronunciations, and use of dialects, punctuation marks, italicisations, capitalisations, and neologisms as some of the linguistic elements commonly foregrounded and or back-grounded in the texture of literary discourses. The writer sometimes resort to the use of unusual spellings, non-formal sentence patterns, changes in genre types, and or violation of the rules of language which attract stylistic relevance and undue attention. These deviations also include distinct lexical and grammatical patterning's or parallelisms in text's typology, sounds, word choices, grammar, or sentence structures and or deviations from the style expected in a particular text type or context are some of the various means through which writers foreground and background their messages in the texture of texts. Ayoola (2007) considers expletives and dysphemism features as some of the expressions that enhance deviation in the texture of literary discourses. These deviations from the norms of standard language and their further defamiliarization, and or assigning of some of these known lexical and grammatical elements with different grammatical status in the midst of other linguistic dominants make it possible for the utilisation of language, and identification of these items as purely literary features. The nature and function of literary language therefore consists of maximum foregrounding of language features used in it. When a linguistic or a paralinguistic item in a literary discourse is separated or deviated from the recognized linguistic norms, by crediting it with foregrounded or back-grounded features, it is imperative that we become more aware of it. Obvious of these effects, writers readily

employ this means of deviation as a strategy of attracting the attention of their readers to their message, especially their subject matter which is made prominent through the foregrounded or back-grounded mode of expression. The consideration of deviation as a foregrounded strategy in literary discourses is one of the contributory factors that have thrown enough weight to debates about the existence of language of literature; a language said to be different from instances of language use employed in other forms of discourse.

2.2.4 Style as coherence

Style is also regarded as coherence in the sense that it is a selection process which ensures that the various textual elements in the texture of literary discourses bond into meaningful units. In his analysis of propositions about style as means of coherence, Opara (2005) submits that style is the coherent assemblage of several more general categories within a given particular artistic creation. He observes further that the text is a connected piece of work in the sense of the sequential relations that exist between the various lexical and grammatical elements which make them to stick together as an expressive network. This substantiates Eagleton's (1983) and Ogunsiji's (2001) submissions that meaning is not fully present in just one sign, but is scattered along the whole chain of signifiers in the texture of texts. It therefore becomes evident that the various lexical and grammatical choices made at different levels in the texture of a text therefore form a network of sequential relations as they cohere and correspond to each other; though at different points in the text, meaning still exists. Halliday and Hasan (1976) describe this perspective of style in the sense that the choice of items over others is achieved through the means of substitution, reference, conjunction, ellipsis and lexical cohesion; a linguistic process of selection that unites the text's texture as a single meaningful unit.

Accordingly, a writer's choice of linguistic items, and distribution of these choices within a discourse at various points in the texture of text is with a precision that ensures a coherence of these items. This situation is regarded as style in the sense that each writer has his peculiar way of selection and binding of these linguistic features and distributing them evenly in the texture of the literary discourse.

2.2.5 Style as the man

This perspective of style is based on postulations that style does not arise out of emptiness owing to the fact that the process of text production, its purpose and effect are

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deeply rooted in a particular context in which both the writer and the reader play their distinctive roles (Verdonk, 2003 and Osundare, 2008). The above argument is credited to Buffon who defined style to be 'the man himself' (Sebeok, 1960: 293). With style being regarded as 'the man himself', Dada (2004) is of the opinion that every man therefore has his own distinctive way of doing things. And as he comes across each situation, he manoeuvres his way through, by using creative means that distinguish his own angle of recreation of these situations. That apart, man's experience is vast, and each individual has his own unique way of relating these experiences to others. Apparently, these different ways result into selection of discursive forms and structures over others that could have been chosen but which were not (Verdonk, 2003). It is in light of the above argument that Ayoola (2007), in his analysis of *A Month and a Day*, realises that, Saro-Wiwa's choice of words is emotive and his sentences are rich in cynicism, dysphemism, presupposition, and insinuations. As 'style is the man', Saro-Wiwa's linguistic choice, therein, reflected who he was; which was influenced by contextual factors that evidently shaped the discursive strategies for the type of message he had. Hence man is a distinguishable entity; style then is thus the insignia of individuality that distinguishes him from fellow individuals.

Furthermore, the process of text production is greatly influenced, on the one hand, by the personality of the writer from whose experience of the cosmos the literary genre sprouts. The writer's personality influences the nature and textual qualities of his text. The contextual factors, on the other hand, pressured the writer, his linguistic repertoire and the nature of the message. Apparently, the various discourse strategies which determine the style which the text assumes are conditioned by these variables and the styles authors use to craft texts reflect these features. Similarly, linguistic choices made therefore are not only pleasurable options to writers but are largely dictated by factors emanating from the context which fashion what they have to say and how to say it. Since these factors determine not just the manner of their writing (speaking) but also what and how (to write and speak), the style that results from this interplay is synonymous with their personality. Accordingly, each writer has his style for crafting a unique discourse that defines who he is. Style is therefore 'the man himself'.

Some literary critics have made attempts to identify and distinguish between the various factors that constitute the personality of the writer. Verdonk (2003), for instance, identifies the linguistic and the non-linguistic persona as factors that shape the personality

of a writer which is replicated in texture of texts. The linguistic perspective demonstrates the use of pure linguistic elements in a text; such as the typography, sounds, words, phrases, and sentences. Non-linguistic persona, on the other hand, refers to the contextual variables that shape his personality and influence his choice of linguistic elements which he uses to construct the text. Consequently, while the linguistic setting is easily evident in the body of the text, the non-linguistic elements are varied, and they are an assemblage of a number of contextual factors which range from those that cover the entire society, and even beyond, from where the literary text emanates to those that are purely personal attributes of the writer in question. It is apparent that both the linguistic and non-linguistic factors are shaped into the texture of the text by the personality of the writer. These features might have influenced Verdonk to draw our attention to the fact that:

> If one thing has become obvious from this long, but still incomplete, list of non-linguistic contextual factors, it is the fact that conscious or unconscious choices of expression which create a particular style are always motivated, inspired, or induced by contextual circumstances in which both writers and readers (speakers and listeners in the case of spoken texts) are in various ways involved. (Verdonk, 2003: 7)

The above argument sums up the crux of the matter in the sense that no matter the level of influence the linguistic and non-linguistic factors might exert on the discourse, these features are influenced by the personality of the writer as his unique way of constructing and dispatching his message. This implies, therefore, that each writer has his own way of coordinating the various linguistic and non-linguistic elements in such a way that project the kind of person he is, since he is identified with such style features. This unique expressive means that connect what goes on in the text as an incarnation of an individual might have informed reference to style as 'the man himself'.

Another dimension into this argument is introduced by Osundare (2008). He asserts that all writers seek to communicate, though not in the same style nor with equal communicative competence. The cause of the differences in style is either: 'diatypic', 'dialectal', 'generic', or 'ideolectal'; though influenced by contextual variables they are finally processed as discursive elements in the texture of discourses in such a way as viewed by the writer. Diatypic effects refer to the differences in each communicative type, which make an instance of communication in one text type to differ from other

types; consequently distinguishing each communicative style from the style of other instances of communication. Dialectal, on the other hand, refers to regionalism; and generic features embrace the different types of text that enact various types of social contexts each with its own unique style of doing this. Idiolectal style is considered as been determined by hermetic factors. This supports claims that style is not just determined by the context alone but is bond to the personality of an individual who is a vital piece of the context. Therefore whether linguistic or non-linguistic factors influence the texture of texts as proposed by Verdonk (2003), the base upon which style finally strives is the personality of the writer; a feature that affects the textual character of the text.

Furthermore, there are arguments that, since individuality is a social construct that operate in literary texts; it is, as a necessity, influenced by socio-cultural values and beliefs that define the individual. The basis behind this argument is the fact that the motivated linguistic choices made in texts, consciously or unconsciously replicate the personality of the author; contextual variables are therefore shaped into the texture of the text by the personality of the writer. Each writer therefore has his own peculiar way of crafting the texture of his text; style in therefore the man. These suggestions like Osundare's (2008) assertion that style is a product of the social vision and ideological mission of the writer summarises the proposition that literary discourses indeed illuminate the personality of 'the man', the constructor of the message. For that reason, the writer in whose personality the text sprouts dictates not only the language but the style he adapts to signify other textual features, like the discourse strategies in which different thematic preoccupations are highlighted in the texture of the text.

2.3 Stylistics

The origin of stylistics is traced to rhetoric, a word derived from the Greek language 'techne-rhetorike'; meaning the 'art of speech'. Though this concept is said to have manifested from Plato–Aristotle exchange, prominence to stylistics as a means of analysis of literary discourses arose in the works of Roman rhetoriticians, Cicero and Quintilian, and in the writings of St. Augustine and in Peter Ramus' *Dialectique* (1555), are considered as one of the founding moments in the revival of classical rhetoric during the European Renaissance. Most significantly, Ramus' *Dialectique* operates as the theoretical spine that links rhetoric with modern stylistics studies, and stylistics in turn

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with those other constituents of contemporary discipline of humanities such as linguistics. Rhetoric provides us with means and practical explanations of the devices for which language enables us to perform the various tasks of persuading, convincing, and arguing. In an ideal world, according to Aristotle, the rhetorician will know the truth; by employing rhetoric, or linguistic strategies at his disposal as means of disclosing the truth. Plato, on the other hand, viewed rhetoric as a weapon used to bring the listener into line with the tune of argument; '… which happens to satisfy interests or personal affiliations of the speakers, neither of which will necessarily correspond with the truth' (Bradford, 1997: 5).

It is argued that, Ferdinand de Saussure's in-depth studies in linguistics in the 20th century, for which rhetoric served as a base, greatly influenced the basis for modern ideas about language and reality. Saussure's most quoted and influential proposition concerns his distinction between the 'signified' and the 'signifier'; a pronouncement to demonstrate that in language there are only differences without positive terms; the 'signifier' is the concrete linguistic sign [spoken or written], and the 'signified' as the concept represented by 'sign'. A third element which is the 'referent'; the pre-linguistic object or condition stands beyond the 'signifier-signified' relationship (Bradford, 1997: 8).

Later in the 1960's, literary studies at this period evolved a much broader networks of inter-disciplinary practices such as structuralism, post-structuralism, feminist criticism among others, which have contributed immensely to the present character of modern literary criticism; with each drawing its methodologies and expectations from intellectual fields beyond the traditional enclosed realms of rhetoric and aesthetics. And of all these movements that benefitted from these developments, New Criticism is said to be the most obvious inheritors of the discipline of rhetoric. It is claimed to have maintained a belief in the empirical differences of literature and other types of languages, and have attempted to specify this disparity in terms of style and effect.

The fissure of linguistic studies with analysis of literature has proven to be a very useful exercise in modern times. Though linguistics cannot supply a complete machinery to account for specific qualities of literature, it has, however provided the means for describing literary works based on the general linguistic theory, and therefore relates the text as a complex whole in which it is written (Sebeok, 1971). Though modern linguistics is claimed to be full of conflicting theories, yet most modern linguistic models, from

Saussure onwards, offer a fuller and coherent account of how language operates more than traditional grammar ever did; consequently, providing possibilities of describing the textual qualities of literary discourses far more accurate than it was achievable with the application of principles from traditional grammar and metaphorical criticisms of texts (Jefferson and Robey, 1988) ; making the study of style relevant in literature.

In spite of the fact that there are various definitions of stylistics, literary analysts like Bradford (1997), Verdonk (2003), Dada (2003), and Osundare (2008) are of the opinion that all these definitions have provided explanations that, stylistics is simply the study of style; the study is concerned with the choice and use of linguistic elements in literary discourses. Stylistics is therefore a discipline which is concerned with the analysis of the various linguistic properties that constitute the texture of texts. Apparently, the aim of stylistic analysis is usually for the purpose of extrication of the various linguistic qualities in the texture of discourses. What is of interest in these linguistic descriptions is the extraction of the various principles capable of explaining particular linguistic choices in the textual networks of discourses.

Furthermore, Bradford (1997) is of the opinion that the subject matter of stylistics consists of two basic categories which he classifies as textual and contextual. He contends further that, the formalists and the new critics are merely concerned with the textual aspects and consider the stylistic features in textures as being solely for the purpose of production of an empirical unity and completeness in texts. This implies that, for the formalists and the new critics, stylistics is only concerned with the analysis of how the various lexical and grammatical elements are deployed in the texture of texts. With this argument, therefore, textuality is considered as the literary quality that concerns only with how the linguistic properties functions in the texture of discourses.

The aspects of context, on the other hand, involves a far more loose and disparate collection of methods. The concern of this mode of analysis is to demonstrate the influence context exerts on the texture of the texts. Bradford (1997) is of the opinion that, the unifying characteristics feature of a literary discourse is its dependence on the relationship existing between the text and the context. These arguments have added weight to Verdonk's (2003), Dada's (2004), and Osundare's (2008) explanations of the relationship existing between style and context. Verdonk (2003), in particular, poignantly points out that style does not arise in a vacuum; but that its production, purposes, and

effects are deeply embedded in a particular context in which both the writer and the reader play distinctive roles in the realisation of a particular brand of style.

Since style does not arise in a vacuum, stylistics explores the various linguistic complexes in the texture that determines the range of influences the context exerts on the choice of linguistic elements that constitute texture of texts. These choices, invariably, affects the textual quality of the literary discourse. Style is built with language; and language, which is the heart of social action, is determined by the context. As a result, style is influenced by these socio-cultural indices which are transmitted through language. Stylistic analysis is used to unravel these linguistic intricacies and provide for other possible interpretations of the lexical and grammatical networks in literary discourses. This means that with stylistic analysis, the textual qualities of a literary discourse are overtly revealed. However, it is important to recognise that stylistics is not just about qualities of style alone but rather a detailed account of the intricate linguistic quality of literary discourses. An account of this nature, necessarily, highlights the various strategies which underline the textual networks of discourses.

Verdonk (2003), Dada (2004), and Osundare (2008) are of the opinion that, stylistics analysis depends so much on the analytical tools provided by linguistics, and that as the techniques for text analysis are becoming more sophisticated, there is also a corresponding growth in the investigative methods of operation and application of these linguistic principles in stylistics analysis of texts. This might have been the reason behind Ahmad's (2010) assertion that there is a vast presence of techniques employed in stylistics other than those recognised in the literary cannon as analytical tools; though all of these techniques still rely heavily on the linguistic principles to analyse texts.

Apparently, as a result of the divergent networks of textures, stylistics is now being considered as the study of linguistic systems, in discourses, whose networks situate language in a context, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of typical forms of language (Fowler, 1960). As a result, stylistics analysis is now meant not only to establish the linguistic networks but as part of understanding of the probable meanings in the texture of texts (Coulthard, 1985; Fairclough, 1992; and Ahmad, 2010). Stylistics is, therefore, not only about the linguistic networks in the texture of texts but an analytical means which uses insights from linguistics to account for how the lexical and

grammatical elements employed in texts are discursive means to project various aspects of social realities in the texture of such texts.

2.4 Discourse strategies

A discourse is considered as a nexus of simultaneous and sequential interrelated linguistic acts which manifest within and across social fields of action as thematically interconnected semiotic features, oral or written tokens, which are very often referred to as 'texts' (Reisigl and Wodak, 2001: 44). The discourse, therefore, designates a method of communication that conforms to particular structural and ethnographic norms and with peculiar characteristics of a social group; which provide a means of differentiating that group from other social groups. Apparently, the term discourse describes extra-grammatical linguistic units, variably described as speech acts, speech events, exchanges, utterances, conversations, adjacency pairs, or combinations of these and other channels of language; which have made linguists, like Gumperz to describe it as 'the study of language above the sentence level'(Gumperz, 1982: 34).

A discourse strategy therefore refers to a more or less accurate and deliberate arrangement of discursive practices, targeted at achieving particular textual goals. This implies therefore that a discourse strategy is a way of signifying particular domains of social practice from a meticulous linguistic perspective (Fairclough, 1995:14). The different ways in which discourse sprouts from a group specifically designate its identity and the nature of membership of such a group; it might even be a means of stratification of members as 'in-group' and 'out-group'. The different ways in which a discourse might manifest also embrace and describe the extra-grammatical linguistic units such as speech acts, speech events, utterances, and conversation or combinations of these units and other linguistic channels. The concept of discourse strategies describes a highly systematic procedure of using language to achieve certain discursive targets. Discourse analysts like Reisigl and Wodak (2009) and Fairclough and Fairclough (2013) list the following discursive means: referential/nomination, predication, argumentation, perspectivation, and intensification/mitigation as some of the discourse strategies.

Referential/nomination strategies concerned with how persons are named and referred to linguistically in discourses. The process involves discursive construction of social actors, objects/phenomena/events, process and actions. In solidarity discourses, these linguistic devices are deployed with the intention of creating in-group and out-

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group in discourses. Referential strategies are often metaphorical or metonymic; linguistic means of representing people in terms of specific characteristics which they share with other members of the group. According to Reisigl and Wodak (2009), these specific attributes of the 'nominal referent' is foregrounded to stand for the group. As such members of a social group may refer to each other in terms of their linguistic composition, nationality, and ethnicity, economic, religious or even sexual characteristics as a strategy to evoke solidarity among members of the group. Referential/nomination strategy, also imply the use of other linguistic devices, such as tropes and grammatical means of substitutions, with the effect of creating in-groups and out groups in the texture of discourses. The uses of 'we' and 'they', 'us' and 'them' and metaphors such as 'the family' or ' the home' can be cited as some of the linguistic means that involve designation of the nominal that stir up the idea of social solidarity. Referential/nominal strategies may also involve the use of synecdoche in the form of a part standing for whole or a whole standing for part as in discourses. Other devices include the use of verbs and nouns to denote processes and actions that imply group cohesion.

Reisigl and Wodak (2005) are of the opinion that with predication strategies, the social-actors identified during the referential/nomination process are explicitly or implicitly labelled; deprecatorily or appreciatory. This means that there is discursive qualification of social actors, objects, phenomena, events/process and actions. Metonymy and synecdoche are identified as the two major linguistic devices by which predication strategy is realised in discourses. Metonymy replaces the name of a referent with the name of an entity which is closely associated with it (Wodak, de Cillia, Reisigl and Liebhert, 1999). There are different types of metonymy depending on the relationship between the neighbouring conceptual fields as a predication element. For instance, metonymy may replace a person, institution or an abstract idea with a place, or may replace the use of an object with the object itself. Tropes such as metonymies obviously allow speakers 'to conjure away' responsible, involved or affected actors, or to keep them in the background (Reisigl and Wodak, 2001: 58). Synecdoche, though like metonymy, performs a more specific linguistic role of replacing the name of the referent with the name of another referent which is either semantically wider or narrower (Wodak, de Cillia, Reisigl and Liebhert, 1999). Synecdoche is divided into generalising and particularising synecdoche's based on the nature of replacement which a synecdoche might have done. Generalising synecdoche's replace a semantically narrower expression

with a semantically wider one, while particularising synecdoche replace a semantically wider term with a semantically narrower one. Apart from the specific linguistic means of metonymy and synecdoche, relationships in the discourse are also predicated on the basis of a wide range of metaphors. The metaphor which is regarded as a resource of producing distinct representation of the world (Fairclough, 2003) facilitates the transfer or projection of one experiential domain to another. With tropes such as metaphor, well understood source domains of experience are mapped into more schematic ones (Chilton, 2004). Predication strategies, which cannot neatly be separated from nomination strategies, are realised in the discourse through stereotypical, evaluative attributions of negative and positive traits in the linguistic form of implicit or explicit predicates. Some of the referential involve the use of specific forms of predication strategies; because pure referential identification, very often, involves denotative and connotative means of labelling the social actors. Predicational strategies are also realised in discourses through the application of linguistic devices such as attributes, collocation, and the use of predicative nouns. Other devices include appositions, prepositional phrases, and use of relative and conjunctive clauses, collocations, comparisons, allusions, evocations, and implicatures.

According to Reisigl and Wodak (2005), argumentation strategies consist of postulations of positive and negative attributions which are projected in the speech acts of the characters. In solidarity discourses, this strategy involves manifestation of social inclusion or exclusion, and or preferential treatment of the representative persons or group of persons are justified in the discourse. The strategies for argumentation include justification and questioning of claims of truth and normative rightness. The devices for argumentative strategy include to poi (formal or more content related) and fallacies.

Perspectivation strategies refer to the linguistic means with which social actors in discourses express their involvement in the discourse, and position their point of view in the reporting, description, narration or quotation or utterances expressing characters' involvement or distance (Reisigl and Wodak 2001, 2005). Perspectivation strategy is, therefore, regarded as the perceptual or conceptual position in terms of which verbalised situations and events are presented in discourses. Though perspectivation is being considered as a pervading phenomenon, it is rather very tricky to pin down what is actually the common core of 'perspective' with all its different characteristics. For instance, in spatial domain, perspective becomes obvious when the speaker describes the

relative location of objects; the location of same object can be described in different ways depending on which vantage point the speaker takes, and how the objects are within the visual and/or communicative context and with which intrinsic spatial properties the respective objects inhabit. Consequently, in spatial descriptions, the social actors have the option to choose between limited numbers of axial systems in order to locate objects relative to each other. To demonstrate social solidarity, just like in attempts to describe objects in the spatial domain, the speaker chooses linguistic options that make the features of group cohesion obvious; like sharing of beliefs, values and other bonds that hold the social group as a cohesive unity. In discourses with solidarity traits, the readily available lexical items used to suggest solidarity are the nominal groups and pronominal such as 'we', 'us', 'our family', 'my country', and other options that tend to identify the interlocutors as in-group members with shared goals. This shows that the speaker, in order to describe the cohesive nature of the social group, has to carefully select most relevant communicative statements that perspectivized a shared point of view that signals the bonds of solidarity existing among members. These communicative statements normally embody a shared point of view; the 'we-perspective' (Tuomela, 2007) to express the mutual knowledge, shared beliefs and sense of membership of members in a social group. Other devices for perspectivation include deictic, direct, indirect and free indirect speech, quotation marks, discourse marks, particles and metaphors which are used to explicate the point of view of the social actors in discourses.

Reisigl and Wodak (2005) state further that intensification and mitigation strategies concern with the linguistic variables found in the textual network of discourses that help to qualify and modify our understanding of propositions by intensifying or mitigating the communicative illocutionary force and the denotative status of the utterance which suggests and emphasise the attributes of members as a social group. These strategies involve the inclusion of descriptive attributes of social actors expressing, through overt or covert articulation of opinions, emphasises to illustrate how they feel as in-group members of a particular social group. Devices for intensification and mitigation include diminutitives or augmentatives, use of modals-particles, tag questions, subjunctives, hesitatives, and vague expressions. These also include the use of hyperboles, litotes, indirect speech acts and verbs of saying, feeling and thinking in expressions. To carve solidarity in texts, these strategies are employed to explicate the preferences for 'in-group' and 'out-group' membership claims.

Depending on what is being searched for in the texture of texts, the discourse strategies used might explicate various dimensions of arguments raised from the quality of the language used in the texts. Apparently, the character of the discourse strategies deployed could, on the one hand, intensify textual cohesion and the disposition of the lexico-grammatical ties, on the other hand, would amplify thematic preoccupations that anchor the concern for humanity, like solidarity, which may arise from the interactions of the social actors in the texts. The lexico-grammatical ties result either from the use of lexical items such as reiterations and collocations, or from the application of grammatical features like conjunctions, substitutions, ellipsis and reference, which might coalesce to enhance textual cohesion and at the same time amplify the social relevance of the narration. A detailed analysis of these lexical and grammatical features is made in the subsequent section.

2.5 A review of some previous works on Adichie's novels

In his pragmatic analysis of Adichie's *Purple Hibiscus* and *Half of a Yellow Sun*, Kehinde (2010: 11) submits that, the novels play '… a conspicuous role in depicting the relationship between Africans and their society…' and '… artistically depicts a world that reflects humans' fear, anxiety and restlessness'. Kehinde asserts further that, peculiar psychological disposition and social experience have influenced Adichie's writings such that she is more interested in re-creating the historical and socio-political condition of her society (2010:11). Conversely, Adichie is concerned with the socio-political, economic and religious dilemmas that have led to unnecessary wars and other social cruelties bedevilling African societies. Adichie demonstrates her concern for the poor masses who are bedevilled with post-colonial social ills in *Purple Hibiscus*. In HOAYS, she further, explicates the trauma Nigerians went through during the Biafra war (1967-70); a war that could have been avoided, if not for the tribal, ethnic, and religious sentiments, and the personal egos of the individuals involved. And in AH, Adichie recaptures the trauma of Africans who have gone abroad in search of greener pastures. Adichie's intelligent and unflinching portrayal of these issues made Sugar (2013: 4) to describe her as 'a voice of her generation'. Adichie is a writer with copious gift and vitality in the use of language to re-create events with characters, whose fate absorb us.

In his criticism of the intertextual relationship between Adichie's PH and Achebe's works, Nwoka (2013:1) submits that, the brand of language and the narrative

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techniques used by Adichie in PH '…have hijacked the literary memory of Achebe'. Nwoka affirms further that, Adichie has achieved this through absorbing of Achebe's narrative complex which is evident in her choice of words and through other narrative styles in her novels. This argument is based on the various attempts that compare Adichie's techniques with Achebe's literary styles. Furthermore, Andrade (2012), in his intertextual study of Adichie's *Half of a Yellow Sun* and Achebe's *Things Fall Apart*, asserts that, the issues raised in Adichie's novels form part of a longer tradition of writing of African women while at the same time, extending it by enclosing in these novels concern for politics of the family and at the same time, clearly telling stories about the nation.

Asoo (2011), in his intertextual analysis of *Purple Hibiscus*, associates the novel with the Catholic novel tradition and relates it to Graham Greene's novels: *Briton Rock* (1938), *The Power and Glory* (1940), and *The Heart of the Matter* (1948). Asoo (2011) is of the opinion that, Adichie's characters, most especially Papa Eugene's use of language in *Purple Hibiscus*, and the structural layout in the novel, portray Adichie as belonging to the catholic novel tradition championed by Greene.

Using pragmatic analysis, Osunbabe (2010), examines, among other language related issues, the linguistic expressions and contextual considerations in the derivation of implicatures, and how these facilitate access to explicit and implicit meanings in Adichie's *Purple Hibiscus* and *Half of a Yellow Sun*. He came out with findings that, the explicatures in the novels has led to domestic, religious, social and political discourses which have amplified figurative and non-figurative expressions 'which flout the maxims of manner, quantity and quality in different contexts' (Osunbade, 2010: 208).

Furthermore, discourse strategies used by Adichie have also attracted critical analysis. For instance, Dawes (2005) examines the 'voice in narration' in Adichie's *Purple Hibiscus*. He is of the opinion that, Adichie:

> …tells her story with something akin to the psychological disinterest of a deeply traumatized person who has cultivated the skill to seem calm as a way of holding back the emotional collapse that appears on the verge of consuming her (2005: 2).

With this technique, Dawes (2005) observes that, on the surface, the novel could easily be passed as another onslaught against colonialism and attendant patriarchy that has marked much of West African fiction; however issues treated by Adichie are far from this

angle to embrace man and the society in general. Dawes (2005) further submits that, Adichie's prose is confidently charged with certain emotional intelligence that draws us fully into her story such that we barely notice the craft: the literary sophistication of her use of symbols and metaphors, of her engagement with deeply political and ideological issues. With this at the background, Okuyade (2009: 246) argues that:

> … the creative art for the African writer is not just an art form that seeks to entertain the audience, it functions beyond that, it is more of a social document geared towards the reconstruction of the socio-political configuration of the African people.

These in other words imply that, African writers' imaginative construct is not free from the African social context. It is on this premise that, the story of *Purple Hibiscus* is said to flourish, as Adichie explores the wrangling of African identity, with history as a lightening rod. Ogaga (2009: 246) asserts further that, the African imaginative construct cannot disconnect itself from its circumstances, since it is the social context that animates it. The language in Adichie's *Purple Hibiscus,* therefore, encompasses everything about life. Though the narratives outline the physical and psychological development of the protagonist narrator, the unfolding events in the novel glaringly captures the entire socio-political evolution of the Nigerian society and indeed has a universal appeal.

Similarly, the thematic preoccupation in Adichie's novels is said to transcend Nigeria's political climate. For instance, from the tension between the Igbo and the Western culture through the story of a fifteen-year-old Kambili to issues encompassing religion, the family and the very social foundations upon which the society is built. The girl's father, Eugene, is known as a generous man and a religious fanatic who courageously stands against the rebel forces that overthrew the democratic regime; at home, however, he terrorises his family to live by the rules of a fundamentalist strain catholic and rejects the traditional African faith of his own father, Papa Nnukwu. Wallace (2012) supports the claims of religion as being one of the thematic preoccupations in Adichie's *Purple Hibiscus*, by asserting that, the narrative in the novel is about the violent aspect of Christian religion, especially the conservative Catholics, as well as on such issues like Igbo culture, and the cultural expectations of women. These critics are of the view that, from these perspectives, Adichie confidently argues the course of the various facets of life that man experience in the everyday societal life. Osundare sums up

by calling her a humanist, 'who always espouses the varied experiences of Africans in her literary works' (2010:11).

In Adichie's *Half of a Yellow Sun*, the thematic preoccupation in the novel, according to Sugar (2010), encompasses Nigeria's shifting political ambience; the ethnic, tribal, and socio-political trivialities that threatened the corporate existence of Nigeria. Apparently, the situation in the novel is set against controversial Nigeria's civil turbulence; the Biafra war. Adichie uses these backdrops to explore the attempted Biafra secession and the subsequent effects of the civil instability on the lives of several individuals which she epitomises in the character of Olanna, Odenigbo, Ugwu and other characters, who like the entire Nigerians of the Eastern region extraction are subjected to the horrors of civil strife. As a result, personal relationships as well as cherished social values, solidarity and morality are challenged and compromised under this incredible trying and chaotic circumstances. What is however note worthy is the fact that, in spite the seeming thematic preoccupation, issues raised in the novel have universal appeal as these extend beyond the concern with Nigerian civil war.

In critical analysis of *AMERiCANAH*, Omakwu (2013:2) submits that the novel is more than a love story, and just like Adichie's other novels, it is a social critique which dissects the various social issues like the politics of the search for social identity. Omakwu (2013) observes further that what is genus about the novel is that almost anyone can find an event to relate to in the novel. Consequently, this all inclusive treatment of social issues through the deployment of varied literary techniques are some of the legendary attributes of Adichie's *AMERiCANAH* which have made Omakwu to advance further argument that the novel has no doubt appealed to a broad audience than her previous novels. This implies therefore that, any attempt aimed at complete disclosure how Adichie has crafted her novels, therefore entails recourse into the linguistic nexus in these texts.

Schulz (2013), from the interpretation of the social relevance, submits that, Adichie's *AMERiCANAH* transverses three genres (romance, comedy of manners, and novel of ideas), three nations (Nigeria, Great Britain, and the United States), and within each sphere, there is a switch in-between the social spectrum. He goes further to explain that this novel is also about identity, nationality, racial-differences, loneliness, aspiration, love, hatred, disappointment and how these fused relations affect human interactions in real life situations. And within each social scale; Schulz (2013) observes that Adichie

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effectively handles almost every aspect of our social existence; from the way we socialise, what we eat and even what we say in the face of tempting situations. The other interesting discursive feature in the novel is the demonstration of how people from different racial backgrounds use language to show solidarity by differentiating 'self' from 'others' in the course of interactions which is apparent in the textual networks of the novel.

Similarly, what is the difference between an African-American and an American-African has sprung a deep-seated discussion about universal human experience in Adichie's *AMERiCANAH*. Peed (2013), for instance, submits that, the concern for racism is demonstrated in the nuances of language used by Adichie's characters in *AMERiCANAH,* especially when they are reluctant to use certain phrases like 'racist', and prefer to say 'racially charged'. Furthermore, with the discourse strategy of mitigation, the phrase like: 'beautiful women', when uttered in the definite tones of haughty white women characters in the novel, undoubtedly means 'ordinary-looking black woman'. Consequently, Adichie's characters are said not to be black but 'sable' or 'gingerbread' or 'caramel', and sometimes the colour of their skin is described as been so dark that it has 'an undertone of blueberries' (Peed, 2013: 13). Adichie's *AMERiCANAH*, on the other hand, is a story about 'Ifemelu'; a child from a middle–class family in Lagos, whom in the face of stagnations and drifts in Nigeria's system have decided to even leave her boyfriend, Obinze, and fled to the United States of America in pursuit of higher and better life opportunities. However, she discovers on arrival to USA that things are not as rosy as she thought they were. Though after a difficult start, she becomes successful by operating 'Raceteenth'; a popular provocative blog that collects social comments and observations about life in America in the eyes of Non-American Blacks. Though even with passage of years and series of on and off romantic relationships with American lovers, she finds herself homesick for Nigeria and to her high school boyfriend, Obinze, who shares her frame of reference.

Adichie's other works, like her short stories, have also caught the attention of literary critics. Asoo (2012), for instance, while examining the aesthetic value and the textual qualities of the stories in *The Thing Around Your Neck*, observes that the short stories have sufficiently touched on almost all the contemporary issues confronting Africa, Nigeria and indeed the entire world. And apart from the aesthetic qualities which are abound in the collection; the short stories on technical grounds have collectively and

individually attained world class standards, which have made the collection to be considered as a monumental contribution to the short story tradition of African's prose fiction. This is because a reading of the social issues raised in the short stories reveals Adichie's mastery of the art of the short story genre; a situation which has enhanced, in most instances, the short stories' achievements of the demands of textual unity and coherence. Asoo (2012: 26) submits further that:

> There is poetry, narrative beauty, briskness, economy of words, irony, humour, inattention to character development, abruptness of opening and closing, singleness of effect, paucity of information regarding themes and finally, singleness of setting which collectively leads to quick comprehension and enjoyment of the narrative.

Consequently, just like her novels, the short stories are thematically preoccupied with issues that touch on family relations, inheritance laws, racism, love, culture conflicts, youthful exuberance, religion, decaying moral values, military dictatorship, corruption, the Nigerian civil war, the uncontrollable desire among Nigerians to live in America, and the disastrous experiences of corporate prostitution on the individuals and the society at large.

There are also intertextual studies that have provided explanations that Adichie's novels share, at various discursive bounds, some of which area replicated in the textual situations that link them and then connect them with other works on the plane of intertextual network. Adichie's *Purple Hibiscus* and *Half of a Yellow Sun* are said to replicate previous works and there are also instances in these novels that show their intertextual connections. For instance, the very first sentence in *Purple Hibiscus*, '…things started to fall apart at home…' could be interpreted as having intertextual link with Achebe's *Things Fall Apart;* since these novels share same contexts. Invariably, the thematic obsession of Adichie's *Half of a Yellow Sun* connects it with Achebe's *Things Fall Apart*, and other earlier literary works about the Nigerian Civil war.

There are also instances of intertextual nexus between Adichie's *Purple Hibiscus* and *AMERiCANAH* with her other works. For instance, the novels share similar settings; no matter the spatial environment, the predominate settings of these novels is Nigeria's cities of Lagos, Nsukka, Kano and a brief mention of some other cities in the country like Aokpe in Benue, is made by Adichie in *Purple Hibiscus*. Though with a spatial setting that transverses between several continents, the Nigerian scenes in *AMERiCANAH* show

a semblance between it and the other two novels. Nigerian cities like Lagos, Nsukka and Kano, and the names of characters signifying the geographical locations they are from in Nigeria are some of the outstanding literary techniques which indicate a textual bond between the novels. The passive reference to Nigel's girlfriend as 'a girl from Benue' made in *AMERiCANAH* connect it with the earlier mention of Benue in *Purple Hibiscus*. Similarly, the use of academic environment as spatial setting permeates the three novels. For instance, University of Nsukka features prominently as setting for all the three novels. This particular city called, Umunnachi, appears as a community in both *Half of a Yellow Sun* and *AMERiCANAH* as a setting for events in the novels.

Not only do Adichie's novels lift from each other, but also share certain common and unique English expressions and some borrowed words from the Igbo language. The word 'silence' for instance, is persistently used in PH and AH. There are also expressions from the Igbo language such as 'biko', 'kedu', 'Chineke', 'o di mma' 'Papa Nnukwu (meaning 'greater Papa')' and others commonly used in these novels alongside English words. In PH and HOAYS, Adichie has blended these expressions in Igbo language with English to such an extent that they easily go together without difficulty in understanding their meanings. This is the intertextual feature which shows a connection between these novels and the use of pidgin in Achebe's *No Longer at Ease*, and Igbo language expressions in *Things Fall Apart*. Furthermore, the literary technique in which stories are developed within a story as observes in HOAYS and AH is yet another textual feature that shows a connection between the novels. In HOAYS, for instance, we have reference to 'The Book: The World Was Silent When We Died'; strategically placed at the end of each phase in the narration. In AH, we are introduced to the blog, which is about racism in America and this is also placed at the end of each episode in the narration.

There is also an intertextual link at the level of characters and characterisation in Adichie's novels as most of them share common character traits. For instance, the character of Aunty Ifeoma in PH shares some resemblance with that of Obinze's mother in AH; both are also lecturers in the University and they have feminist attributes. There is also the replication of the character of 'Chief', who loves to throw parties in PH and AH. The character trait Kainene has in HOAYS resembles that of Ifemelu in AH. The relationship existing between the two characters, Kainene and Richard in HOAYS, is also replicated in that which exists between Ifemelu and Curt in AH. We also have characters in HOAYS and AH who are University Professors.

The three novels have also shared similar thematic preoccupation. For instance, the issue of corruption pervades the entire three novels. In PH, corruption has affected the Nigerian society to an extent that the military overthrow the civilian governments. In HOAYS, the effects of corrupt administration has not only led to coups, but given the complex nature of a Nigerian polity where there are coups and counter coups; events which finally lead to the declaration of a Biafra republic by the easterners who are aggrieved. This situation degenerates into a civil war; the crux of the story in HOAYS. In AH, the level of corruption has affected the educational system leading to a series of strikes by University lecturers. These strikes have affected the educational system and young Nigerians are compelled to migrate to America in search of greener pastures and to attain quality education in stable educational systems abroad.

Most importantly, since the issues discussed in the novels cut across a wide range of social realities, the characters drawn from different social backgrounds seem to be a perfect strategy for group cohesion. The intercourses between the characters map up some interactive platforms that show Adichie's use of discourse strategies to explicate the concept of social solidarity. In both novels, since the characters are from different social backgrounds and then with varying social predicaments, the levels of social solidarities displayed from their interactions range from familial, religious, ethnic, or national and cross-national. Apparently, given the social contexts the discourse strategies that emanate in these novels indicate different facets of social solidarities. For instance, the discourse strategies deployed in PH show characters demonstrating mostly familial, religious and kinship solidarities. Similarly, the ones employed in HOAYS explicate ethnic and national solidarities, while those used in AH explicate national, cross-national and or racial solidarity. These novels depict a steady-handed dissection of universal experiences-insipidities that are made fresh by the accuracy of Adichie's observations.

2.6.0 Theoretical framework

This study adopts Halliday's Systemic Functional Linguistics (SFL) as its theoretical framework; and this linguistic theory is complemented with relevant principles from Fairclough's sculpt of Critical Discourse Analysis (CDA) and Durkheim's social solidarity (SS). This effort is aimed at providing explanations as to how inferences from these three models account for textual qualities in the novels. This analysis is intended to offer an in-depth argument in support of propositions that the

discourse strategies used in the novels suggest features of social solidarity and that the various lexical and grammatical items employed by Adichie have also facilitated textual cohesion in *Purple Hibiscus*, *Half of a Yellow sun* and *AMERiCANAH*. This section, is therefore, concerned with analysis of these models and other relevant principles that demonstrate the application of discourse strategies in the texture of Adichie's novels.

2.6.1 Halliday's Systemic Functional Linguistics (SFL)

Systemic Functional Linguistics (SFL) as a model deployed in the criticism of language was developed by M. A. K. Halliday in the 1960s. Halliday was influenced by works of linguists like Saussure, Louis Hjelmslev, Malinowski, J.R. Firth, Boas, Sapir, the Prague school of linguistics and Benjamin Lee Whorf, whom Halliday asserts, ''showed how it is that human beings do not all mean alike, and how their unconscious ways of meaning are among the most significant manifestations of their culture'' (Halliday, 1985:188). With this in the background, the concept of SFL is formulated on the principles of broad social semiotic approach to account for the functions of language called systemic functional linguistics.

Halliday's SFL considers language as 'systemic' in the sense that it comprises of 'network of systems, or interrelated sets of options for making meaning' (Halliday, 1994: 5). And that language has been 'Functional' because of the functions it is made to accomplish, as opposed to formal grammar, which focuses on compositional semantics, syntax, and lexical categories such as nouns and verbs. The concern of SFL is therefore on how language functions. Though, while SFL accounts for the syntactic functions of language, emphasis is on the functions language performs (what language does and how it does it) in preference to mere structural breakdown, which are still considered as points of emphasis that are central in analysis of discourses by SFL. Apparently, SFL explores the various options grammar makes available to speakers and writers; these choices relate the speakers' and writers' intentions to the concrete forms of language. Language, in this respect, is considered as a resource that people use to accomplish their purposes of expressing meanings in context. The available alternatives people enjoy in the selection process therefore depend on the context in which language is being used. Ordinarily, the choices are viewed in terms of either content or the structure of the language in question.

An SFL analysis of language involves, therefore, the description of grammar as a system and not as rules based on the evidence that the set of grammatical configuration is concerned with selection of linguistic items from a describable set of options. Language

is therefore a system of networks which construe meanings of different kinds. In English, for instance, the system is described as being 'closed' and 'open' set of options. The 'closed system' is portrayed as having a finite set of linguistic options while the 'open system' as containing lexical sets with capabilities of accommodating new items into the language at any given moment. The conception of language as a system forms the basis of Halliday's assertion that each language is meta-functionally organised to perform ideational, interpersonal and textual functions. These components demonstrate the fact that language has the resources of construing experience, enacting the diverse and complex social relations and possess the capabilities to enact ideational, interpersonal and textual meanings in a coherent text. Apparently, each grammatical system is related to meta-function. The grammatical system of 'mood', for instance, is related to the expression of interpersonal meanings, 'process types' is associated with the expression of experiential meaning, and 'theme' is linked with textual meaning (Halliday, 1985).

The point of emphasis in the analysis of linguistic choices available to language users is positioned within the use of system network in SFL to represent the choices present in making an utterance. The choices in this network are called 'features'; a simplified lexico-grammatical network is represented in the following manner:

Figure 2.1 (http: // www. isfla. Org / systemic)
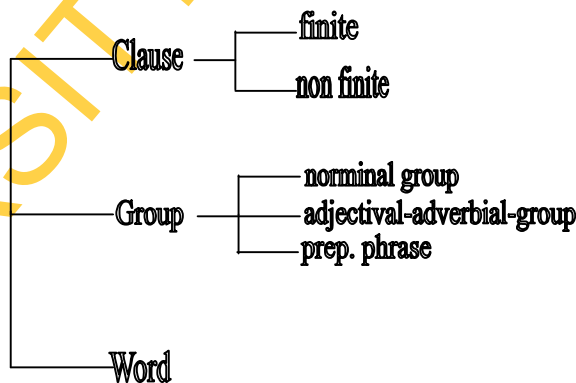
The choices on each stratum, as represented in figure (2.1) above, are constrained by those of others. As such, the decision to use a nominal group (noun-phrase), rather than a clause, to express a semantic process, is therefore determined by both the textual structure of the text as a whole, and also by the social context. Each structure is also associated with the structural consequences of that choice. For instance, the 'finite' is realised as: +subject, +finite, subject: (nominal group). This implies that to select the

'finite (finite verb)'- a subject and finite element are required. The subject is filled by a nominal group and the finite by a finite verb. Further selection in the clause network is constrained by the fillers of these roles, which specify the presence and order in which these elements are arranged. Consequently, SFL theory describes language in terms of both structure (grammar) and words (lexis), and analyse language in three different strata: semantics, phonology and lexicography. These analyses are based on the functional properties of language, and are systematically carried out so that the grammatical and phonological representations could be freed from constraints of rigid structures of the language.

The framework of SFL within linguistic analysis is, therefore, a concern for the network of discourse systems which afford us choices at various levels of language descriptions. Ogunsiji (2001:7) is of the view that this method of discourse analysis:

> …approaches linguistic events from different levels of analysis, embodying basically the primary levels of substance, form and context. The phonic and the graphic materials of language constitute the substance realized by phonology and graphology respectively. The form relates to the structuring of the substance to constitute meaningful events and it is subdivided into grammar and lexis. Context is the inter-level which relates form to the non-linguistic features of the situation as well as to the linguistic features apart from those items under reference.

Systemic Functional Linguistics considers the text as a describable patterned language structure that extends to embrace other related signifying systems in the texture of discourses (Cumming and Ono, 1997). This consideration might have informed Ogunsiji's (2001) description of SFL as a model that recognises the formal linguistic properties in discourses for description. The concern of this mode of analysis is with the linguistic network; the relationship between the various elements of language and how these constituents enhance the construction of the textual quality. Ogunsiji (2001) substantiates further that SFL, therefore, is concerned with the analysis of the lexico-grammatical properties in a discourse such as the phonological and, or graphological, grammatical and lexical variables in the texture of texts. Apparently, analysis of the discourse by means of SFL model provides explanations about the choice of the various linguistic elements.

SFL uses the techniques obtained from grammar, and applies these principles to the social theories in an attempt to provide insights and explanations for meanings available in the texture of discourses. Martin and Rose (1991) provide a summary of the above discussion as illustrated in a diagram below, showing the operation of SFL strata and meta-functions in texts:
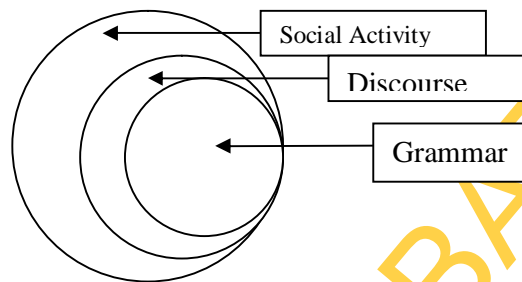
(Figure 2.2: Martin and Rose, 1991:4)

It is apparent from the above illustration that SFL considers language in a discourse as an event that embraces both the grammatical and social variables. The text is regarded as being more than just a mere instance of grammar but as substances that involve both grammatical and contextual variables. So you have a grammar manifesting within discourse which is again a by-product of the larger social activity.

In regard to the above dimension, SFL introduces two general perspectives to the phenomena of discourse: the strata, and the meta-functions. The strata, according to Martin and Rose (2004), embrace the three levels, which include: grammar, discourse, and social context. This implies a combination of grammatical features within the analysis of the discourse in the social context. This is done owing to the fact that, social constructs manifest in texts, but since social theorists are more interested in how social contexts are related to one another, CDA, is however, more interested in how both the internal structures and contextual features are deployed as analytical tools to account for the texture of texts so as to provide explanations as to why they make the meanings they do (van Dijk, 1997; Martins and Rose, 2004 and Locke, 2004). This is also as a result of the fact that the context often provides clues to relevant functional pressures not detectable with the linguistic sign alone (Cumming and Ono, 1997), but a fusion of the three features: grammar-discourse-social activity. This view is illustrated in a diagram by Martin and Rose (2004):
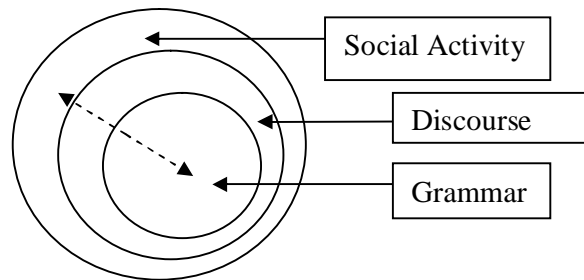
(Figure 2.3: Martin and Rose, 2004: p.4)

In the above diagram (figure 2.3), Martin and Rose (2004) illustrate grammar, discourse and social activity as a series of circles, in which discourse nestles within social activity, and grammar does same within the discourse, suggesting a three complementary outlook within a single complex phenomenon. What is apparent in the above postulations is the insinuation that social contexts are realised as texts (discourses) which are in turn recognised as sequences of grammatical structures which operate in texts as part of the social process.

2.6.2 Critical Discourse Analysis (CDA)

The term discourse, which has continuously influenced analyses of series of social interactions in the twenty first century, has attracted a lot of definitions. Sincliar and Coulthard (1975), on one hand, are of the view that the word discourse refers to the structure above the sentence level. Gee (1996), on the other hand, is of the opinion that the term discourse suggests ways of behaving, interacting, valuing, thinking, believing, speaking, and often reading and writing, that are accepted as instantiations of particular mode of interaction. Consequent upon the above properties associated with the discourse, Gee (1996) submits that, discourse, therefore, refers to ways of being in the world [or] forms of life. Discourse, therefore, is a social activity and product of social histories.

Discourse analysts like Stubbs (1983), Brown and Yule (1983), and Fasold (1990) associate the concept of discourse with instances of language use. Stubbs (1983), for instance, describes discourse as language above the sentence or above the clause. Fasold (1990), on the other hand, considers discourse as the study of the aspects of language use. Bloor and Bloor (2007) are of the opinion that discourse symbolises human interaction in its many forms; either through spoken or written language or via gestures, pictures, films or music. Fairclough (2007, 2004) suggests that the term, discourse, refers to the use of language that elucidates forms of social practices. In this regard, discourse is a category

for designating particular ways of representing particular aspects of social life. The thrust of the above consideration is that, discourse refers to a larger instance of language use; and these include either written or spoken aspects which provide opportunities for the analyst to work with larger instances of language use rather than a single sentence (Grenoble, 2000; Brown and Yule, 1983).

Attempts aimed at associating discourse with communicative instances that demonstrate a larger use of language first came into broad use, following the publication of series of papers by Zelling Harris as from 1952. These publications were said to have encouraged the emergence of transformational grammar in the late 1950s. Harris' analyses of discourse were based on the concern that formal equivalence relations between the sentences in a coherent discourse are made explicit by using sentence transformations to put the text in a canonical form. The analysis of discursive events as formal equivalence relations by Harris progressed over the next decades into a scientific analysis of language which culminated into revelation of information structures in sublanguages of science; like that of immunology, and a fully articulated theory of linguistics (Harris et al., 1989). During this period most linguists pursued a succession of elaborate theories of the sentence–level syntax and semantics, borrowing greatly from the ideas of Harris. Although Harris was more interested in the analysis of the whole discourse, he, however, did not work out a comprehensive model as a means for carrying out this analysis. It was much later that James Lannault, after building on Harris ideas to work out a logical mathematical rule that transcended the simple sentence structure, came out with an all-inclusive model of discourse analysis. And by late 1960s and 1970s, a combination of approaches to form a new cross-discipline of discourse analysis began to develop within the social sciences.

Emanating from these cross-disciplinary explorations of language use were considerations that the basis of discourse analysis therefore is the examination of the structure of the text above the sentence level (Sinclair and Coulthard, 1975). Such investigations were said to require paying attention to text's form; its composition at the levels of phonology, grammar, lexical constituents and other higher levels of its textuality in terms of exchange systems, generic structures, and the context (Fairclough, 2007). The focus of analysis of discourse from this stand point was indeed truly above the sentence level.

The above argument that discourse analysis is an exercise above the sentence level is reinforced by Paltridge's (2006) assertion that discourse analysis focuses on the network of language further than the word, clause, phrase, and the sentence. This consideration seems to have informed Gregory's (2008) suggestion that discourse analysis challenges us to move from considering language as an abstract event to an instance which allows us to see our world as having meaning in a particular historical epoch, social or political condition. This argument relates language to the socio-cultural contexts in which it is used. The merger of language with the socio-cultural practices, according to Fairclough (1995), draws attention to the dependence of texts upon the various bits of variables that sprang from the context in form of linguistic resources made available within the network of the discourse. These resources are provided by the context which is determined by historical and socio-cultural attributes.

Paltridge (2006: 2) submits further that:

> Discourse analysis examines how use of language is influenced by relationships between participants as well as the effects the use of language has upon social identities and relations. It [DA] also considers how views of the world and identities are constructed through the use of discourse.

This implies that discourse analysis considers the ways in which the use of language presents different views and divergent ways of understanding the world and how these are influenced by the relationships existing between the participants.

Apparently, Fairclough's (1995) argument about what discourse stands for seems not only to have armoured Paltridge's resolve but expands this argument to consider a discursive event as an existing chain of relations, which make the interpretation of discourse to be dependent on three major discursive practices. He suggests that the discursive practices include: (i) its manifestation in linguistic form (text) (ii) its instantiation of a social practice (political, ideological, among others) and (iii) its focus on socially constructed process of production, distribution and consumption which determine how texts are made, circulated and used. The focus of this argument seems to have suggested that texts are product of language, reflecting larger patterns of social practices as they operate in the world, and its entire process of production is therefore dependent on these socio-cultural practices.

Consequently, the focus of discourse introduces series of variables that have allowed conceptual contradictions to set in. Wetherell et al. (2009) in the face of these challenges draw attention to the fact that, discourse analysis does not provide any tangible answer to a project, a statement or a method of research; but rather enables a revelation of hidden motivations beneath texture of texts, and therein the stimulus for choice of a particular method of research to interpret texts. As such discourse analysis will not, thus, provide absolute answers to specific problems, but instead facilitate an understanding of the conditions behind specific hitches and make us realise that the essence of that problem and its resolutions lie in its assumptions that allow the existence of that problem. With these types of arguments, the ideas about language are expanded to move from its formal properties to embrace theories from social practices. Harris (1951), who is acclaimed to have been the first person to use the word 'discourse' to imply a sequence of the utterance, was quoted to have defended this, by asserting that:

> Stretches longer than one utterance is not usually considered in current descriptive linguistics… the linguist usually considers the interrelations of elements only within one utterance at a time. This yields a possible description of the material, since the interrelations of elements within each utterance (or utterance type) are worked out, and any longer discourse is describable as succession of utterances, i.e. a succession element having stated interrelations. This restriction means that nothing is generally said about the interrelations among whole utterances within a sequence (Ahmad, 2009: 1).

In analysing the above assertion, Grenoble (2000) observes that Harris has interestingly ruled out the kind of study which discourse analysis aims to do. He argues further that Harris' view seems to focus on the elements within an expression which made him to define discourse as a sequence of utterance; the study of interrelations between utterances within a discourse. This suggestion seems to have sailed through because as Harris propositions developed, the art of discourse analysis spurred the emergence of different approaches which threw more light on the nature of the various networks at work in the textual milieu of discourses. These developments also brought about more predictable analytical principles aimed at providing lucid and accurate focus in the analysis of ''interrelations'' in discourses. This development also facilitated the inclusion of new methods of analysis of discourses which were different from the ones prior to periods which regarded discourse analysis as ways of thinking about a problem. Grenoble (2000),

for instance, suggests that the scope of a discourse requires much more information than the theoretical kits provided by Harris and his associates.

Apparently, to make analysis of the discourse to be more focused marked the emergence of Critical Discourse Analysis (CDA), which considers the discourse as a social construct. CDA, according to Fairclough (1992), van Dijk (1998), Rogers (2004), and Paltridge (2006), is designed with the capabilities of taking the analysis of the discourse to a higher level of description for a better and deeper understanding of texts; and is said to provide greater degrees of explanations of why a text is as it is, and what it is aiming to do. It is further argued that, CDA approach substantiates not only the interrelationships that exist within the discourse, but its relationship with the context from which it germinates. And by using different modes of analysis to describe or interpret a discourse, CDA offers deeper explanations about the character of these relationships (Rogers, 2004).

van Dijk, in one of his works titled *Ideology,* is of the opinion that issues such as ideologies are formulated, reinforced and are reproduced in the textual networks of discourses. This implies, therefore, that the only means with which these textual networks in the discourse would truly be understood is through the use of CDA method of analysis which provides the best means to investigate the nexus in the texture of texts by 'challenging some of the hidden and out-of-sight social, cultural and political ideologies and values that underlie texts' (Paltridge, 2006: 186). This must have been the basis for emphasis by discourse analysts, like Fairclough (1995), to argue that CDA is not just interested in the character of linguistic systems in discourses, but the manner in which these networks are used to achieve social goals, and the roles they play in social maintenance and change in the textual networks of discourses. Bloor and Bloor (2007) submit further that, CDA examines social practices and customs in the society so as to discover and describe how these social practices work. This implies that, CDA analyzes these by making explicit those discourse aspects that underline the various interactions in the discourse that construct these social variables. Consequently, through the process of deconstruction; breaking the discourse into its components part, CDA analyzes not just the lexico-grammatical networks in the texture of these texts but reveals the stream of associations and implications arising from the nexus of these relations, especially when foregrounding means are applied in the linguistic milieu of the discourse. Based on the above premise therefore, discourse is considered both as a product of the society, and as

part of a dynamic and changing force that is constantly influencing and reconstructing social practices and values, either positively or negatively in the society.

Of all the analysts from Lancaster School of Linguistics who contributed to the emergence of method of analysis, Fairclough is said to be foremost among these scholars that engineered the formation of CDA from the combination of perspectives from different disciplines in humanities and social sciences, such as critical linguistics. Fairclough developed a three dimensional framework with the aim to map three separate forms of analysis into one for the purpose of studying the discourse. These frameworks include the analysis of (spoken and written) language texts, analysis of discourse practice (process of text production, distribution and consumption), and the analysis of discursive events as instances of socio-cultural practice (Fairclough, 1995). Fairclough (2000) asserts further that, CDA mode of operation attempts to unite, and establish the relationship between three levels of analysis: (a) the actual context; (b) the discursive practices (that is the process involved in writing, reading and or listening) and (c) the influence of the larger social context on the text and the discursive practices in the process of text creation. McGregor (2003) observes further that the text or the discourse, therefore, refers to a record of an event where communication involves presentation of facts and beliefs, construction of identities of participants in the communication process, and the various other strategies used to frame the texture of the message. A discursive practice refers to rules, norms and mental models of acceptable social behaviour in specific roles or relationships used to produce, receive, and interpret the message.

Apparently, what construes the above assertion is the premise that, in spite of CDA's attempts to be more focused in its methods of operation unlike discourse analysis (DA), it seems not to have, as observed by van Dijk (2000), a unitary theoretical framework as a specific method of studying the various networks in the discourse; rather it encompasses a wide range of approaches in its mode of operation. CDA draws from these pull of approaches, suitable principles to map out some useful and varied dimensions in the texture of written texts (McGregor, 2003).

However, despite its encompassing theoretical nature, and the divergent character which the analysis of the texture of discourse has assumed, the basis of CDA still depends heavily on the principles and operations of linguistics; which offer its language interpretative resources to the analysis of the discourse. As observed by Fairclough (1995:188), CDA utilises:

> …linguistic analysis in an extended sense to cover not only
> the traditional levels of analysis within linguistics
> (phonology, grammar up to the level of sentence, and
> vocabulary and semantics) but also analysis of textual
> organization above the sentence level, including inter-
> sentence cohesion and various aspects of the structure of
> texts which have been investigated by discourse analysts
> and conversation analyst (including properties of dialogue
> such as organization of turn-taking).

This implies therefore that CDA handles language as a type of social practice that includes many other forms of textual resources used as means of significations of social realities in texts (Dellinger, 1995). Apparently, CDA provides, in its theoretical and descriptive modes, critical approach to discourse analysis; as it accounts for its production, internal structure, and overall organisation of its texture in relation to the social practices. The essence for this kind of resourcefulness, therefore, is:

> … to systematically explore often opaque relationships of
> causality and determination between (a)discursive
> practices, events and texts, and (b) wider social and cultural
> structures, relations and processes, to investigate how such
> practices, events and texts arise out of and are ideologically
> shaped by relations of power and struggles for power
> (Fairclough, 1995:132).

The above suggestion seems to have embraced so many relevant dimensions of our arguments. This must have influenced Locke's (2004) description of this brand of analysis as a scholarly orientation with potentials to transform the modus operandi of a range of research methodologies. However, in whatever dimension these postulations presuppose, the concern of CDA is not disparage in the sense that these arguments still lead to considerations of the discourse as a social construct elucidated by the conglomeration of language and other qualities in the textual networks of discourses. Apparently, as Locke (2004) suggests, since language is an ineradicable characteristic of social interaction, it is therefore still the concern of CDA. With language as its most valuable asset, CDA, according to Paltridge (2006) and Kress (1991), connects the socio-cultural practices to the discursive features in the textual quality and other assumptions that are highlighted in the discourse. That is, CDA is interested in unravelling what people say and do in their discourse in relation to their views about the world, themselves and in relationship with each other, which are demonstrated in discourses through the

resources of language. This entails that in CDA, the relationship between language and meaning is never arbitrary in that the choice of a particular genre and or rhetorical strategy brings with it particular presuppositions, meanings, ideologies and intentions (Kress, 1991). The interest of CDA, therefore, is to unite the various discursive features in texts with the socio-cultural practices that the text reflects, reinforces and produces (Paltridge, 2006; Martin and Rose, 2001 and Fairclough, 1995). This argument is presented in a diagram form:
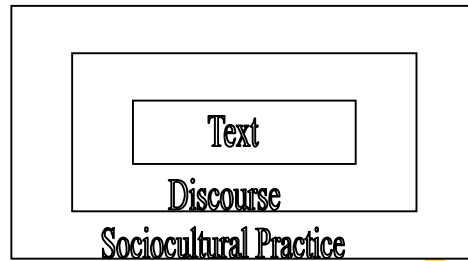
Figure 2.4: Text as socio-cultural practice (Fairclough, 1992:73 and Paltridge, 2006:184)

The figure (2.4) above, is showing the relationship that exists between text, discourse and socio-cultural practice from the perspective of critical discourse analysis. The text as presented in this instance arises from discourse which sprouts from socio-cultural practices.

Evidently, CDA takes us into what Riggenbach (1999) considers as a better-quality depiction of textual situations that are often left out during a more micro-level descriptions of language use. CDA uses principles from Systemic Functional Linguistics (SFL), to analyse the social and cultural settings of language so as to account for the reason as to why particular discursive choices are made in an instance of language use in the texture of texts. And in the process of this analysis, CDA takes analysis of discourses from mere descriptions to explanations and explication of how and why language users adapt such discursive strategies in their everyday spoken and written interactions (Paltridge, 2006).

The above submissions seem to suggest that, to truly have an in-depth knowledge of the implication of language use in discourses, therefore, implies recourse to linguistics, which concerns itself with, and provides analysis of language. In our subsequent analysis, therefore, emphasis is placed on the application of linguistic theories, specifically Systemic Functional Linguistics (SFL), in the operations of CDA.

2.6.3 Operations of SFL in CDA

In order to provide explanations about how language and other textual networks operate in texts, CDA adapts the description of language as meta-functions as it is being done in systemic functional linguistics. This section of the study concerns with providing explanations of the various perspectives about systemic functional linguistics concept of meta-functions and how these are deployed in Critical Discourse Analysis (CDA) to analyse the textual qualities of discourses. Explanation is also made of other analytical features used in SFL and CDA such as register and genre theory, transitivity, and textual cohesion, as means in analysis of discourses.

2.6.3.1 The concept of meta-functions

The Halliday's theory of systemic functional grammar provides for the essential function of language which analyzes lexico-grammatical system into three broad areas called meta-functions. With meta-functions, attempts are aimed at providing explanations about how the functional organisation of language determines the form taken by the grammatical structure that constitutes the texture of a discourse. The three categories of meta-function include: the ideational, the interpersonal, and the textual meta-functions (Elke, 1999). Each of the meta-function represents a different aspect of the world, and is concerned with a different mode of meaning in the clauses. And also in each meta-function, analysis of a clause gives us a different kind of structure and is composed of different sets of elements. Consequently, written and spoken texts are examined with respect to each of these meta-functions in its texture.

2.6.3.2 Ideational meta-function

Ideational meta-function, in Systemic Functional Linguistics, is regarded as the functions language performs in construing of human experience; an aspect which considers the natural world in the broad sense to include our own consciousness and the means by which we make sense of reality (Halliday and Hasan, 1985). Ideational meta-functions, in this regard, relate to the context of culture, and consider language as representing our experience with each other. And in ideational meta-function, the clause is categorised into the process, participant and circumstance; with different participant types for different process types. Ideational meta-function is divided into two perspectives of representations: the experiential and logical ideational meta-functions.

The experiential meta-function refers to the grammatical resources involved in construing the fluctuations of experience through the stream of clauses that organise our experience and understanding of the world. The experiential meta-function demonstrates the potential of language to construe figures with elements, and the prospect to differentiate these elements into process, and the circumstances in which the process occurs. As pointed out by O' Halloran (2006), experiential meta-function relates to the field aspect of the text (field, in this respect, refers to what is going on), or its subject matter and context of language use. And in order to provide a clearer understanding of the concept, field is divided into three basic units, signifying the various functions performed by language. These categories include: 'semantic domain, specialisation, and representation' (O'Halloran, 2006: 178).

Logical ideational meta-function which is said to work above the experiential level refers to the language properties which are used for building grammatical units into complexes; a combination of two or more structural elements into a clause complex. Apparently, apart from the organisation of our reasoning on the basis of our experience, logical ideational meta-function is also said to contain the language potentials of construing rational links between expressions which are primarily outside the boundaries of formal grammatical structures of language.

Analysis of texts from the perspective of ideational meta-function involves a combination of inquiry into the choices in the grammatical system of transitivity: the process types, participant types and circumstance types, with an analysis of the resources through which clauses are combined (Halliday and Hasan, 1985). Consequently, within the circumference of semantic domain, the focus of analysis of linguistic components in discourses extends from its subject matter to include the organisation of its nominal groups (nouns/pronoun phrase), and the various lexical verbs, adverbs and adjectives in its network. Emphasis here is on the words that carry lexical implications and not function words whose purpose is considered to be purely grammatical in nature.

The aspect of representation, on the other hand, as observed by Coffin (2006), implies a considerate and close examination of the processes, participants and circumstances involved in the construction of the discourse. This consideration broadens the limits of traditional grammatical categorisation of lexical and grammatical items, thereby setting an agenda in the analysis of discourses that embraces the boundaries and operations of systemic functional grammar.

2.6.3.3 Interpersonal meta-function

Interpersonal meta-function is concerned with text's aspects of tenor or interactivity. The operational nature of this category reveals how analysis of language in a discourse tends to relate the text to the social roles and relationships between the participants (tenor); the speaker and hearer, and the functions language is made to perform (field), to the social roles and the attendant relationships between the participants, examined on three basic structural groupings which include: the speaker/writer persona, the social distance, and the relative social status of the participants (Coffin, 2006).

The basis for classification of the participants' persona is made in order to provide explanations as to what might have influenced the choice and use of certain linguistics items as opposed to other choices at that instance by the interactant. This, in other words, means attempts to substantiate whether the persona has a neutral attitude or not, which is clearly demonstrated in his choice of words. Emphasis on social distance aims at revealing the degree of intimacy of the participants as they engaged in a discourse which is demonstrated through the choice of words found within the discourse process.

In the other category; relative social status seeks to establish whether the participants are of equal social standing in terms of power and knowledge about the subject matter. The focus here is on speech act; the topic, turn-management, and how capable both speakers evaluate the subject under discussion. Apparently, with the ideational meta-function, systemic functional linguists analyse a clause into mood and residue, with the mood element further categorised into subject and finite position (O'Halloran, 2006).

2.6.3.4 Textual meta-functions

Textual meta-function is the aspect of linguistic analysis which is concerned with the functions (mode); the internal structure that grants the text's interactivity, spontaneity, and communicative distance. Analysis of textual interactivity is focused on what O'Halloran (2006: 22) refers to as 'disfluencies'; which include hesitations, pauses and repetitions found within the texture of discourses. Spontaneity, on the other hand, is determined as a focus on the lexical density, grammatical complexity, coordination of lexical items, and the use to which nominal groups are put. Communicative distance

involves examining a text's cohesive tendencies. It is glaring therefore that in the analysis of textual meta-functions, a clause is categorised into theme and rhyme.

Locke (2004), in support of the above claims, substantiates that field is expressed through the experiential – an ideational mode, and tenor, through the interpersonal function, while mode is expressed through the textual function. Locke (2004) submits further that proponents of CDA like Fairclough, for instance, adopted these three Hallidayan meta-functions of language though split them into two: the interpersonal mode of 'identity and subjectivity', and the relationships between participants. This inclination has strengthened considerations of how texts are analysed as instances full of social features.

Systemic Functional Linguistics richness in semantic dispositions in analysis of text in context has rent itself to be visited regularly by critical discourse analysts in search of means of analysis where close systematic reading of texts is required for total understanding of its textual network (Fowler, 1979; Martin and Rose, 1991 and Chouliaruki and Fairclough, 1999).

2.7 Register and genre theory(R & GT)

Based on the fact that texts are considered as multidimensional significations of social realities, systemic functional linguists have developed devices such as the Register and Genre Theory in order to capture and offer explanations about how these social realities are recreated, coherently, in texts (Halliday and Hasan, 1976; Eggins and Martin, 1992; and Martin, 1992). Apparently, register and genre theory involves some of these devices that are applied to provide explanations about the meanings and functions of linguistic variables in a text, and their relationship to the context of the text.

Register and Genre theory is, therefore, propositions in SFL which provides explanations that the various language choices made in discourses are in relation to the context of the text in question. By implication, each context determines the kind of linguistic variables found operating in the text construed within such a background. Moreover since language is used differently in each given contextual situation; each discursive instance, therefore, urges a unique selection and use of peculiar linguistic codes. In other words, the brand of language operating in a text is dependent on the existing context that might have spurred the existence of such a text. Eggins and Martin

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(1992: 236) present this argument in a diagram form to illustrate how language and context relate:
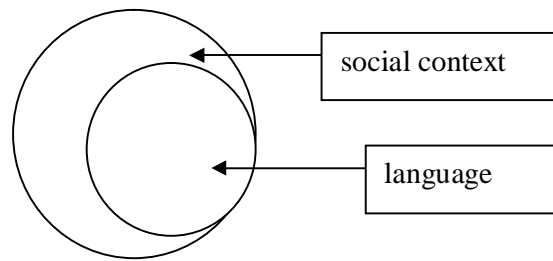
Figure 2.5: Language and social context

The above diagram of Register and Genre theory illustrates how language is a miniature of the social context. In the above demonstration, language is seen as a sphere that hydrates within the social context. Invariably, texts are therefore regarded as realisations resulting from the interaction of finite and very limited number of contextual variables (Halliday, 1973, 1985; Eggins and Martin, 1992; Martin, 1992; Paltridge, 2006).

The emphasis on genre, on the other hand, attempts to account for the realisation of interactive utterances on the basis of their functions and the purposes they serve (Eggins and Martin, 1992). The concern of this concept, therefore, is on the various speech patterns realised in texts (Bakhtin, 1986). Consideration of the various speech patterns in texts which are also contextually determined, have further strengthened the idea that discourses are a product of socio-cultural realities, and that the interactive utterances within texts are determined by the context in which the transactions occurred (Paltridge, 2006). Texts are therefore said to emerge differently, and to be performing different functions in the various contexts that enhanced their existence.

Eggins and Martin (1992) are however of the opinion that the relationship between the context and the text is simply a matter of probabilities and not deterministic. They are of the opinion that an interactant who is out to attain a particular cultural goal is most likely to initiate a text in a particular way inherent in the dialogic relationship between language and context. This argument has not in any way tampered with considerations that contextual variables determine choice of linguistic items but rather seem to suggest that, linguistic variables might emerge in different ways given the participants involved in the discourse.

The concept of Register and Genre theory hinges on the fact that both textual and contextual variables are important in the prediction and deductions of series of

information from texts. Apparently, it implies that textual meanings are easily predictable given the context from which they sprout; from the context is easily deciphered given the textual variables. Linguistic features found in texts encode both features of its immediate context of production and those of its generic identity; for instance, what task the text is set to achieve in the culture of its production (Halliday, 1985). Apparently, attempts to unravel the possible predictions and deductions from discourse strategies, thus, incorporate efforts to relate the various categories of register variables to the vivid specifications of contextual variables.

2.7.1 Register variables

This segment discusses the register variables which are used as analytical tools in SFL. Systemic Functional Linguists (Gregory, 1967; Ellis and Ure, 1969; Halliday, 1985; Eggins and Martin, 1992; Ogunsiji, 2001; Locke, 2004) categorise the register variables in relation to analysis of functional components of language into: field, tenor and mode.

2.7.1.1 Field

The concept of field in Systemic Functional Linguistics (Locke, 2004; Ogunsiji, 2001; Eggins and Martin, 1992) is used in reference to the constitutive variables that the participants are engaged in, and language is depicted as its essential component in the interactive event. In other words, it could be looked at as a set of sequence of activities that are oriented to achieve some purposes within the institutions of the society. The activity sequence, according to Martin and Rose (2004), figures in each step in sequences of interaction and their taxonomies of participants to create expectations for the unfolding field of discourse. The point of emphasis, as a result, is what the text is about, and refers to what is happening to the nature of the social action that is taking place in the text (Locke, 2004).

2.7.1.2 Tenor

The emphasis on the tenor variable in communicative events is an emphasis on the participants (Locke, 2004); the role-relationships existing among the participants (Eggins and Martin, 1992). Ogunsiji (2001) observes that tenor considers the various types of speech patterns that these participants are taking on in the dialogue, and the whole cluster of socially significant relationships in which they are involved. These are

indices that underline the discourse strategy of perspectivation; the point of view of participants in the discourse.

2.7.1.3 Mode

The mode variable focuses on the part played by language in the discourse. This in other words refers to the symbolic organisation of the text (Ogunsiji, 2001; Eggins and Martin, 1992), which might extend to include the status and functions of the language in the context.

An important aspect of this variable is its codification of the amount of work language is doing in relation to what is going on in the text. Apparently, texts of this kind, Martin and Rose (2004) contend are dependent on the context, such that we cannot process the participants identification without obtaining information from the context of situation. And as submitted by Halliday (1978), Halliday and Martin (1993), and intensively examined by van Dijk (1992), this model of analysis of language employed in the discourse relates language, naturally, to the organisation of context, with field hydrated by ideational meaning, interpersonal meaning employed to negotiate tenor, and the textual meaning to develop the mode (Paltridge, 2006).This variable is outlined by Eggins and Martin (1992: 239) in the table below:

Table 2.1: Functional organisation of language

Meta-functions (organisation of language)	Register (organisation of context)
Interpersonal meaning (resources for interacting)	Tenor (role structure)
Ideational (resources for building content)	Field (social action)
Textual meaning (resources for organising texts)	Mode (symbolic organisation)

Table 2.1 illustrates Halliday's concept of functional organisation of language in relation to categories for analysing context which is divided into meta-functions and register categories. The interpersonal meaning; the resources for interacting, correspond to tenor (the role structure), ideational meta-function or the resources for building content is equivalent to field, the social action. While textual meaning, considered as the resources for organising texts is comparable with mode, the symbolic organisation.

The emphasis of this categorisation is an illustration of a systematic linkage between the constructs of language resources with the contextual resources. This relationship is expressed in terms of 'realisation'. Realisation, as a systemic functional construct, is viewed from the interactional angle between context and language. As a contextual variable, deductions are that the perspective is achieved due largely to the interaction of different types of fields, tenor and mode, that condition ideational, interpersonal, and textual meanings in the discourse. And from the perspective of language, this variable is said to connote the ways in which different ideational, interpersonal, and textual choices are determined by different types of field, tenor, and mode. This relationship is represented in diagram form by Eggins and Martin (1992):
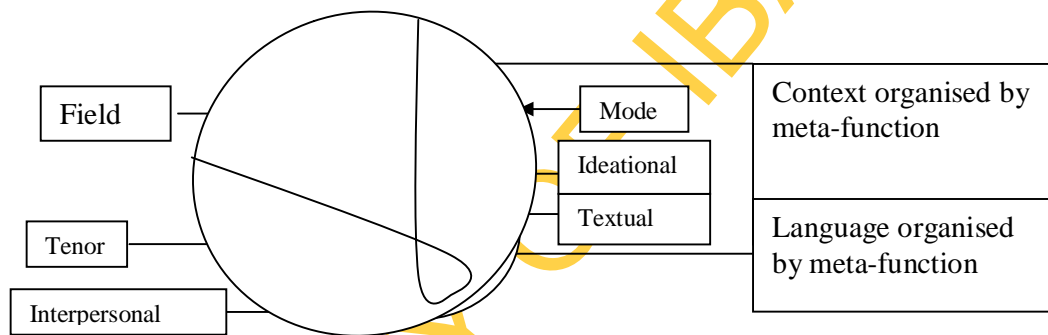
Figure 2.6: The relationship between context and language

Figure 2.6 illustrates the relationship between context and language in the systemic functional model description of how meta-functions relate in discursive situations.

Another argument which has attempted to explain this relationship is provided by Hasan et al., (1987). These discourse analysts consider the interaction of system and structure as operating in an axial relationship. This implies that, the obligatory elements of the genre structure are determined by field, and the presence of optional ones established by tenor and mode (Martin and Rose, 2004: 254). The interest of this consideration is that the relationship among genres is, thus, a question of field, tenor and mode selections. Martin and Rose (2004: 254) provide an illustration of these relationships as presented in figure 2.7 below, for an explanation of the above view:
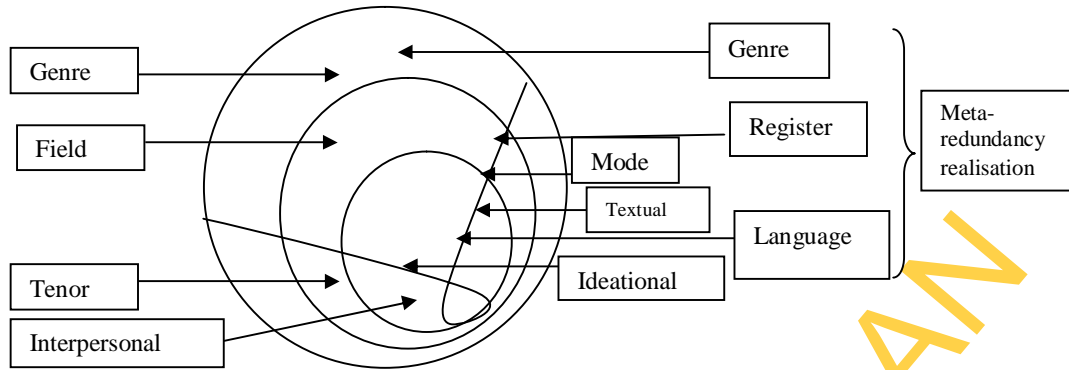
Figure 2.7: Obligatory elements of genre structure

Figure 2.7 demonstrates how obligatory elements in the genre structure are determined by field, and the presence of optional ones for tenor and mode, and genre, register and language are realised in discourses.

However, despite the existence of diversified approach in the analysis of these relationships, one thing that remains apparent, and which is the concern of our analysis, is the fact that critical discourse analysis, in its adoptions and applications of theories from the Systemic Functional Linguistics, is more interested in those theories that cater for analysis of the discourse not only on the basis of its grammatical features but on the presence of the various social contexts which determine the choice and use of linguistic items in the various discursive instances.

2.8 Principal systems: transitivity process, theme and mood

In order to account for the structural character and the various elements within a discourse, analysis of its units, especially those that constitute the clause, have been extended beyond the level of the morpheme and the word to embrace other structural elements such as transitivity, theme and mood.

2.8.1 Transitivity process

Transitivity is regarded as an ideational feature of the clause which highlights types of process and elements that the clause embraces. This is aimed at providing explanations and expanding the boundaries of the various grammatical structures enclosed in the clause to be considered far beyond its primary objectives in traditional grammar hence these elements are regarded in discursive events as having both textual

and contextual trappings. Hopper and Thompson (1980) provide that within the verbal group as expressed in traditional grammar, the only difference between transitive and intransitive verbs is simply a matter of the presence of the 'object' in the structure. However, according to Cumming and Ono (1997), the distinction needs to be broken down into discrete categories in order to account for the various cross-linguistic correlations between verbs and the other grammatical structures. These factors, Cumming and Ono (1997) contend, include matters relating to the agent (such as volitionality), the verb (such as telicity; having an end point), and the patient (such as affectedness) as well as the overall structure of the argument in the clause. These structures, when placed together as discourse transitivity, correlate with each other.

Following the above deductions, conclusions can be drawn that in SFL the clause is classified into high and low degrees of transitivity. The clause which has many structural attributes is associated with high degree of transitivity and considered as possessing the discourse function of foregrounding; of playing to prominence an event in the structure of the sentence. Meanwhile, clauses with less degree of transitivity are the ones whose structures tend to sway off the event line as in the case of descriptive passages. Cumming and Ono (1997:130) provide a representation of this view in a diagram as follows:
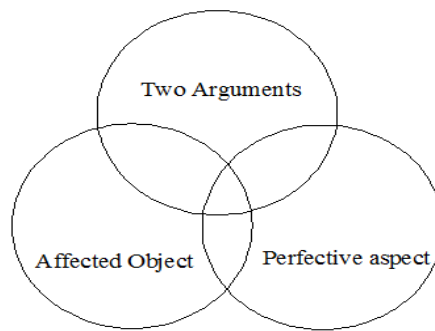
Figure 2.8: Transitivity process

Figure 2.8 shows transitivity as a prototype category of typological correlations between the transitive parameters showing that there is an interwoven relationship between the affected object and the perfective aspect within two arguments.

Fairclough (1992), in his submission, distinguishes between four types of transitivity process to include: Relational, Action, Event and Mental processes which he uses to analyse the relationships between the lexical items within the clause. Relational

process, in this regard, refers to a situation in which the verb marks a relationship (being, having, becoming, and so on) between the participants in the clause. The Action process, on the other hand, refers to an instance in which, as Locke (2004) calls, 'an agent acts upon a goal'. This relationship is expressed in a transitive (subject- verb- object [SVO] clause. And the instantiation is either in the passive or in the active voice. In the active, an action process is in the active voice; while in the passive, the goal becomes the subject and the agent is either passive named or omitted. This analysis may seem to be from the perspective of traditional grammar but the interest of systemic functional linguistics lies in the fact that within the utterance, the issue which is always important is whether agency, causality and responsibility are made explicit or left out in accounts of important events. Consequently, an event therefore involves an activity and a goal, which is usually conveyed in intransitive clause [SV]. Mental processes include verbs of knowing, perceiving, and feeling which are usually realised in transitive clause.

The import of these postulations is to demonstrate the fact that these linguistic principles, which are principally SFL analytical tools to explore language as an operating system that performs the functions it is evolved to do, are applied in critical discourse analysis not on the basis of SFL's categorisations but on the various functions these linguistic constituents are made to perform as determined by both the textual and contextual variables in discourses.

2.8.2 Theme analysis

There are quite a number of perceptions about 'THEME' in analysis of the clause in text textures. However, Tomlin et al., (1997) sum up these views into three basic categories which include: (i) theme as being what the sentence is about, (ii) theme as the starting point of the sentence, and (iii) theme as the centre of attention of the sentence.

In the examination of the above categories, Tomlin et al., (1997) are of the view that the first item which concerns the 'about-ness of a sentence' attempts to provide explanations that a particular referent counts as the theme when the meaning of the remainder of the sentence is all about it. Gundel (1988) is of the view that in a given context, a particular noun phrase [NP], will definitely draw ardent attention in a proposed adverbial series; and therefore, attract attention to be regarded as the theme of such an utterance.

Analysis of theme as the starting point of the sentence is meant to substantiate that there is an element, like a signal-post, within the sentence framework as the focal point to

which the rest of the structures in the sentence are connected to. This ''signal-post'' helps to frame the utterance by tying the predication segment to something already known and shared by the discourse participants (Chafe, 1994).

The third level of consideration; theme as the centre of attention, attempts to associate concept to the notion of attention. The basis of this kind of consideration has given rise to arguments that certain concepts come to mind first before the final post of an utterance. And as Tomlin (1997) contends, it is this coming into consciousness of emphasis on certain concepts that defines the theme. These concepts that come to mind first before the actual production of an utterance are shared by the participants involved in the discourse due largely to the existence of contextual variables.

However, some systemic functional linguists, especially those from the Prague Linguistic School are of the view that that the pedestal of analysis of theme in the structure of the sentence should be placed on the interaction going on between the speaker and the listener. These critics, therefore, suggest that the speaker should place his listener at the same point of view as himself. This can be achieved by providing an introductory word, which is the theme or the signal-post that precedes the remark intended about it. Apparently, given the position theme assumes in an utterance, the recipient/addressee can then lean on something present and unknown in the speech act process.

These suggestions about the functions of theme in the sentence structure have pressured the emergence of propositions that the theme, which is usually the noun phrase [NP] in the structure of the sentence, conveys a great deal of information that is known to both interlocutors; this is because it serves as the conceptual starting point against which other information in the sentence are construed. This argument must have facilitated Ogunsiji's (2001) presumptions that theme structures the clause to depict its confined context [the point of departure] in relation to the general context of the text. And as a point of departure, the rest of the message of the clause is presented against this background.

It is therefore apparently clear that from whatever perspective these arguments are drawn, the fact still remains that, systemic functional linguist is not just interested in considering the formal properties of grammatical and lexical units in isolation, but how these sentential structures interact with, and within the various contextual variables (the

extra linguistic context) that explicate substantial meanings since language is part of the social process.

2.8.3 Mood

Mood is considered as an aspect of the logical meta-function of language which configures the various speech roles that operate within an instance of a communicative event. Mood is often marked by special forms of the verb, or inflections, and it is sometimes expressed by a single word or a phrase, which describes the relationship of the verb with reality and intent.

SFL divides the English mood into two basic parts: the Realis and the Irrealis (Ogunsiji, 2001). These parts are further sub-classed into units depending on the expressive functions they perform within the clause. Realis embraces the grammatical moods that designate that something is actually the case or actually not the case as it may be. Realis mood is of two types: indicative /evidential, and generic realis moods. Indicate or evidential mood is used for factual statements which makes the clause negotiable by coding it with a positive or negative effect, and by foregrounding it, either in terms of time [it is / it isn't: it was / it wasn't: it will / it won't] or in terms of modality [it may / it will / it must] (Ogunsiji, 2001:18).

The generic mood, on the other hand, is employed to generalise about a particular class of things. For example, in Adichie's *Half of a Yellow Sun* (HOAYS) Ugwu remembers what his aunty had told him to expect of a university woman in this manner:

> [i]…university women kept framed photos of their student days in Ibadan and in Britain and in America on their shelves. [ii] For breakfast, they had eggs that were not cooked well, so that the yolk dances around, and they wore bouncy, straight-hair wigs and maxi-dresses that grazed their ankles (HOAYS: p.19).

In the above extract, Ugwu is speaking about Miss Adeboye but with the insertion of the 'university women' in sentence [i] the referent becomes generalised and plural pronoun reference is reflected in 'their' in sentence [i] and 'they' as in the second, fourth and fifth clauses of sentence [ii]. The change in the generic mood extends particular simple subject/theme to generalised reference that covers university women in general, rather than about Miss Adeboye, a particular university woman.

This implies, therefore, that in some linguistic environment, lexical items, especially articles such as: this / that / those/ or their/they trigger differential reference to subject/theme in the clause distinguishing specific subjects from general subjects in the structure. For example, compare: [i] 'Those majors are true heroes!' with [ii] 'majors are true heroes!' (HOAYS: p.125). The first instance [i] is specifically referring to 'specific army majors' while the [ii] expresses a general reference. Interestingly, however they are arguments that English language has no means of morphologically distinguishing generic mood from indicative mood since their contents seem to point towards either what is actually the case or actually not the case.

The 'Irrealis mood', on the other hand, refers to a grammatical condition which expresses that something is not actually the case. Irrealis mood is said to be part of expressions of necessity, possibility, wish or desire, fear, or as part of counterfactual reasoning (Ogunsiji, 2001: 8). In this grammatical condition, the verb forms in the irrealis mood are used to describe specific events which are yet to occur, are likely to occur, or that which are removed from the real course of events. Apparently, Irrealis mood is categorised into: imperative, conditional, optative, subjunctive, jussive and potential levels.

The imperative mood is used to express a direct request or prohibitions. Given the structural nature and functions of the imperative Irrealis, mood makes it sound blunt or even rude in its use in some situations. Therefore, the imperative Irrealis mood is often used with care, especially as it involves instructing someone to perform an action without argument. The bare form of the verb such as 'go', 'run', 'do', and 'eat!', are used to form the imperative. The second person is implied by the imperative except when the first person plural is specified as in 'let's go' [let <u>us</u> go].

The Irrealis conditional mood refers to an event whose realisation is dependent upon another condition, particularly but not exclusively, in conditional sentences. It is argued that in modern English, Irrealis conditional mood is regarded as a periphrastic construction with the form: would + infinitive [For example: 'I would eat']. Loos et al., (2004) are therefore of the suggestion that, in this situation the conditional version of: 'John eats if he is hungry' is 'John would eat if he were hungry.' Apparently, 'would + infinitive' construct are employed in the main clauses of English sentences, with a subjunctive sense. For example: 'If you only tell me what is troubling you, I might be able to help.'

The subjunctive mood refers a variable that expresses a hypothetical state of affairs, or an uncertain event that is contingent on another set of circumstances, and or expression of opinions or emotions, or making a polite request. Optative Irrealis which is considered as declarative mood consists of grammatical structures which code expressions of hopes, wishes or commands, and expressions of desire. The other uses of optative Irrealis mood may overlap with the subjunctive mood. Occasionally distinctions are made between different optative moods: a mood to express hopes as opposed to that of expressing desire.

The other category of Irrealis called the 'Jussive mood' harbour grammatical conditions that express pleading, insistence, imploring, and self-encouragement, wishing, desiring, intention, commanding, purpose or consequence.

The last category of Irrealis mood, 'the potential mood', is regarded as the grammatical conditions that signify a probability in the mood. This expression of probability is signalled in the speaker's estimation that, the action or occurrence of an event is considered likely to occur. The potential Irrealis mood is formed by means of the auxiliaries 'ought' and 'must'.

The import of the above analysis of the systemic functions of some of the structures in sentence as suggested in SFL has shed light on the forms, operational nature and the various functions performed by lexical and grammatical elements in the networks of the sentence which are exploited to construct sequences of meanings in the texture of texts.

2.9 The concept of textual cohesion

The concept of textual cohesion has attracted the attention of discourse analysts as one of the most important textual characters that must be extricated for a complete understanding of linguistic networks in discourses. Halliday and Hasan (1976) and Gutwinski (1976) are among the earliest linguists who suggested a practical and detailed approach to the study of the text based on the cohesive peculiarities in its texture. In literary criticism at the moment, analysis of the cohesive features in the texture of texts has gained much attention in several literary studies. Most descriptive linguistic studies (Hasan, 1984; Halliday, 1985; Hoey, 1991; Martin, 1992; Halliday and Matthiessen, 2004; Tanskenen, 2006) have attempted to develop an apt analysis of cohesion in the texture of discourses that is cantered mostly on the lexical and grammatical set of

connections in texts. Hasan (1984), for instance, argues that textual network is best explicated when the so-called cohesive chains and their interaction within the text are examined.

Halliday and Hasan consider the concept of cohesion as 'the relations of meaning that exist within the text and that which define it as a text' (1976: 4). They are of the opinion that, cohesion normally occurs in a text where the interpretation of some element at any point in the discourse is dependent on that of another; that is, one element presupposes the other in the sense that it cannot be decoded effectively except by recourse to it. This implies, therefore, that a relation of cohesion occurs, when the two elements, the presupposing and the presupposed, are aptly integrated into the texture of texts. Apparently, cohesion is, therefore, expressed through an organised system of language network which Halliday and Hasan (1976) called the 'strata'. Consequently, language is considered as a multiple coding system, comprising of three strata's: the semantic (meaning), the lexico-grammatical (forms) and the phonological and orthographic (expression). Cohesion is, thus, considered as a linguistic element that evolves in the texture of texts partly through the grammar and partly through the vocabulary. This accounts for the reason as to why, the concept of cohesion is regarded as a semantic relation that is realised through the lexico-grammatical system; the potential of cohesion, therefore, lies in the systematic relations of the textual resources such as reiterations, collocations, ellipsis, conjunctions, and referential relations in the textual networks of texts. The inclusion of the reference system as an aspect of cohesion, therefore, implies that, the actual realisation of cohesion in texts at any given linguistic instance does not depend merely on the selection of some option from within the language resources alone, but also on the presence of some other factors which determine the presuppositions that set up the cohesive chains. The text, to Halliday and Hasan, therefore, typically extends beyond the range of structural relations, as these are normally conceived of (Halliday and Hasan, 1976:5). Consequently, cohesion within a text depends also on other features rather than on the structure alone. These other features are part of the chain of relations that constitute the text's texture which cannot be accounted for in terms of consideration of lexico-grammatical structures alone. This implies, therefore, that the character of cohesion in texts partly depends on some of these non structural text forming relations. Cohesion, therefore, elucidates the grammatical and

lexical relations within a text or sentences that bond a text as a meaningful expressive piece.

Anchored on the above suppositions, it could be argued further that cohesive relations are not concerned with the structures within the sentences alone, in view of the fact that these relations may be found within, as well as, between sentences. These textual relations, however, attract less attention within the sentence because of the cohesive potency of grammatical structures. However, given the dynamism in the relationship between sentences, cohesion becomes a prerequisite in order to make the sentences more balanced. The presence of cohesive features in text configurations is, therefore, not determined by the grammatical structure alone, but rather by a range of possibilities which enable the establishment of semantic relations that may take any one of various forms (Halliday and Hasan, 1976:13). Therefore, cohesion is considered as one of the text properties that contribute to the organisation of the texture of a discourse. With cohesion, the various elements are connected in sequential relations in the texture of texts, and are, therefore, regarded as the most prerequisite discourse properties.

Also with cohesion the various textural elements, wherever they occur in texts, are related to one another, resulting into constructive impacts. This, in other words, implies that cohesion is one of the essential elements in the text forming components of the linguistic system. It is, therefore, an invariable means whereby textual elements which are hitherto thought to be structurally unrelated are linked together as depending on the other for its interpretation. Accordingly, the resources that constitute the potentials for cohesion in texts are part of the total system of meaning of language, with some kind of catalyst effects in the sense that, without cohesion, the remainder of the semantic system cannot be effectively activated.

Aside from the above considerations, works by some other systemic functional linguists (SFL), like Paltridge (2006), attempt to unknot the concept of cohesion as reference to the relationship between items in a text such as words, phrases and clauses, and other lexical items such as pronouns, nouns and conjunctions. These relationships embrace all the structural and semantic conditions that exist between words and pronouns that refer to that word, and words that often co-occur in texts and the relationships that exist between clauses and the various ways in which these are expressed through the use of co-coordinating devices. And also, the relationship that exists between words with related and different meanings (Paltridge, 2006: 131).

The meaning of cohesion is, therefore, extended to include the manner in which lexical items substitute others in a text, and the various ways in which some of these items are left out from the text, though with no significant effect on the unity of the texture of the text. This postulation, that cohesion is the continuity that exists between one part of the text and another, has strengthened the claims made by Halliday and Hasan (1976), the proponents of this concept.

Analysis of cohesion in the texture of texts is therefore based on the presence of the two categories of linguistic systems operating in the texture of texts; the lexical and grammatical properties. On the basis of the functions of grammatical elements in the configuration of texts, analysis of cohesion embraces aspects of grammar such as: conjunctions or connectives, substitutions, ellipsis and reference. The analysis of reference system, most especially its exophoric component, for instance, which demonstrates how, words are related to each other as well as how these grammatical connections result from and share semantic relations with the contextual factors of the world outside the text. This proposition demonstrates the concern of this study that the context from which the text sprang influences, to some extent, the selection of linguistic items that configure the texture of texts. With the lexical properties, analyses include the examination of lexical features such as repetitions/reiterations and a collocation of sense relation words such as synonyms, metonyms and hyponyms which are emphasised as cohesive features in the texture of texts. Though these considerations are pure linguistic with textual proclivities, however, since content and background knowledge play active roles in textual configurations, textual confluences in the texture of texts also explicate social cohesion.

An analysis of the two varieties of cohesion; lexical and grammatical cohesion that result from the relations of linguistic items in the texture of texts is done in the subsequent stage of this discussion in order to highlight how lexical and grammatical elements operate as text forming properties.

2.9.1 Lexical cohesion

Halliday and Hasan (1976: 274) describe lexical cohesion as the cohesive effect in the structure of texts, brought about by the selection of the vocabulary. With the concept of lexical cohesion, systemic functional linguists are more interested in exploring discourses to provide explanations about the relationships, especially in meaning,

between lexical items, particularly content words found in a text (Paltridge, 2006). The main aspects of these relationships which systemic functional linguist are interested in are highlighted to include: repetitions/reiterations and collocations.

2.9.1.1 Repetitions/ Reiterations

The concept of repetition, which is also referred to as reiteration, is reference to the primary paradigmatic relation of lexical items. In the repetitive relations, the same lexical item recurs over a number of times, especially in adjacent sentences and is either reiterated in the same lexical form and function or in another lexical shape but still explicate the same semantic features of the replaced items. Consequently, repetition of lexical items could occur either within an immediate environment of the preceding structure or after a long stretch in the structure of texts. Furthermore, these relations are not restricted to a single morphological form of the word but could assume, depending on the semantic demands, varying forms. Apparently, reiteration could either be a recurrence of a synonym, antonym, hyponym or metonym.

Reiteration of synonymous lexical items refers to the repeated recurrence of lexical items that share exact or nearly the same meaning with referent item. Synonyms with exact referent, according to Stanojevic (2009: 193-200), shares a 'seme' or 'denotational sememe', while those with inexactly similar meanings share a broader 'denotational' or 'connotational sememe', and thus overlap within the semantic field. Within the boundaries of synonymous relations, there are some words considered as being in homonymic semantic relations with each other; a situation, in which one word in the group of words re-enters the text with the same spelling and pronunciation like the other, but expresses different meanings as it is reiterated. Apparently, homonyms are considered to be simultaneously homographs and homophones. Homonyms are regarded as homographs when the repeated word(s) share(s) the same spelling but differ in meaning and grammatical functions as in a pair like: 'bear' (verb) and 'bear' (noun). When used as a verb 'bear' which means 'to support' or 'carry'; and while when functioning as a noun refers to 'the animal'. Semantic relations in homophones, on the other hand, refer to linguistic instances in which a word is pronounced in the same manner as another word but differs in meaning and sometimes even in spelling. The re-entry of such words may sometimes trigger different semantic relations.

Repetition on the premise of metonymy refers to a situation in which the reiterated lexical item re-enters the text and is addressed not by its own form, but by a different lexical unit, though still demonstrating sameness in meaning with that which it is being referred to. Therefore, in metonymic connectedness, the repetition of lexical words demonstrates part/whole relationships in meaning of the lexical items; the referent in this situation is part of, or a member of the same semantic category with the unit it reiterates. A metonym, therefore, means part of a whole; apparently, the referent denoting a subset of what another word denotes or a thing being referred to as part of something else.

Hyponymic reiteration refers to the use of a word or phrase whose semantic field extends into the semantic boundaries of another word. This relationship is said to be of two kinds: hyperonym or hypernym. This implies that the reiterated word/words or phrase(s) are in hyponymic relationship, which offers a more specific reference than in hypernymic reiterated situations. However, the nature of repetition that occurs in hypernymy, which is also known as super-ordinate, is much broader than that expressed in hyponyms. In polysemic semantic relations, however, the reiterated word or phrase has multiple meanings and it is usually related by contiguity of meaning within the semantic field.

Reiteration of antonyms is the repetition of words whose semantic features lie in an inherently incompatible binary relationship. Apparently, the presence of semantic features in the reiterated lexical item in the pair is in opposite relations with the other word though they cohere. This oppositeness, given the various semantic variables, is considered in more restricted meanings. Apparently, reiterated antonyms are said to project relations in more restricted gradable, complementary and relational terms. Repetition of gradable antonyms refers to reiteration of word pairs whose meanings are opposite yet they lie on a continuous spectrum. For example, like in the use of this pair of words: hot/cold. Reiteration of complementary antonyms, on the other hand, refers to repetition of words whose meanings are opposite; but unlike in the case with the gradable antonyms, their semantic relations do not lie on a continuous spectrum as in this pair of words: push/pull. And repetition of relational antonyms refers to recurrence of word pairs where their differing nature makes sense only in the context of the relationship between the two meanings derived from the context of use like in the following pair of words: teacher/pupil.

These semantic relations are at the disposal of writers as they create various chains of meanings in their attempts to recreate social realities. For instance, a writer might reiterate homophones to create puns and to deceive the reader or to suggest multiple meanings.

2.9.1.2 Collocation/Colligation

The origin of the application of collocation as a lexical device to understand the operations of language in discourses is traced to the works of Firth John Rupert who suggested in his work titled: *Papers in Linguistics. A Course* Book (1957) that the meaning of a word is best understood by the company it keeps. From this beginning sprang up a series of analysis on collocation. Halliday and Hasan (1976: 285-6) define collocation as a linguistic situation in which any two lexical items co-occur in similar contexts, especially in adjacent sentences and generate cohesion.

At the moment, some critical discourse analysts like Morley (1985), Hoey (2005), and Siepman (2005) have developed a new opinion about collocation which Gledhil (2009) summarises as an essentially de-contextualised concept which does not only account for the role of collocation in on-going discourse but the entire process of its creation. However, in spite of these divergent views about collocation, explanations surrounding this model which were first provided by Firth (1957) and later improved upon by Halliday and Hasan (1976) are still relevant in its analysis of the notion as habitually linked group of words in discourses.

The notion of collocation is used to describe associations between vocabulary items which have a tendency to co-occur. Apparently, collocation defines these tendencies in the combination of adjectives and nouns, and the intra-sentential relationship between verbs and nouns, and other lexical items which typically cohere.

Halliday and Hasan (1976) refer to collocation as a situation whereby lexical items in some way share meaning relationship with another word in the preceding text, because it is in direct repetition of it, or is in some sense synonymous with it, or tend to occur in the same lexical environment, which 'coheres with that word and so contributes to the texture' (Halliday and Hasan, 1976: 319). The principle behind this relationship is the cohesive effect achieved by the continuity of lexical meaning. Cohesion, to Halliday and Hasan (1976), is, therefore, the function of the relation between the lexical items themselves, which has both a semantic aspect- synonymy, hyponymy, metonymy, among others, and a purely lexical or collocational aspect, the mutual expectancy between words

that arise from occurring frequently in the environment of the other, or of the two occurring in a range of environments common to both. The whole of the vocabulary of a language is internally structured and organised along many dimensions, which collectively signals, what Halliday and Hasan (1976: 320) call 'what goes on with what'; as such serves to transform a series of unrelated structures into a unified coherent whole. Depending on the nature and manner of occurrence, collocation is divided into the following categories which include among others: adverb + adjective [N+Adj], adjective + noun [Adj + N], noun + noun [N+ N], noun + verb [N + V], verb + expression with preposition [V + PP], verb + adverb [V + Adv], and adverb + adjective [Adv + Adj].

Apart from this categorisation, it is also worthy to note that, the lexical items involved in this collocative cohesive chains could occur within an immediate adjacent environment; like within a sentence (intra-sentential level) or between sentences (inter-sentential level) which could be located at adjacent sentences at distance intervals throughout the discourse. The inter-sentential collocative relations made Firth (1957) to coin the term 'colligation' so as to describe the collocative cohesive chains that occur at the inter-sentential level either between adjacent sentences, paragraphs, and or larger portions in the body of the text.

Furthermore, the notion of 'colligation' which was championed by Firth was developed to account for collocation of lexical items at the inter-sentential level in the structure of texts. This notion extended the meaning of 'collocation' to include instances in which lexical items, adjacent sentences or larger structural portions, either in anaphoric or cataphoric situation, shares semantic features with each other, thus enhancing cohesion. An examination of these taxonomical relationships, as claimed in SFL, provides explanations about the various choices and uses of lexical items that constitute and unify larger portions in the texture of texts.

This study demonstrates that the boundaries of lexical and grammatical elements in discourses as established by SFL and adopted in CDA can be extended from just being simply items for textual cohesion but as linguistic attributes that code and illuminate contextual variables such as social solidarity. This is because of the fact that the textual character of these lexical items which is regarded as mere linguistic components for the construction of texts can be expanded to include signification and representation of social realities. Consequently, given the relationship existing between the text and the context, analysis of the lexical items in texture of texts, therefore, combines perspectives from the

traditional grammatical point of view with perspectives from socio-cultural practices to offer useful insights of the linguistic constituents that connect these texts with the social context in which they occur; hence texture of text is claimed to result from the interaction of these features. As a result, analysis of the discourse from CDA perspectives considers the textual character of texts as arising from the context of situation which influences the linguistic disposition in such a text.

2.10 Grammatical cohesion

This aspect of textual cohesion describes the various grammatical means with which the structures in discourses are linked in compatible semantic relation, which enhance cohesion of the various parts of a text. The concern of grammatical cohesion is, therefore, with the structural relations between words, phrases and clauses that give rise to sentences and paragraphs in any given natural language. Halliday and Hasan (1976) identify four kinds of these relationships that generate grammatical cohesion in the texture of texts. These include: reference, substitution, ellipsis and conjunction. Each of these components is further categorised into subsets depending on the particular referential function each category performs in the formation of the structure of texts.

2.10.1 Reference in texture of texts

The notion of reference in the grammatical sense refers to the structural situation in which pronouns are substituted with nouns, or nouns with pronouns and other pro-forms for other parts of speech, phrases or clauses. Apparently, the participant or circumstantial element introduced at one point in the text is either taken as a referential signal for something that follows, or as a basis for comparison of the referent with the referrer. This particular aspect of grammatical cohesion is called 'reference' because of the specific nature of information that is signalled to be retrieved. Halliday and Hasan (1976) identify three referential features: the personal, demonstrative and comparative reference, as the basic characteristics that operate in the referencing system of texts. The labelling is based on the functions performed by each feature in the referential relationship towards attainment of grammatical cohesion in the text.

Based on the above premise, therefore, personal pronoun reference, which includes the three classes of personal pronouns, including possessive determiners or possessive adjectives, and possessive pronouns, is an instance of reference in the speech

situation through the category of person. This system of reference is regarded as 'PERSON', where 'personal' is used in the special sense of 'roles' performed by the nominal. The personal pronoun may be 'determinative' in terms of 'number', possessive (as in singular or plural) and gender (to reflect masculine, feminine and neuter gender). This is represented on a table adapted from Halliday and Hasan's *COHESION IN ENGLISH* (1976: 44) below:
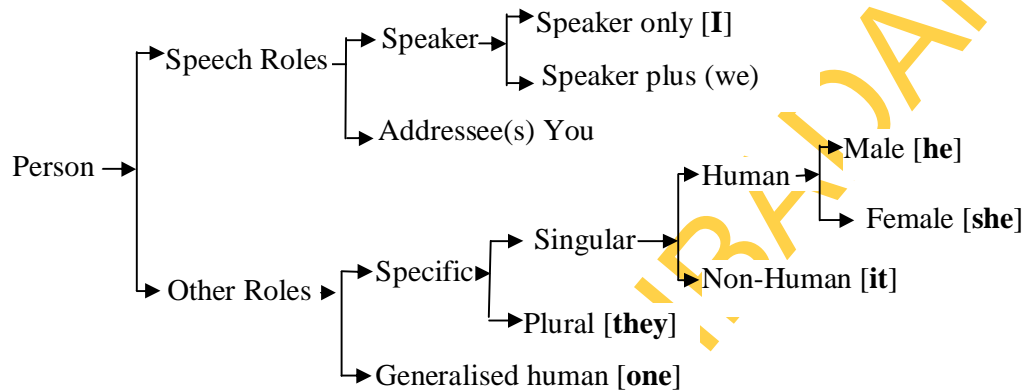
Figure 2.9: Comparative reference

In the above figure, personal reference is represented as a person with speech and the other roles. The 'SPEECH ROLES' are split to include the speaker and the addressee; when it involves the 'speaker only', the pronoun referent 'I' is used, and when the speech roles involve the speaker and another participant, the pronoun referent is the plural pronoun 'WE'. When the speech role engages the addressee, the personal pronoun used in this case is: 'YOU'; in reference to the agent. The 'OTHER ROLES' are divided into 'SPECIFIC' and 'GENERALISED' segments of pronoun referents. The 'specific role' is further divided into singular and plural pronoun referent; the singular specific role is subdivided into 'human' and 'non-human'. The 'human' has 'he' pronoun as a referent to male and 'she' as referent item to female. While 'it', is the pronoun referent to non-humans. The 'plural' has 'they' as the pronoun referent.

The pronoun reference, which is also called 'personals', specifies the functions or roles of 'person' in speech situation. The 'personals' is categorised into: 'first person', 'second person' and 'third person' pronouns, and into singular and plural pronoun-number groupings (Halliday and Hasan, 1976: 44). The personal pronouns act as important cohesive device by signifying the persons or objects that operate either as participants of some process or as possessors of an entity in the structure of the sentence.

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Apparently, as a participant of some process, the personals are reflected in the sentence structure in various classes of nouns or pronouns such as: 'I', 'you', 'we', 'he', 'she', 'it', 'they', or 'one', and occupy the head position in the nominal group. And in situations where the personal pronouns occupy another position in the structure of the sentence other than the nominal site, it assumes referent pro-forms such as: 'me', 'you', 'us', 'him', 'her', 'it', 'them', and 'one'. And when functioning as a possessor of an entity in the structure, it is referred to as a 'determiner', such as 'mine', 'yours', 'ours', 'his', 'hers', 'its', or 'theirs' and then functions either as the 'head' of the nominal group or as a 'modifier' in form of 'my', 'your', 'our', 'his', 'her', 'its', 'their', or 'one's' in the possessive case.

Demonstrative reference, on the other hand, refers to words or phrases that essentially identify or point to a referent on a scale of proximity, thereby differentiating the person being referred to from other persons. The scale of proximity shows demonstratives functioning in structures as spatial deixis, signifying the distance in the physical environment between the speaker and the listener. Furthermore, demonstrative reference includes abstract concepts or anaphora, where the meaning is dependent on something other than the relative physical location of the speaker. Demonstratives are either 'proximal' or 'specific', indicating that the object(s) being referred to is/are near/close to the speaker, while some demonstratives are considered to be 'distal' or 'remote' in the sense that the object(s) they refer to is/are further away from the speaker, or non-specific about the nearness or remoteness of the referent object. Owing to the character of referential relations exhibited by demonstratives, two major characteristics of nominal are indicated in the structure. On the one hand, it expresses the total number of 'participant' being referred to, which it reflects as being either 'singular participant' or 'plural participants'. And on the other hand, it makes referent to the 'circumstance', by indicating the location in which the process occurred either in terms of 'place (space)' and or 'time'.

Lexical items which function as demonstratives include: this/that/these/those, which refer to the location of an entity, person/object; the participant(s) in the process. These lexical items, therefore, occur as elements within the nominal group. And given the proximal relation, 'this' and 'that' differ in terms of the degree of proximity between 'the referent' and 'the referrer'. Consequently, while the referential function of the demonstrative 'this' functions either as an anaphoric or cataphoric referrer given the

position of its referent in the clause, the demonstrative 'that' functions constantly to demonstrate anaphoric relation between objects. Similarly, proximity in terms of time or circumstantial demonstratives: here/there/now/then, functions as 'adjuncts' and not as elements within the nominal group in the clause by referring directly to space or time not through the location of some person or object that is participating in the process.

Furthermore, demonstrative referents also perform both anaphoric and exophoric referent functions in the clause; as anaphoric proximal, they either point to near [this/these] or far [that/those] entities that have been mentioned before in the text. And demonstratives habitually refer to entities within the context of situation, signalled by verbal pointing; this is accompanied by other demonstrative actions-such as gestures to refer to the object(s) in question. Though the primary function of demonstratives is to provide spatial reference of concrete objects, they however perform the function of relating abstract entities as well.

The comparative reference, on the other hand, refers to a situation where the object(s) being referred to is in constrictive relationship with its referent. This implies that, in spite of the fact that comparative reference prompts up contrastive semantic features, it still enhances grammatical cohesion since it cements the semantic ties between the antecedent and its postcedent expression. Reference by comparative means is either through the general category of identity and similarity, or to stress the difference, and to also be more particular about the comparison. Some of these words that create comparative reference include: 'some', 'similar', 'other', 'more', 'less', 'similarly', and 'different'. These words set a contrastive relation between what has been said and what is about to be said. With most at times occupying the nominal position, comparative reference signals contrastive relations, however, the disparity does not in any way create ambiguity but rather textual cohesion. This contrastive relation is demonstrated by Halliday and Hasan (1976: 76) below:

```
                            ┌►Identity: same, equal, identical, identically
        ┌─ General ─►├─►  Difference: other, different, else, differently,
        │   [deictic]      │      otherwise
        │                  └►Similarity: such, similar, so, similarly, likewise
Comparison ┤
        │
        │                  ┌►Enumerative: more, fewer, less, further, additional,
        │                  │      So-as-equally, quantifier e.g. So many
        └─ Particular ─►├─►Epithet: comparative adjectives and adverbs e.g.
            [non-deictic]       better, so-as, more-less-equally + comparative
                                adjectives and adverbs e.g. equally, good
```

Figure 2.10: Contrastive relations

The above tabular illustration subdivides the comparative reference into two major entities of comparison: the general (deictic) and the particular (non-deictic) contrastive relations. Furthermore, certain classes of adjectives and adverbs which include: same/equal/identical/identically, are usually used to indicate relations of general comparison such as likeness, while other comparative relations are established by the use of words like: such/similar/so/similarly/likewise. Other words in this category include: other/different/else/differently, which are used to indicate a deictic comparison in terms of similarities and differences, respectively. The particular non-deictic, on the other hand, which signifies comparison in terms of quantity and quality is divided into two: the numerative and the epithet. Therefore, lexical items such as: more/fewer/less/ further/additional/so many/so-as; are used to indicate the numerative comparison. On the one hand, comparative adjectives and adverbials within the nominal group are indicated with expressions such as: better/so-as/more-less-equally, while on the other hand, comparative adjectives and adverbs, for example: 'equally good', are used in epithetical expressions. These are employed either as adjuncts or sub-modifiers whose meaning and functions are not affected whether the comparative adjective or adverb is inflected or compounded in the structure.

These referential categories enhance different degrees of cohesive relations between the various grammatical structures in a text. They either performed anaphoric function by referring back to an item that has previously been mentioned or sometimes cataphorically refer forward to an item that it refers to at a later part in the text and to some extent perform exophoric function in texts as referents to variables in the context of

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situation. It is worthy of note to state that some of these referential items are homophoric in nature which necessarily demand an understanding of the context of use of such a word for its meaning.

Similarly, for the fact that a number of linguistic and stylistic devices are employed in text-based discourses for the purpose of introducing, defining, refining, and re-introduction of discourse entities, comprehension of any such text therefore requires the integration of successive discourse elements within such a text into coherent conceptual representations. Integrating textual information accurately in the discourse, therefore, involves appreciating relationships between the various objects, people or events mentioned in the text. There is also every need for an interpretation of the various features that clarify or obscure such relationships within texts.

2.10.1.1 Endophoric reference: anaphoric and cataphoric cohesive relations

Endophoric reference refers to a situation in which an inward reference is made in the text in order to enhance the interpretation of the meaning of the reference item, which requires looking elsewhere within the text. It could either be anaphoric, pointing backwards to a referent that has already been introduced, or cataphoric, pointing forward to a referent that is introduced later in the text.

Halliday and Hasan (1976), on the one hand, regard anaphora as the relationship between a 'perform', called 'anaphor' (e.g. 'he', 'she', or 'they') and another lexical item called 'antecedent' or 'referential'. The interpretation of the anaphora is, in some way, determined by the interpretation of the antecedent. In other words, anaphoric forms are co-referential; they make reference to something else for their interpretation and cannot, therefore, be interpreted semantically in their own right. Bloom and Hays (1989), on the other hand, suggest that in addition to being co-referential, anaphora also allows authors to employ semantic variations when referencing previously introduced concepts within the text. Similarly, Tognini-Bonelli (2001: 70) maintains further that an anaphora is a linguistic entity which indicates a referential tie to some other linguistic entity in the text.

Apparently, the concept of anaphor is actually used in two ways to explicate cohesion in texts. Firstly, it implies the act of referring, therefore, at any given moment an expression called 'the pro-form', refers to another contextual entity, anaphoric situation is said to occur. At another level, anaphora is considered as a concept which denotes the act of referring to the left, that is, the anaphora points to the left towards its

antecedent. Though given analysis of the various solutions to the problem of complement, it has been argued by Corblin (1996) and Nouwen (2003) that in some given anaphoric instances the referential position of an anaphor might reverse as it may refer not to its usual antecedent, but to its complement. This argument has instigated views that reference is a peculiar type of cohesion because of the specific nature of information that is signalled to be retrieved.

Anaphora is, therefore, considered as one of the most important features in the cohesive relation due largely to the fact that, aside from indicating how the discourse is constructed and sustained, it binds the various syntactic elements into meaningful semantic units at the sentence level throughout the discourse. This grammatical feature has the semantic potentials of uniting the entire sentences in the discourse into a meaningful whole.

Cataphoric reference, on the other hand, refers to an expression or a word that co-refers with an expression or a word that occurs in the preceding part in the discourse; when a referent element refers forward, in a more specific term, to an element that precedes it in the later part of the text. This is said to be the reverse case of anaphora; a forward reference as opposed to backward reference in the discourse. This is also interpreted to mean a linguistic instance in which the referent has not yet appeared, but will be provided subsequently in the discourse; an entity is introduced in the abstract before it is identified.

Works of discourse analysts like Sanford, et al., (1983), Tognini-Bonelli (2001), Fahnestock (2001) and Cutting (2002) further demonstrate cataphoric reference devices as operating either at intra or inter sentential level to mark unit(s) of expressions that are subsequently mentioned in the discourse, thereby enhancing the meaning-actualisation of these concepts. Apparently, given the intra/inter sentential mode of operation, cataphoric reference is claimed to be either strict-within or non-strict referential relation. Strict-within cataphora refers to the structures that appear within and are restricted to a preceding subordinate clause. Non-strict cataphora occurs at different structural units in the text. However, in whatever form cataphoric elements operate in structures, these devices are either used to enhance the activation of concepts that they indicate by protecting them from being suppressed subsequently by other mentioned concepts. In literary circle it is regarded as a delaying stylistic device in the revelation of participants

in the process, thereby creating suspense and interest of the addressee in the events in the discourse.

2.10.1.2 Exophoric reference

Exophora is reference to something extra linguistic; it can be deictic, in which special words or grammatical markings are used to make reference to something in the context of the utterance. Halliday and Hasan (1976) are of the opinion that, though exophoric reference contributes to the creation of text, in that it links the language with the context of situation, it does not, however, contribute to what they call 'integration of one passage with another so that the two together form part of the text'(Halliday and Hasan, 1976: 37). This argument demonstrates the fact that exophoric reference does not contribute directly to cohesion in text but plays a vital role of explicating the linguistic networks in the texture of the text. To Nystrand (1983), exophoric reference refers to a situation in which an entity in the text points away from the text to things in the speaking environment, as in: 'put it here', or to ideas which exist are presumed, or shared knowledge and therefore require no elaboration, for example: 'I don't believe it'. The referential lexical item 'it' in the above examples is exophoric, in the sense that the entity points towards an abstract element which is best understood given the context of such an utterance.

Furthermore, Halliday and Hasan (1976: 33) consider generalised personals such as: 'one', 'we', 'you', 'they' and 'it' as expressing referential relation in which the referent is treated as being as it were, imminent in all contexts of situation. They consider, 'you' and 'one' to mean any human individual approved of, particularly in the combination of the lexical item: 'one' with a verbal modulation. And 'we', on the other hand, refers to a particular group of individuals the speaker is a member. Apparently, 'they' as a referent entity refers to both persons unspecified, especially those with responsibility, as well as persons adequately specified for purposes of discussion by the context.   However, the neuter generalised personal 'it', occurs as a universal meteorological operator in few expressions like: 'it's hot', 'it's raining heavily today'.

Halliday and Hasan (1976: 53) further observe that:

> …all these are exophoric, but with a kind of institutionalized exophora; they make it possible to conform to the structural requirements of the clause, which demands a nominal in various places…

By implication, therefore, though exophoric reference is not considered to be a cohesive feature per se in the sense of linguistic analysis of an utterance, however since it makes it possible for the various clauses to conform and cohere with each other; it invariably contributes to the creation of text and therefore a necessary requirement for an overall coherent character of the text.

Furthermore, since linguistic patterns operating in the texture of texts, represent and to a large extent condition the expressive mode of our experience of the environment, it therefore implies that these patterns make it possible for us to identify which features of the environment are relevant to linguistic behaviour and so form part of the context of situation. The text is embedded in extra-linguistic factors which influence linguistic choices that have some bearing on the text itself; the text is therefore treated as a combination of discursive features which also include the influence of no-verbal signs on the total environment in which it unfolds, consequently making the text and context to be intimately related to an extent that the text becomes inexplicable in the absence of the context.

Since social actors tend to identify themselves with their own social groupings [self] and often place themselves in opposition to other groupings [other], reference, whether anaphoric or exophoric, is extremely important in the cohesion of texts since it plays vital role in the realisation of these identities with different social groups. Be that as it may, the concern of this study is to explore the various lexical and grammatical conditions in these three novels by Adichie: *Purple Hibiscus*, *Half of a Yellow Sun,* and *AMERiCANAH,* as explicating social solidarity and textual cohesion. Hence the text and context are intimately related, it is worthy to note that referential ties observed in internal organisation of language is sometimes not an arbitrary linguistic feature but rather an embodiment of the positive reflection of the various functions that language has evolved to serve in the life of a social man. This provision has further strengthened the resolve that the various referential resources in literary discourses, as a matter of fact, map out neither textual cohesion nor issues of power, ideology or social inequalities but serve as openings for sieving of other textual possibilities such as social solidarity.

2.10.2 Conjunctions/Connectives

The cohesive element referred to as conjunction (or connectives) is that aspect in grammar which emphasise the relationship existing within and or between sentences

through the processes of adding, comparing, sequencing, and or explaining them. Unlike substitution and other referential cohesive devices, conjunctions create a dissimilar variety of semantic relation in the clauses by specifying the direction in which what is to follow is systematically linked to what has gone before. This implies, therefore, that conjunctive devices relate linguistic elements that occur in succession but are, however, not related by any other structural means (Halliday and Hasan, 1976: 227). The concept of conjunction is also being referred to as 'connectives' by Martin and Rose (2004).

These conjunctive elements are regarded as cohesive in grammar not in themselves but indirectly by the virtue of their specific meanings which make them convey certain meanings which presuppose the presence of other components in the discourse. Apparently, conjunction refers to the logical meanings from instances in grammatical structures that link figures of expression in sequences. Furthermore, the cohesive device of conjunction is also considered as the lexical items 'that join phrases, clauses or sections of a text in such a way that they express the logical semantic relationship between them' (Paltridge, 2003: 139). Based on Halliday and Hasan's (1976) postulation about conjunctions, and which was analysed by Martin and Rose (2003), Paltridge (2006: 140) has provided in summary of the basic options for conjunctions in the table below:

Table 2.2: Basic options for conjunctions

Logical relation	Meaning	Examples
Addition	Addition	and, besides, in addition,
	Alternation	or, if-not-then, alternatively
Comparing	Similarity	like, as if, similarly
	Contrast	but, whereas, on the other hand
Time	Successive	then, after, subsequently, before,
	Simultaneous	previously
		while, meanwhile, at the same time
Consequence	Cause	so, because, since, therefore
	means	by, this, by this means
	purpose	so as, in order to, lest, for fear of
	condition	if, provided that, unless

The above tabular presentation demonstrates that the logical relations which include: addition, comparing, time and consequence are the basic options for conjunctive

relations in discourses. These logical relations provide potentials for coherent texture of texts by relating individual propositions to each other and to other text, and therein holding the entire text together. It is also argued that, these logical relations have the capacities that might as well lead readers of a text to the preferred interpretations of the text (Hyland, 1998 and Paltridge, 2006).

In attempts to provide explanations about the functions of conjunctive elements in discourses, Martin and Rose (2004) classify the process of conjunction into 'internal and external processes', claiming that each has distinctive features and performs different roles in the text's texture. They are of the opinion that, under logical relations; the additive element is concerned with external role of adding activities, and performing the internal function of adding and building arguments. Its comparative function, on the other hand, is concerned with comparing and contrasting of events, things and qualities. On the other hand, it performs the internal function of comparing and contrasting arguments and evidence. While time-logical relation, on the one hand, is concerned with ordering of events in time as its external function, its internal role is that of ordering arguments in the text. Consequence is concerned with explaining why and how events happen as its external functions, and drawing conclusions or countering arguments as its internal functions. The table 2.3 below is used by Martin and Rose (2003: 127) to analyse this argument in the table which shows the logical relations and the external and internal roles performed by conjunctions in textures of texts.

Table 2.3: Logical relations

Logical relation	External (role)	Internal (role)
Addition	Adding activities	Adding arguments
Comparison	Comparing and contrasting events, things and qualities	Comparing and contrasting argument and evidence
Time	Ordering events in time	Ordering arguments in the text
Consequence(causal)	Explaining why and how events happen	Drawing conclusions or countering arguments

However, in spite of the above well spelt classification of the distinctive features and roles played by connectives in text textures, there are suggestions that there still

exists a 'small set of linkers' that are said to perform different cohesive roles in text textures which need to be accounted for. The main kind of logical relations expressed by these continuatives is basically to 'add' through the use of: 'so [did he]', 'even', 'only', and 'just', so that comparison may be realised. Similarly, continuative features like: 'already', 'finally', 'at last', 'still', 'again', facilitate the realisation of time.

Moreover, since continuatives are used as categories in the realisation of logical relations, they are normally placed at the beginning of the clause, typically next to finite verbs. Martin and Rose (2003) observe that, as a result of this placement, they might also serve as a means of managing our expectations in the discourse. With conjunctions, cohesive relations in discourses are negotiated into a different type of semantic relations; one which is no longer a site for instruction, but a specification of the way in which what is to follow is systematically connected to what has gone before. The conjunctive relations are, therefore, not attached to any particular sequence in the expression. Consequently, if two sentences cohere by virtue of some form of conjunction, this does not mean that the relation between them could subsist only in that particular order. This argument reiterates Halliday and Hasan's (1976) submission that, conjunction is not really an element in the semantic relations that is realised in the grammar of the language, but it is rather the functions these conjunctive devices perform by relating linguistic elements that occur in succession but are not related by other structural means.

Cohesive ties realised through conjunction are embodied through the process of predication, minor predication, and time sequence or through two separate sentences. The most common and the simplest conjunctive element is said to be 'and', which is integrated into linguistic structures realised in the form of a particular structural relations, especially that of coordination. The lexical element 'and', according to Halliday and Hasan (1976: 234), is used as a cohesion means to link one sentence to another, and the coordination relation which is represented by 'and', may obtain between pairs of items functioning more or less anywhere in the structure of the language; these pairs may be nominal groups, verbs or verbal groups, adverbs or adverbial groups; or they may be clauses. These pairs, when joined by a conjunctive coordinator, 'and', function as a single complex structure.

2.10.3 Substitution

According to Halliday and Hasan (1976; 1994), the total linguistic features realisable in a text embrace the inclusive and non-inclusive linguistic variables that

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constitute the text's texture. The concept of substitution is, therefore, an attempt to account for motives as to why some lexical items are used in place of others; why a verb is substituted for a noun or why a clause is substituted with another lexical item. Apparently, emphasis in the cohesive roles of substitution as a grammatical relation is on the wording or phrases rather than in the meaning.

Substitution is used in order to avoid repetition of a particular item; the substituted items are always exchangeable with the items which they substitute. Apparently, to account for the various ways in which substitution occurs in structures, the different types of substitution are identified and defined, accordingly, based on the grammatical function each substitute performs in the structure rather than its semantic value. These classifications include: nominal (replacement of nouns with lexical items such as 'one', 'ones' and 'some'), verbal (use of 'do' to replace the verb), and clausal substitutions (the replacement of a clause with items such as 'so' and 'not'). These descriptions are made based on the functions and place of occurrence of the substituted item in the structure of a sentence.

2.10.3.1 Types of substitution: nominal substitution

Nominal substitution is described as a grammatical condition in which the 'one/ones' are used as substitutes which constantly function as head of a nominal group, and has the capacity to replace only an item which is itself head of a nominal. The substitute 'one/ones' presupposes some noun that is to function as the head of the nominal group; it is therefore like 'a sort of counter which is used in place of the repetition of a particular item' (Halliday and Hasan, 1994: 89). However, when a substitute acts as a modifying item, it replaces only the head-word and not any other element in the nominal group. At some other instances, the presupposed item is buried deep inside a complex structure; the hearer generally has no difficulty in recovering it and this complexity extends to a situation in which the substituted item may [even] differ from the presupposed item even in number.

Furthermore, substitution is considered as an endophoric referential feature which is essentially confined in the texture of texts. In nominal substitution, for instance, the head of a nominal group is substituted by an item which is itself the head of the substituted nominal group. Apparently, the substitute 'one', including its plural form 'ones', always functions as the head word in the nominal group, and therefore can substitute only for an item which is itself the head of a nominal group.

2.10.3.2 Verbal substitution

Verbal substitution, on the other hand, refers to the use of the English verbal substitute 'do' with the usual morphological scatter: 'do', 'does', 'did', 'doing', and 'done' (Halliday and Hasan, 1976:113). The verbal substitute, 'do', is typically associated with contrast, which usually occurs in the context of some other item which contrasts it with another element in the presupposed clause. Consequently, since the substitute signals that information is to be recovered from elsewhere, though it is ''phonologically unaccented'' or non-prominent, it is not just a mere backward reference feature but a positive confirmation, a marking of the fact that the lexical verb still functions well.

However, apart from functioning as the verbal substitute 'do' also occurs in Modern English as a lexical verb, general verb (the pro-verb) or as a verbal operator. This implies therefore that, in spite of the distinctions, these classes of the verb are all related to each other and they form a range of shared meanings that criss-cross into the shade of interpretation of each other, thus projecting indefinite semantic relations.

The substitute 'do' is said to be always anaphoric and occasionally cataphoric since it operates only within intra-sentential relations, therefore having no impact on textual cohesion. But as an anaphoric item, it presupposes cohesive relations within the same sentence, so that there is already a structural relation linking the presupposed to the presupposing clause, though it frequently substitutes an element in a preceding sentence thereby considered as a primary source of cohesion within the text. Verbal substitute is also said to occur exophorically under appropriate conditions, especially in warnings given to someone who has been caught doing something inviolable.

2.10.3.3 Clausal substitution

Clausal substitute, on the other hand, refers to the replacement of the entire clause in the structure. Three types of grammatical conditions are identified as necessitating the occurrence of clausal substitution in grammatical structures. These include grammatical provisos that situate: report, condition and modality. The replacement of a clause may take either the positive or negative form; the positive is usually expressed by 'so', while the negative is conveyed by 'not' (Halliday and Hasan, 1976: 131).

Furthermore, the reported clause which is substituted by 'so' or 'not' is in most cases always declarative; whatever the mood of the presupposed clause. There is

however no substitute for interrogative or imperative structures such as indirect questions and commands, and therefore no clause substitutes occur for verbs such as: 'wonder' 'order' or 'ask'. However, there is substitution of elements in the initial position of expressions, and so the substitute has the effect of making 'so' to be in the thematic position in the clause. The second context for clausal substitution is that of conditional structure. Conditional clauses are often substituted by 'so' and 'not'; like in expressions such as: 'if not', 'assuming so' and 'supposed not', that signal conditional statement.

In addition, modal clauses are also substituted; this is a situation in which 'so' and 'not' elements are used as substitutes to replace clauses expressing modality. Modality herein refers to the speaker's assessment of probabilities inherent in the situation which demonstrate recognition of rights and duties in expressions using either the modal forms of the verb such as: 'will', 'would', 'can', 'could', 'may', 'might', 'must', 'probably', 'certainly', and 'surely', which are frequently followed by a clausal substitute 'so' or 'not' depending on the modality. With specifications already noted, expressions demonstrating certainty do not accept any substitution in the positive, though they do in the negative.

2.10.4 Ellipsis

Ellipsis refers to complete omission of an essential element from the structure of the sentence which is however recovered by referring to a preceding part in the body of the text. Martin and Rose (2004) are of the opinion that, omission involves lexical elements such as noun or noun group (nominal), verbs or verbal groups (verbal), or the clausal group. Ellipsis also denotes the lack of repletion of one or more elements which have earlier been mentioned in the previous part of the discourse; reference to them is implied and expected to be understood without further mention of them. Ellipted elements are thus deemed to be recoverable by the hearer from the preceding linguistic context. The use of ellipsis reduces the overall amount of information to be scanned by the recipient. Furthermore, as a repeated element, reference to such an element is normally interpretable as part of the given information. These devices obviate the inclusion of lexical strings which do not offer new information, and in this manner reduce the degree of redundancy of the information displayed in the discourse.

2.10.4.1 Nominal ellipsis

This category of elliptical occurrence refers to an omission within the nominal group or the omission of the common noun whose functions as the head of such a group is taken over by one of the other elements in the grouping. These elements that assume the nominal position in place of the noun are classified into four categories; as deictic (which is normally a determiner), the numerative (the numeral or other quantifier), the epithet (adjectives), and the classifier (a noun). Nominal ellipsis is said to be more frequently deictic and as a numeral than as an epithet or as a classifier. Apparently, the most characteristic instances of nominal ellipsis therefore are those with deictic or numerative as the head of the group. An explanation of how these categories operate in structures is provided below.

2.10.4.1.1 Deictic as nominal

Deictic is said to operate as the head of a nominal elliptical construction occurring either as specific or non-specific deictic. This classification is based on the mode of significations that arise when the deictic assumes the head-position in the nominal group. The specific deictic that forms the nominal ellipsis include demonstratives, possessives, and the definite article 'the'. Demonstratives, on the other hand, include items such as: 'this'/ 'that'/ ''these'/ 'those' and 'which' as the head word of the group. Furthermore, deictic are considered as possessives, which include both nouns and pronouns that occupy the nominal position in structure. According to Halliday and Hasan (1976:157), possessive pronouns, when functioning as head of the nominal group, change in form. For example, the possessive pronouns such as: 'my', 'our', 'your', 'her' becomes 'mine', 'ours', 'yours', 'hers', though 'its' is rarely used.

Furthermore, non-specific deictic includes elements like: 'each', 'every', 'any', 'either', 'no', 'neither', 'some' as well as 'both' and the indefinite article 'a' which are used in the nominal position. As the name implies, these categories are non-specific in their demonstrative function of being non-definite in identification of the subjective component of the structure.

It is argued further that the words functioning as post-deictic elements in the nominal group are mostly adjectives. Consequently, up to forty adjectives are identified as commonly performing post-deictic function. These post-deictic elements include: 'other', 'same', 'different', 'identical', 'usual', 'regular', 'certain', 'odd', 'famous', 'well-known', 'typical', and 'obvious', among other words. These items often combine with

articles like 'the', 'a', and other determiners, which unlike adjectives are at some given instances, and followed by a numeral and function as the epithet that precedes any numerative element. Halliday and Hasan (1976:160) demonstrate this grammatical structure with the following example: 'I've used up these three yellow folders you gave me. Can I use the other?' In the illustration, the adjective: 'the other', is made up of a post-deictic element 'other' and the specific deictic 'the' in the second clause is an elliptical sum in reference to the nominal group in the first structure: 'these yellow folders'.

2.10.4.1. 2 Numerals as nominal

This refers to the use of numerals such as ordinals, cardinals, and indefinite quantifiers as head of nominal groups. The ordinal numerals include referential items such as: 'first', 'next', 'last', 'second', 'fifth', 'fourth' and others in this category. These items, in combination with the article 'the' or possessive as deictic, often occur in elliptical constructions. In a similar situation, cardinal numerals proceeded by deictic or post deictic adjectives also function in elliptical constructions. On the other hand, indefinite quantifiers such as 'much', 'many', 'most', 'few', 'several', 'a little', and 'lots', which operate as referential items in the nominal ellipsis.

2.10.4.1.3 Epithets as nominal

The function of epithet in elliptical group is typically fulfilled by an adjective that is either superlative or comparative. A superlative adjective precedes other epithet and is usually accompanied by the article ''the'' or a possessive epithet.

The comparative adjective, which functions as an epithet in the elliptical group, is presupposed by setting up a contrastive reference. This implies that the adjective that functions as a comparative agent in the elliptical group rather contrasts the nominal in the subject position with the other elements in the structure. As demonstrated by Halliday and Hasan (1976: 165) in the following sentences: (a) 'Mary is the cleverer', and (b) 'Mary is clever'; to illustrate that, while sentence (a) is an elliptical construction sentence (b) is not. This distinction has arisen due to the fact that, while the combination of the definite article 'the' and the comparative adjective 'cleverer' contrasts the nominal, 'Mary', with other unmentioned elements, sentence (b) does not compare but simply states the fact that the nominal: 'Mary is clever'; presupposes null element.

2.10.4.2 Verbal Ellipsis

Verbal ellipsis, which is also called operator ellipsis, refers to either a situation in which, a verbal group does not contain any lexical verb; a grammatical condition in which all modal operators such as: 'can', 'could', 'will', 'would', 'shall', 'should', 'may', 'might', 'must', 'ought to', and 'is to' are considered as being alike in the sense that none of them can operate as a lexical verb.

Similarly, the subject in operator ellipsis is always omitted from the clause it presupposes. And when it occurs across sentences, it is found mainly in closely bonded sequences such as questions and answers; in which the lexical verb either supplies the answer to 'do what?' or repudiates the verb in the question, as in – *Has she been crying? – No, laughing*. With operator ellipsis everything is presupposed except the lexical verb; that is to say that the entire selection within the system of tense, voice, polarity; and all the other words except the last ones are omitted. Operator ellipsis is fairly easy to be recognised though there are however two sources of uncertainty, and these have to be resolved by reference to the surrounding text.

Furthermore, in operator ellipsis, there is an omission of the modal block, the subject and the finite verb, while in lexical ellipsis nothing is left out of the modal block; so that the mood of the clause is fully explicit. Apparently, though the finiteness reflected in the verbal group with lexical ellipsis is always expressed so that the question of its presupposition from an earlier group does not arise. Therefore, verbal ellipsis refers to an omission of the related clause elements; those that are in the same part of the clause as the relevant portion of the verbal group.

2.10.4.3 Clausal ellipsis

The clause is considered as an expression of the various speech functions such as statement, question, and response, which have a two-part structure consisting of modal and prepositional elements. The following example illustrates this argument:

Modal element (plus) prepositional element

The Duke was + going to plant row of poplars in the park

(Halliday and Hasan, 1976: 197)

In the above example the structure is divided into two constituent units consisting of the modal and prepositional element. The first segment, the modal element, houses the nominal: 'The Duke' and finite element of the verbal group 'was', the prepositional

element, on the other hand, consists of the remaining part of the verbal group: 'going to', and the adjunct: 'plant a row of poplars in the park'. Apparently, based on the above premise therefore, clausal ellipsis operates in the realm of both modal and prepositional contraction. The Modal element embraces the speech function of the clause, which consists of the subject plus the finite element in the verbal group. Halliday and Hasan (1976:197) demonstrate how clausal ellipsis operates between the modal and prepositional contractions in the following expressions:

 (a) What was the Duke going to do?   (b) <u>Plant a row of poplars in the park</u>.

In response to question/structure provided in (a), the modal element, the subject (The Duke) and the finite operator (was) are omitted in the response/structure (b), giving rise to operator ellipsis. Without ellipsis of the modal element and the finite operator, the response in sentence (b) would have been: (a) What was the Duke going to do? – (b) <u>The Duke was going to</u> plant a row of poplars in the park. It is obvious therefore that the finiteness that goes in the modal block is fused with the remainder of the verb; as in simple past and present tenses such as: planted, plant(s).

Prepositional ellipsis, according to Halliday and Hasan (1976: 198), consists of the residue; the remainder of the verbal group and any other complement or adjunct that may be present. For example, in the structure illustrated above: 'Who was going to plant a row of poplars in the park? – <u>The Duke was</u>'. There is elision of the complement: 'going to plant', and the adjunct: 'a row of poplars in the park'. A complete and non-elliptical response should have been: Who was going to plant a row of poplars in the park? – The Duke was <u>going to plant a row of poplars in the park.</u>

These elliptical situations, which are anaphorically inclined in nature, are exploited as referential properties by writers to scheme the various aspects of information in the networks of the narrative structure of their recreations of socio-cultural realities.

2.11 The uses and referential range of nominal

Many studies have pointed out that the use of nominal and pronominal in texts is not only related to linguistic variables such as formality, attitudes, status, and sex, but more importantly, to the fact that these phenomena encode different shades of referential scope and communicative intentions. Brown and Gilman's (1960) pioneering work on nominal use in discourses demonstrate that pronominal choice is influenced by the

perceived role relationship between interactants. Furthermore, applying the concept of power and solidarity semantics to analyse the pronominal systems in four European languages which have both a familiar and formal pronoun, Brown and Gilman (1960) discovered that exchange in use of pronouns shapes and signifies the power dynamics and solidarity of the relationship existing between interactants in the communicative event. Apparently, Sai-Hua (2002) suggests that while reciprocal use of pronouns suggests relative equality and solidarity, nonreciprocal use, on the other hand, implies social distance and an unequal power relationship between the interlocutors, with the dominant speaker using the informal pronoun.

In similar studies about the use of pronoun in dialogue in political spheres, for instance, attempts are made to explore how politicians from various parts of the world make use of pronouns for political gains and to achieve personal purposes. For instance, Wilson (1990), focusing mainly on the personal pronouns employed by three British politicians, investigates the pragmatic manipulation of pronouns within various political contexts. These studies demonstrate how pronominal choices reflect the thinking and attitude of politicians towards particular political topics, involving particular political personalities and given political contexts. These studies expatiate that politicians tend to 'manipulate pronouns to develop and indicate their ideological positions on specific issues' (Wilson, 1990: 46).

The dynamics of pronominal choice is facilitated by a number of factors. In the first instance, the choice of pronouns is seen as an indication of the speaker's presentation of 'self'; to show solidarity in which the speaker either identifies himself as a member of a group or indicates non-membership to particular group, or to maintain his stands on a specific issue. Taking cues from Wilson's (1990) model for the English pronominal system as a point of reference and Goffman's (1981) notion of 'participation framework', De Fina (1995), carried out a comparative analysis of two speeches involving two Mexican participants in a conference on the Chiapas revolt of January 1994 in Mexico. She observes that, the predominant use of 'we' as self reference item, on the one hand, shows that the speaker is not speaking as an individual but rather his words are pointing to a principal; that is the group or organisation that he represents. And on the other hand, the choice of the first person plural pronoun, 'we', is a means of self-referencing which is realised in discourses with the use of first person singular pronoun 'I', to indicate the

speaker's total commitment of 'self' to the words that he is saying, and therefore of authorship as the most relevant concern in his speech.

Apart from the above, the genres involved and situational contexts surrounding an utterance may also affect the choice of pronouns in discourses. For instance, in examining the use of pronouns by two opposing Venezuelan politicians in political interviews and speeches at different occasions, Bolivar (1999) discovers that because the questions in the interview often require an answer about the individuals' personal positions and opinions, the first-person pronoun '*YO'* (I) is more often used in political interviews. And that both politicians tend to use first-person pronouns differently at different political forum. Bolivar (1999) stated that, these politicians therefore tend to exclude themselves in the plural reference when there is a need to distance themselves from responsibility of their future actions, and make use of the first-person pronouns for self-reference during the early periods of their electioneering campaigns.

Other previous studies on pronominal choices in political discourse by critics like Urban, 1986, 1988; Lakoff, 1990 and Johnson, 1994, focus on how the use of the first person pronoun in political speeches projects the participants. Arroyo (2000), for instance, introduces new dimensions in the use of pronouns. He used Goffman (1981) and Zupnik's (1994) theoretical concept of 'frame' and 'space' to analyse the main reference meanings of personal pronouns by the socialist and the conservative presidential candidates in the Spanish presidential debate of June 1993 (Sai-Hua, 2002). Arroyo (2000) discovered that, apart from the fact that the structure of the debate itself affected the pronominal choice, there were remarkable differences in the two presidential candidates' use of pronouns. While there was a balance in the use of singular 'I' and plural 'we' pronouns by the socialist candidate, the conservative candidate, on the other hand, used personal pronouns to attack his opponents rather than to explicate his political manifestoes.

What is apparent is the fact that, pronominal choice in discussions, as observed by Sai-Hou kou (2002), is influenced by the participants' perception and interactive goals of the speech activity. O'Connor (1994) observes further that sometimes when the speaker in an interactive situation, for example, switches to the use of the pronoun 'you', such a speaker might still be indexing self. Apparently, self-indexing, by the use of the pronoun 'you', according to O'Connor (1994), serves three communicative purposes: (i) self-distancing (the speaker is distancing himself from the act), (ii) other-involving (the

speaker is drawing the other interactant to share his feelings), and (iii) self-addressing (the speaker is addressing the figure of the self in his own past). O'Connor observes that such variation in pronoun use tends to appear in segments of evaluative discourse and 'contributes to the construction of story as well as the social construction of self' (O'Connor, 1994: 45).

Kitagawa and Lehrer (1990), on the one hand, identify three uses of personal pronouns. These include: 'referential', 'impersonal', and 'vague' uses of personal pronouns. The referential uses identify specific individuals; the impersonal use of pronoun refers to reference to anyone and or everyone; and the vague use, on the other hand, is considered to be reference to a specific but not identified individual referent in the structure. Sai-Hou (2002: 35) points out that, Kitagawa and Lehrer's reference to impersonal use of 'you' is similar to the indefinite '*tu/vous*' discussed in Laberge and Sankoff (1979), which expresses 'the theme of generality'. Sai-Hou (2002: 35) observes further that by using impersonal '*you*', the speaker assigns the main 'actor-role' to the addressee; therefore, a sense of informal camaraderie is also conveyed.

Benventise (1971), a pioneer analyst of the pragmatic function of pronouns, describes pronouns as empty signs whose role is to provide the instrument of a conversion that one could call the conversion of language into discourse. This argument must have influenced discourse analysts like De Fina (2003: 52) to define pronouns as '…indexical elements per excellence in that by pointing to concrete individuals, they (pronouns) establish a relationship between the linguistic and extra-linguistic world'. De Fina (2003) argues further that since reference to self or to the interactant is a reflexive act that can best be interpreted in relation to the immediate and social context of the interaction, it implies, therefore, that pronouns are central to the establishment of connections between language and contexts. Apparently, pronouns perform not only textual cohesive functions but referential functions which convey subtle inputs about interactants' social standing, experiences and topics being discussed; which projects, according to Levinson (1983: 89) therefore '…the social relationships existing between them, or between one of them and persons and entities referred to'. The social relations existing between the interactants could account for solidarity as well.

Furthermore, De Fina (2003: 53) observes that, though the uses of plural pronoun such as 'we' might be ambiguous at certain referential instances but also have some positive self affirmative effects. De Fina submits further that discursive functions of

pronoun therefore include indicating distance, involvement, and or solidarity either with topics and participants and conveying responsibility or lack of it. With this kind of discursive function therefore pronominal choice plays a very crucial role in narrative events since it indexes meanings of both the story world and the storytelling world. For instance, in the examination of the roles played by Igbo, and, more outstandingly, English, in Achebe's *No Longer At* Ease, Gema and Mercedes (2000) using the semantics of solidarity have revealed the important roles played by the two languages, Igbo, and, more outstandingly, English, as vehicles of fellowship and brotherhood. This discovery has re-echoed the discursive function of pronominal choice in narrative events which include that of distancing self, involvement, or in solidarity with other interactants. The use of pronouns in narratives, aside from being a grammatical stricture, is a condition which must be fulfilled, indexes meanings about the interactants, their social identities such as familial and kinships bonds, religious affiliations, regional and national solidarity.

2.12 Durkheim's concept of social solidarity

The concept of social solidarity is derived from Structural Functionalism (SF); a sociological theory that draws its inspiration from Herbert Spencer's postulations which were later redefined by Durkheim. Spencer was of the opinion that the society, just like the human body, is made up of several parts that function, cohesively, to preserve and keep it moving. This assumption was the basis upon which Durkheim later on sought to provide explanations on how societies maintain internal cohesion and survive over time.

The focus of social solidarity, therefore, is to account for the harmonious character of the relationships existing between the various entities, especially human beings, which make up the society. This is because for social life to survive; develop and be sustained in the society there are a number of activities that need to be carried out. One of such activities is the ability of the individuals to interact peacefully, identify with and share common beliefs, feelings, aims, aspirations and sympathies, with one another as members of a particular social group. The notion of social solidarity, therefore, refers to the process of building and sustaining social relationships by members of social groups. This implies a reduction of disparities which generally enable people to feel secured as they are engaged in pursuit of common goals, dealing with challenges and the collective will to perform tasks owing to the fact that they are members of the same community. Social solidarity is also used in reference to a state of affairs in which a group of people,

delineated by a geographical region, like country, still demonstrates mutual capability in the desire of its members to stay together in spite of differences, which in the long run, benefits all.

Consequently, a social group is said to be in solidarity when its members share common vision and a sense of belonging in spite of their different backgrounds, interest, and the circumstances that brought them together; these differences are rather positively valued. Social solidarity, therefore, is state of affairs concerning both the vertical and the horizontal interactions among members of the social group as characterised by a set of attitudes and norms that include trust, a sense of belonging and the willingness to participate in the activities of the group. This willingness to participate in group activities entails communicative events which best describes the bonds that bring people together in the society and the desire to maintain these bonds in spite of frictions. Social solidarity provides explanations about the various communicative instances, which demonstrate positive membership attitudes and behaviours that produce and strengthen the bonds of 'we -ness'.

Furthermore, social solidarity is also related to the bonds of morality and loyalty that make members in a given society to adjust their behaviours to the perceived needs of each other in the society. These behaviours manifest in the willingness of the members of a social group to sacrifice self, and defend the general interest in time of crisis; and to conform to widespread social norms. A social group that lacks all the bonds of social solidarity is one in which individuals care only about their interests; pay attention only to their own individual ideas, and find the idea of sacrifice for the greater good to be gullible.

Friedkin (2004) observes that members of a social group maintain solidarity ties through habitual social mechanisms such as: face-to-face relations in the society, sharing of beliefs and institutions representing and inculcating collective social values. Social solidarity is therefore considered as communicative tactics that consist of various registers which are deployed to enhance group cohesion. The success of the communicative goal therefore depends heavily on the choice of these registers which the linguist considers as being the most effective means of constructing solidarity goals which are disseminated in various aspects of life of such a society.

Attempts to provide explanations to the above scenario point to the fact that social solidarity deals extensively with communication and is a context cantered

phenomenon; it is, therefore, evident that literature is one of such institutions societies use to propagate social solidarity. Being a social and language-dependent construct, issues in the society usually find their ways into literary discourses through the resources of language. Just as Weber (2012) argues, literature, is a larger cultural body, is both instructive and entertaining, and has the power to facilitate social solidarity. Literature has the capacity to compose harmony from opposing views and ensure that all aspects 'worked spontaneously together for common good, each in its subordinate place' (Eagleton, 1983: 22). Literature also broadens the mind to incorporate other world views, informs people of other truths, and in being 'an essentially solitary, contemplative activity' (Eagleton, 1983: 25) that enhances and promotes not only thought, creativity and analysis, as observed by Weber (2012: 3), but codes issues of social solidarity as well. Invariably, literature is not just one of the vehicles for promotion of social order, but as a model in the ideal society it is producing, with each individual working towards the common good rather than as a person. Literature is therefore the means which stabilises the society, humanises people and their identity and validates the notion of 'self' (Weber, 2012: 3). Consequently, the idea of the common good rather than pursuant of self-interest transcends into issues of morality, just and cooperate existence as emphasised by the concept of social solidarity which are topical issues handled in literary discourses.

2.12.1 Critical Discourse Analysis (CDA) and social solidarity

Though there are many directions in the studies and criticisms of social solidarity; the essence of this study is a focus on discourse strategies that evoke social solidarity and enhance textual cohesion in literary discourses. This underlying objective behind the adoption of discourse analytical approach to the phenomenon of social solidarity is the realisation of the fact that, both as a social practice and an ideology, social solidarity manifests discursively. Apparently, social solidarity is considered as the communication of intentions that consist of linguistic units whose success in the expressions of lust for beliefs, feelings, aims, and opinions by social groups, depend largely on the choice of registers in the expression of intentions. The communication of desires for group cohesion involves different modes of discourse strategies which might make obvious direct enactment, or overt pronouncements that evoke social solidarity. Attempts to sieve social solidarity from texture of text, therefore, involve using critical discourse analytical methods to investigate the various speech-act strategies and or lexico-grammatical

properties in the text so as to unveil the various tenets of social solidarity and textual cohesion in the linguistic networks of discourses.

The society is therefore considered as a functional unit based on its social structure and social functions, which project it as 'whole' in terms of the functions of its social actors who work together to achieve cohesion of the entire society. Society, in this respect, is seen as a coherent and fundamentally relational constructs that function like organism, with its various parts working together in an unconscious, quasi-automatic fashion towards achieving an overall social equilibrium. Apparently, all the social and cultural phenomena are therefore seen as functional in the sense of working together, and are analysed in terms of this function.

Therefore, concern of critical discourse analysts is to ascertain the availability of the social fragments in the relationship between individuals in the society through the analysis of the various styles that strategise these relationships among social actors in the events re-created in texts. A substantiation of the above Foucaulsian premise on discourse and social practice is extended to include an emphasis of the social relations that project social solidarity among members of a social group. This argument is based on perspectives provided by van Dijk in *Sociocognition* those mental representations that are often articulated along 'Us' and 'Them' aspects. A situation in which characters in a social group will generally tend to present themselves or their own group in positive terms, and the other group in negative terms (van Dijk, 1995: 22).

This assumption has become necessary owing to a series of arguments that meaning is created when a sign occurs in a specific context. The fact remains that the concept of language becomes more meaningful only when it is part of the wider social context; language needs the context and, to a large extent, also helps create context at the same time. Language being an element structured by social events; the discourse is, therefore, considered as a network of social practices with linguistic options which define its potential and certain possibilities, therein controlling the linguistic variability of particular areas of social life. It therefore becomes so difficult to separate language from other social elements; the grammars of language are socially shaped. This explains the symbiotic nature of the relationship between the discourse, language and the social context, and the need to examine both for an overall deduction of the meaning of a discourse. Consequently, in language lies the main weapon for social solidarity. This is

because language bubbles not only in the physical but also in the social, political, economic and other spheres in the social environment.

The relationship between language and the environment in which it evolves has been investigated by many linguists though the most widely accepted view being the modification of the theory of Linguistic Relativity push forward by Edward Sapir and Benjamin Whorf: 'the Sapir-Whorf hypothesis'. The concern of this model is the projection of the fact that the varying cultural concepts inherent in different languages affect the cognitive classification of the experienced world of such speakers. This model suggests that the language we speak predisposes us, to some extent, to the particular way in which we observe and classify our physical environment, and even determines the ways in which we behave in this environment. The ways we behave in this respect include our interaction(s) with each other, as individuals, in the course of our daily lives.

Systemic Functional Linguistics has even evolved more elaborate and fielded specific analytical procedures that examine language as an abstract variable with meaning potentials which combine the systems of grammar, lexis and sound to produce specific contextual meanings. This has amount for suggestions that communicating meanings in particular context is the primary function of language (Thompson, 2004); the closer link between grammar and meaning, and then meaning and social context therefore accounts for the growing interests about language and context in linguistic studies. This increased interest is as a result of our enthusiasm for more knowledge about the world and our experience of social reality which influences the way we use and interpret individual words (Bloor and Bloor, 1980).

The analysis of context in linguistic studies were said to have been spearheaded by Firth; who in most of his works, which spanned through so many years, had been concerned with trying to explain the relationship between language and the context. In *Tongues of Men* (1937), for instance, Firth suggests that, meaning should be regarded as a complex of relations of various kinds between the component forms of a context of situation. These 'component forms', Firth suggests include: the setting of the event and the participants involved. Firth (1937: 38) argues further that:

> The force and cogency of most language behaviour derives from the firm grip it has on the ever-recurrent typical situations in the life of social groups and in the normal social behaviour of the human animals living together in those groups.

This argument projects the fact that language and context are inextricably bound together in the production of meaning. Firth was of the strong conviction that in order to arrive at the meaning of an utterance, the context within which the utterance was made, must as a necessity, be taken into consideration as well. The interpretation of our knowledge about the world is the product of our experience of the social reality which influenced our choice of words. Context, to a large extent, determines even the sound component of language and the various meanings attached to this component. Meaning generation, in any text, is therefore dependant on contextual variables construing social realities; and the connectivity of the various units of a text is essentially a matter of meaning.

In CDA, the interest of analysts is to identify those features of the context that govern or reinforce interactional process that take place through language, such as the use of language to control other people either by discretion or persuasion. Discourse analysis in CDA is said to be text specific; by taking into account the social environment, which include the participants and other social trappings 'for the specific text in order to be able to make valid generalizations' (Bloor and Bloor, 2007: 27). Consequently, questions raised in CDA's analysis of a text such as 'who is talking to whom about what?' provides explanation on 'interpersonal' and 'ideational' functions of language, each of which are vital in establishing the form of language in use and the social context involved. Attempts to mix these explanations with the concept of 'social solidarity', is therefore to highlight some linguistic features within these communicative interactions that project group cohesion. It could as well mean the sieving of features from interlocutors' use of language to enhance social solidarity more than just mere persuasive arguments based on ideological parameters as emphasised by critical discourse analysts.

In the analysis of discourses, CDA draws our attention to 'the way in which language and discourse are used to achieve social goals and the part this use plays in social maintenance and change' (Bloor and Bloor, 2007: 2). Though central to CDA is the issue of ideology and exercise of power, and a criticism 'directed towards a positive outcome' (Bloor and Bloor, 2007:5), which can be appropriated into analysis of the use of language in social situations, that signify social solidarity.

Fundamental in this argument is the basis that, just as CDA stresses that dominance may be enacted and reproduced by subtle, routine, everyday forms of text and talk that appear 'natural and quite acceptable'(van Dijk, 1993: 249), social cohesion too can be (or is) enacted through one of the above means. But why CDA is interested in

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power abuse from the various arms in the discursive events, an analysis of social cohesion targets those linguistic features in a text that tend to promote, and underline group cohesion. Attempts to sieve social solidarity from textual networks of discourses give credence to fundamental social cognitions that reflect the basic aims, interests and values of groups and then application of principles from CDA to subtract features in the talk and speech that emphasise social solidarity as well.

The analysis of social solidarity from textual networks of discourses strives on CDA's detailed descriptions, explanations and critique of the ways dominant discourses influence socially shared knowledge, attitudes and ideologies. Bond within these dominant discourse features are also the prevailing social cohesive attitudes and ideologies. Social solidarity is therefore hinged on the strata whereby both the dominant and powerful participants and the less powerful participants curve a middle ground of peaceful interdependence in their speech and talk incidences that signify group cohesion. In social solidarity, regardless of power resources accrued to a participant, all discussions in the discursive event are geared towards variables of group allegiance and harmony, devoid of domination. Apparently, the influence of group cohesion is felt in the use of language properties: syntax, morphology or phonology (pitch or stress patterns in speech). The intentional or unintentional manifestations for group cohesion, just like in issues relating to power domination, feminism, and conversations in work organisations which are emphasised in CDA, may also be observed in social cohesion at one of these levels: in intonation, lexical or syntactic style, rhetorical figures, local semantic structures, phonemes, politeness phenomena, coinages, and so on (van Dijk, 1993: 261). Though unlike in CDA where the interest might be on the extraction of issues relating to power and domination, in analysis of social cohesion emphasis is on the linguistic networks within these narratives that project social solidarity. CDA therein provides possible means to sieve social solidarity in literary discourses by extraction of obvious textual and semantic features from the lexical and grammatical elements that underline sharing of beliefs, feelings, aims, and expression of opinions that unite social actors as members of social groups.

It is from this background that this attempt is being made to unearth instances in Adichie's uses of language that explicate social solidarity and at the same time enhance textual cohesion in the selected novels which are envisaged to be her discourse strategies of forging group cohesion in the contemporary crisis ridden society.

2.13 Intertextuality and texture of texts

The concept of Intertextuality was coined by Julia Kristeva, a poststructuralist critic, in 1966 to replace the notion of intersubjectivity and has continued to generate series of views in literary criticism. Intertextuality is said to represent an attempt to separate Ferdinand de Sausure's semiotics- the study of how signs derived their meaning within the structure of a text, from Bakhtin's dialogism- examination of the multiple meanings-heteroglossia- in texts.

To literary critics like Panagiotidou (2010: 1) it is a very difficult task to provide an accurate and all-inclusive definition of intertextuality given its multi-faceted nature. Allen (200: 2) refers to intertextuality as 'one of the most commonly used and misused terms in the contemporary critical vocabulary'. Panagiotidou (2010) observes further that the term which was originally proposed in the field of critical theory, has surpassed its boundaries and has been occasionally employed by linguists as well. William (2004) submits that intertextuality has acquired almost as many meanings as its users and has eclipsed allusion as an object of literary study while lacking the latter's term clear definition.

In spite of these assumptions, Culler (1976: 139) has attempted to give the term a definition by referring to it as a specific presupposition of what is already known and unknown, considered as conventions, systems of combination and logic of assumption. Birch (1986; 1989) refers to intertextuality as a means of promoting intertextual stylistics. This might have influenced Fairclough (1991; 1995) to refer to intertextuality as a discourse analytical tool, and accordingly divides it into (i) manifest and (ii) constitutive intertextuality. Other literary critics like Riffaterre (1978) and Genette (1997) approach the concept by including the role of the reader; though with the text as the main focus. Semino's (2009) reference to intertextuality focuses on the text-world theory to explore and highlight the relationships existing between texts. In his book titled: *History and Poetics of Intertextuality*, Juvan argues that intertextuality is constitutive of all textuality, and that it may be foregrounded in literary works, genres, or styles such as parody. This implies that intertextuality attempts to project the fact that the meaning of a literary text involves a complex network of interrelations of other texts invoked in the reading process. All texts are viewed as intersections of different texts and are therefore said to be polyvalent, comprising of many different functions or forms (Bloor and Bloor, 2007). The various aspects of the texts underpin the ways in which other texts are used and

alluded to. A text, therefore, being a tissue of quotations drawn from the innumerable existing or existed episodes, is a multi-dimensional space in which a variety of writings, none of them original, blend and clash.

Furthermore, the concept of intertextuality is also an attempt to provide explanations that both reading and writing texts are products of a text's interaction with prior texts, writers, readers, historical periods, and conventions. Kristeva (1981: 36), who developed this concept, points out that a given text is 'a permutation of texts, an (sic) intertextuality: in the space of a given text, several utterances; taken from other texts, intersect and neutralises one other' (sic). For Kristeva (1981: 69), intertextuality, therefore, describes the complex and heterogeneous nature of discursive events which intersect in particular textual production, giving it some sort of relationship with prior texts. In the above regard, Kristeva refers to text in terms of two axes: (a) a horizontal axis which connects the author and reader of a text, (b) and a vertical axis, which connects the text to other texts. Thus, as Kristeva (1980) and Bakhtin (1981; 1986) assert, texts are products of, and understood in relation to, other texts in the same social formation.

Besides, scholars in different fields consider the concept of Intertextuality from different perspectives for different purposes. These scholars could be roughly categorised into two groups. The first group is constituted by scholars from the so-called literary semiotics. These include Kristeva, 1981; Riffaterre, 1978; Culler, 1981; and Chandler, 2005. The concern of this group is to explore the complex and heterogeneous nature of literary texts by appropriating the concept of Intertextuality. Their studies range from the search for influences or antecedents for a particular literary work to the analysis of literary conventions and codes as prerequisites for literary communication. This concern has recently been extended from literary writing to studies of mass media communication, such as advertisements, TV dramas and Web pages. The second group is drawn from the core area of discourse analysis and critical discourse analysis. These include CDA analysts such as Fairclough (1992; 1995), Bazerman (1993; 2004), Devitt (1991), Beaugrande and Dressler (1981), and White (2002). The concern of this group is with the non-literary text for textual analysis on the basis of Intertextuality. The CDA group consider intertextuality as not only a form through which texts are interrelated but also as a social practice that involves particular socially regulated ways of producing and interpreting them.

Intertextuality, as Bakhtin (1981; 1986) observes, is concerned with how specific utterances are produced and understood, against the background of other concrete utterances on the same theme. Apparently, the concept implies both intrusions of previous texts into a new text either through citation, attribution or reference, and also the hybridisation of one genre or type with another. It is, therefore, closely linked to the notions of recreation, reiteration and interpretation. In critical discourse analysis, Bloor and Bloor (2007) submit that, intertextuality plays an important role in revealing speakers' or writers' strategies by reinforcing or reformulating ideas and beliefs. Intertextuality is also capable of revealing traces of the dominant ideology or evidence of ideological struggle and cultural change. This argument subscribed to the traditional notion that all new ideas are based on what has gone before and that we rely on our forebears for any scientific or artistic achievement. Actual events are therefore reproduced in later texts, and it is a way of bringing not only the events but the people concerned.

A text is also said to stand in contrast to all other texts since it reflects the specific context of its creation. According to Bloor and Bloor (2007) a conspicuous example of intertextuality in literature is drawn from Eliot's poem titled: *The Waste Land* (1922), which lifts from different historical periods and languages drawn from Germany, French, Latin and Sanskrit, among others. Texts are frequently dependent on previous texts in terms of meaning, wordings, settings and characterisation. The meanings, wordings or characterisation usually undergo modifications and restructuring in new texts to create new meanings.

To Fairclough (1995), an intertextual analysis of a text attempts to show how texts selectively draw upon orders of discourse-the particular configuration of conventionalised practices (genre, discourses, narratives, etc) which are available to text producers and interpreters in particular social circumstances. Bakhtin (1986), on the other hand, is of the opinion that intertextual analysis is a necessary complement to linguistic analysis.

Intertextual analysis draws attention to the dependence of texts upon society and history in the form of the resources made available within the order of discourse, and how the text transforms these social and historical narratives. Intertextual analysis mediates the connection between language and the social context, and facilitates a more satisfactory bridging of the gap between texts and contexts. Fairclough (1989; 1992; and

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1995) refers to these as the three-dimensional framework for discourse analysis in which intertextual analysis occupies this mediating position. Intertextual properties of a text are therefore realised in its linguistic features which provide ''…a solid and more tangible analytical grounding for identification of moves and strategies'' (Fairclough, 1992: 202).

Furthermore, intertextuality is viewed as the relations between the alluding text and the referent text are reciprocal and dialogical and at the same time, intertextuality comprises both literary history and the historical moment and the present time, and these relations are possible through quotations, parodies of different texts, imitations of texts etc. These intertextual relations are viewed in terms of temporality. To Plett (2004), temporality is a factor of prime importance in intertextuality. He discusses this concept from two radically opposite perspectives of synchronic and diachronic temporal relations. With the synchronic perspective, he claims that all texts possess a simultaneous existence; this entails the levelling of all temporal differences; history suspended in favour of the co-presence of the past. So, if the allusion as an allusive signal is the origin of Intertextuality it is also the point where the aspects of temporality, the past and the present intersect.

There is no single approach to analysing the complex phenomenon of intertextuality in writing production and interpretation. Approaches used in analysis of intertextuality, range from focusing on linguistic and social conventions. However, an elementary type of analysis is to examine the intertextual composition of a single text; describing both the explicit (direct quotations) and implicit (social contexts).

From the new rhetoric tradition, scholars like Devitt (1991; 1993) and Bazerman (1993; 2004), have analysed the concept of intertextuality in non-literary texts. They approach intertextual relations as social practice, as more or less stable conventions of a particular discourse community. Devitt's (1991) study of the writing of text accountants reveals that all genres that text accountants use have strong intertextual connections with the legal text code, but these intertextual connections are displayed and used differently in different genres. Bazerman (1993; 2004), on the other hand, compares the rhetorical presentation of the cited articles in modern scientific articles to the texts of the original articles to uncover the ways in which the authors construct the intertextual field to position their own argument as a powerful antidote. He therein proposes a procedure of analysing Intertextuality to include (a) levels of Intertextuality, (b) techniques of intertextual representations, (c) intertextual distance or reach, and (d) translation across

contexts contextualization. Bazerman (2004) states inter alia that intertextuality is not just a matter of which texts you refer to, but how you use them, what you use them for, and ultimately, how you position yourself as a writer to make your own statement. Intertextual studies is, therefore, concerned with the recurrent discourse and activity patterns of the community and how they are constituted by, introduced in, and interconnected or disjoined through particular texts. That is, by exploring intertextuality, the relationship between a specific text and a genre could be revealed; or, the relationship between a text and its cultural context could partially be understood.

According to Fairclough (1992; 1995), Intertextual analysis therefore points to how text can transform prior texts and restructure existing conventions to generate new ones. In his book titled: *Media Discourse* (1995), Fairclough puts forward a three-dimensional framework for analysing intertextuality in media discourse. These include: (a) analysis of discourse representation, (b) generic analysis of discourse types, and (c) analysis of discourse in texts. Discourse representation, to Fairclough (1992; 1995) represents a form of intertextuality in which parts of specific texts are incorporated into a text and are usually, but not always, explicitly marked with devices such as quotation marks and reporting clauses. The category referred to as the 'discourse types', on the other hand, is to attempt a configuration of genres and discourses. Fairclough (1995) suggests that analysing discourse types may involve complex configuration of several genres and several discourses. Though central to Fairclough, intertextual analysis is the concern for power relations, which suggest that aside other issues, intertextuality can become a ground for contestation and struggle which will not only be for power and ideology but social cohesion could as well be the focus of these relations.

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CHAPTER THREE

METHODOLOGY

3.0 Introduction

This study primarily uses the CDA analytical approach to demonstrate how the language employed by Adichie in PH, HOAYS and AH has reinforced the concept of social solidarity and structural solidity in the novels. This chapter, therefore, provides clarifications on how Adichie's deployment of insights from Halliday's SFL, Fairclough's model of CDA and Durkheim's concept of social solidarity explicate discourse strategies that evoke social solidarity and enhance textual cohesion in the novels.

3.1 Method of data collection

This study adopts the micro and macro levels of text analysis used in Critical Discourse Analysis as its method of investigation. Consequently, using this interdisciplinary approach, the framework of this analysis is drawn from both the linguistic perspective provided in Halliday's SFL and Durkheim's SF so as to account for the evocation of social solidarity and textual cohesion in the three Adichie's novels.

In order to exploit the textual qualities that illuminate solidarity and textual cohesion in these novels, the CDA micro and macro levels of text analysis adopted in this study rely heavily on the insights provided in SFL that explicate the systemic and functional nature of language. In that respect, the analyses of the linguistic constituents in the three novels are tailored within SFL's description of how the lexical and grammatical choices in lexico-grammatical system of these novels are realised. Consequently, emphasis is laid on SFL's specification of the three basic generalised functions language performs, called meta-functions; a concept which explains how language operates as a functional semantic entity rather than as a purely formal syntactic feature. Apparently, the description of the forms and functions of the lexico-grammatical elements in these novels is made using SFL's concept of meta-functions.

Furthermore, this analysis recognises SFL stipulation that all languages are organised in relation to three meta-functions: ideational, interpersonal and textual. Ideational meta-function, which is divided into logical and experiential functions, is said

to elucidate the functions of language for construing human experience. While logical ideational meta-function is concerned with the grammatical resources for building up grammatical units into complexes; experiential ideational meta-function, on the other hand, is considered as the grammatical choices that enable speakers to make meanings about the world around them and inside of them; it is through this process in which humans try to make meaning from their experiences that language is said to evolve. Accordingly, ideational meta-function reflects the contextual value of 'field'; the nature of the social process which language draws from. These descriptions are applied to account for the nominal and pronominal choices in the lexico-grammatical system in these novels to sieve elements in them that signify group identity. On the other hand, with the process types, specific interest is laid on the analysis of the grammatical resources through which the structures in the novels are cohesively construed.

And just like with ideational meta-function, interpersonal meta-function which relates to the text's aspects of tenor or interactivity is used to unravel the speaker/ writer persona, social distance, and relative social status of the interactants in the novels. The speaker/writer persona concerns the stance and the personalisation of the speaker or writer. This aspect involves looking at whether the writer or speaker has a neutral attitude, which can be perceived through the use of language. Social distance, on the other hand, implies how close the speakers are; for instance, how the use of linguistic choices are influenced by the relationship between speakers. Relative social status, which is an aspect of social distance, focuses on speech acts in the relationship between the interlocutors involved in a dialogue. Textual meta-function, on the other hand, relates to the mode, the internal organisation and communicative networks of texts. The emphasis on textual interactivity is on disfluencies such as hesitations, pauses and repetitions in the textual politics of a text. Attention is, however, focused on the lexical density, grammatical complexity, coordinators and other structural features that have enhanced textual cohesion in the novels.

Using the above provisions, this study applies SFL's linguistic insights to the macro-level of text analysis to account for how the meta-functions activate discursive elements in the selected extracts from the novels that evoked aspects of Durkheim's social solidarity as discussed in Structural Functionalism. This is done with the motivations granted by CDA that language is a form of social practices; a means by which existing social relations are contested, and an avenue where different interests,

such as solidarities, are also preserved and reproduced. Therefore, in order to account for aspects of social solidarity, this study aligns with CDA's emphasis on the object of analysis; the processes by which the object is produced and received, the socio-historical conditions which govern the linguistic processes, the signifier that makes up the text, and the specific linguistic selections, their juxtapositioning, their sequencing, and their layout, which are a reflection of the contextual currents that instigate the selection of atypical lexical and grammatical features in these novels. Apparently, the selected extracts are considered as instantiations of literary regulated social discourses that demonstrate contextual variables like solidarity. Therefore, with insights from SFL, Adichie's use of the nominal groups such as: 'my family', 'my people', 'our house', 'my country' and the plural pronouns such as: 'we', 'us', 'them', 'they' and 'our' and other nominal groups is therefore examined as linguistic choices that are contextually motivated to evoke solidarity in the linguistic network of these novels.

Furthermore, with insights from SFL, the macro analysis of the nominal groups designating social actors by membership categorisation is being made, and how the various parts of the society are held together by shared values and systems of exchanges which transpire in everyday human social interactions in these novels that suggest concern for solidarity. Analytical principles from CDA have provided substantial grounds to demonstrate the fact that, society is a complex system whose parts work together to promote solidarity and stability; working together for solidarity and stability is embedded in the system of exchanges used by social actors in their interactions. Apparently, the use of collective pronouns such as: 'we', 'they', 'them', and 'us' by social actors elucidates the bonds of solidarity and stability existing among members.

With micro-level of analysis, insights from SFL's syntactic analysis of the lexical and grammatical properties are used to account for the ties in the lexical and grammatical properties that have enhanced textual cohesion in the selected novels. Using SFL's model of linguistic analysis, the lexical elements chosen for syntactic analysis are reiterations and collocation of words and sentences at the intra and inter-sentential levels. The grammatical constituents analysed, on the other hand, include SFL's concepts of reference, conjunction, ellipsis, and substitution in the novels. The application of the lexico-grammatical strata provides explanations that elucidate the meta-functions of language; the generalised uses of language to which CDA uses SFL's attempts to account for the social practices in language use.

Though there are many directions in the study and critique of solidarity, the essence in the use of this approach is to unravel how the textual networks of literary discourses re-enact various aspects of social solidarity from the interactions of social actors that operate in the texts. Consequently, social solidarity is examined from the perspective of being the resultant effects of the various linguistic re-enactments, like the use of nominal and pronominal groups that explicate group cohesion. Apparently, show of solidarity may involve the direct enactment, overt pronouncements, or support among others in the use of nominal and pronouns that project identification to one's group. Given the above background, this attempt to sieve social solidarity by using critical discourse analytical methods concentrate on the various discourse strategies, and or lexical and grammatical features of a text or communicative event analysed on the premises of critical discourse analysis as having exhibited the various tenets of solidarity or group cohesion.

3.2 Method of data analysis

Analysis of this research work is based on 152 extracts from Adichie's three novels: 43 are from *Purple Hibiscus*, 63 selected from *Half of a Yellow Sun* and 46 are generated from *AMERiCANAH*. These purposively selected extracts are subjected to content analysis. At some instances, depending on analytical needs, some of the extracts are again divided and numbered into sentences or clauses depending on the items being examined in the given extract. The discourse strategies analysed from the novels include nomination (referential)/predication, perspectivation, intensification and mitigation discursive schemes. Similarly, the lexical elements selected for analysis of the novels, on the one hand, include: reiterations/repetitions, collocations, and sense relations lexical elements such as homonymy, synonymy, hyponymy, hypernymy, meronymy, and metonymy which occur at some points in the textual networks of these novels. On the other hand, the grammatical elements chosen for analysis include referencing system: the personal, demonstrative and comparative references used for endophoric and exophoric referential relations. Also examined are the grammatical conditions of the nominal, verbal and clausal ellipses and substitutions; as well as additives, adversatives, temporal and causal conjunctions which are discovered to be some of the linguistic elements that strategically enhance textual cohesion in the novels.

It is worth noting that, though these identified discourse strategies were initially developed and used by Reisigil and Wodak (2001) to filter racism from the communication of intentions in the texture of texts, these are applied here to extract social cohesion, hence some of the linguistic items in the structures are also discovered to perform discursive functions that outline specific lexical and grammatical features considered to be conversational preferences that enact solidarity. This practice is adopted because of the fact that the texture of literary discourses has the capabilities to illuminate diverse discursive features from which solidarities might also sprout. For instance, the referential domain and conceptualisation of some plural personal pronouns such as 'we', 'they', 'them', 'us' and the possessive 'our', and the use of nominal groups in the textures of the selected novels is that of meta-predication which does not only enhance textual cohesion but suggest social solidarity. Some of the nominal groups used by Adichie in *Purple Hibiscus* suggest mostly familial, kinship and religious solidarity; while some that occur in *Half of a Yellow Sun* and *AMERiCANAH* evoke familial, kinship, professional, racial and cross national solidarity. The use of the nominal groups and other lexico-grammatical entities does not only express Adichie's desire to observe the structural demands of the language but elucidate her concern for social solidarity.

It is worth noting that Chimamanda Ngozi Adichie is a talented writer whose works have been a subject of study by various scholars like Oha (2007), Osundare (2010), and Asoo (2011, 2012), who have looked at language and style, pragmatics analysis in relation to language and context and intertextual studies respectively. From all these, it is however observed that little attention in terms of systematic study has been paid to how the discourse strategies in the three novels have evoked social solidarity and textual cohesion. This study, therefore, investigates all of Adichie's three novels that she has written thus far to explicate how she deploys discourse strategies that evoke solidarity and textual cohesion in her works.

CHAPTER FOUR

DISCOURSE STRATEGIES FOR SOCIAL SOLIDARITY IN ADICHIE'S Purple Hibiscus (PH), Half of a Yellow Sun (HOAYS) AND AMERiCANAH (AH)

4.0 Introduction

This chapter clarifies how Adichie has deployed referential, predication, perspectivation, intensification and mitigation discourse strategies to evoke familial, religious, ethnic, national and cross-national solidarities from the speech acts in PH, HOAYS and AH.

4.1 Referential and predication strategies

According to Reisigl and Wodak (2001: 44), referential and predicational strategies are the ways people name or construct and describe the target group or individuals with peculiar identifiable features that distinguish them as members of specific social groups. This implies therefore that social actors operating in discourses are identified as members of particular social groups, with common beliefs, goals and aspirations, due largely to the kinds of names or identities given to these actors and the ways these names/identities are described in terms of qualities or characteristics attributed to them. Since there is always a motive behind each utterance, apparently, these referential and predicational strategies discursively reveal and positioned interactants in specific social groups; a feature that gives credence to claims of the presence of various aspects of social solidarity in the textual networks of these novels.

In PH, for instance, the nominal/referential used designate the characters as members of specific social groups. The referential strategies used in PH are enhanced by the kind of names assigned to each character in the novel which denote familial and other social bonds that designate the characters. As a referential strategy, names like: 'Papa (Brother Eugene Achike)', 'Papa-Nnukwu', 'Mama', 'Aunty Ifeoma', 'my brother (Jaja)' designate familiality. The notion of 'Papa', 'Mama' 'Aunty' and 'Papa Nnukwu' in reference to these characters whose actual names are hardly used, is a discursive means to demonstrate the strong family ties existing between the characters; a strategy that illuminates familial solidarity. This naming system in PH seems to be a near perfect discourse strategy of projecting familial ties in the novel; which is one of the

categorisation processes that has enabled the determination of the characters' identification and reaction towards familial issues in the novel. The use of the referent 'Papa Nnukwu'; an Igbo expression referring to 'grand-father' figures in the family, for instance, is a predicational strategy that signifies ethnification. The deployment of these kinds of referential is therefore a strategy which has granted the use of nominal groups such as: 'our family', 'my brother' and the reiterated use of the collective plural pronoun 'we' in reference to the 'family' signifying strong familial solidarity. These familial bonds are coded in expressions such as 'my brother (Jaja)', 'Papa' and 'Mama' in PH signify not just ordinary family ties but strong familial bonds that lead to collective indulgence in the performance of activities and defence of interests of the group so as to maintain group membership. For instance, expressions such as: 'we had just returned from church…', [PH: p.11] '…we would take the fronds to church…' [PH: p.11] have arisen from the referential strategy which signifies strong ties in the family; a people with shared beliefs and collective will in task execution. Therefore, the plural pronoun first person, 'we', in 'we had just returned from church…' [PH: p.11], '…we would take the fronds to church…' [PH: p.11], is indicative of the strong familial bond existing between the family. This is one of the discursive features explicating Durkheim's idea of social solidarity; the ability of the individuals to interact peacefully, identify and sympathise with one another so as to build and sustain social relationships as members of a particular social group. This implies a reduction of disparities which generally enable people to feel sense secured as they are engaged in pursuit of common goals, dealing with challenges and the collective will to perform tasks owing to the fact that they are members of the same community.

Furthermore, the referential discourse strategy deployed in PH has also evoked the sense of religious solidarity which is reflected in the names and then the description of these characters with predicational modifiers. For instance, referential such as: ''Father Benedict'', (who is described as: 'our new priest … with a British nose'), 'Father Amadi' (referred to as 'our young priest'), 'The Reverend Sisters' (some are identified as 'White Reverend Sisters' and others are described as 'Nigerian Reverend Sisters'), and the description of 'Papa Achike' as 'Brother Eugene', the insertion of 'brother' is a predicational strategy that designates 'Eugene Achike' as a staunch member of the catholic church and 'Papa Nnukwu', are the referential and predicational discourse strategies that identify, distinguish and harness the various perspectives of these

characters. These referential and predicational discourse strategies clearly illustrate the undertones in the belief systems of the characters which consequently create a social environment that mop up the nature of their religious solidarity.

Furthermore, the nomination and predicational discourse strategies culminate into classifications and descriptions of religious groups; the Catholic Church and the non-catholic churches which are referred to as 'mushroom protestant churches' [PH: p.13], and traditional religion. This depiction further demonstrates the positive description of one's group and the negative reference to the other group in which one does not belong; the religious solidarity vegetates in these referential and predicational strategies. Consequently, members of each religious sect, especially those in the Catholic community like Father Benedict and Brother Eugene Achike, consider other religious sects as 'mushroom protestant churches' [PH: p.13]. And to further demonstrate religious disparities, Father Benedict is referred to as 'Our new Priest … with a British nose'; Eugene Achike is 'Brother', Father Amadi as 'our young Priest'. These are the positive depiction of self and members of a particular social group. Meanwhile members of the non-Catholic community like Papa Nnukwu, are excluded from the group rather, he is referred to as a non-believer; a negative description of others to show that they belong to a different social group. With these sets of referential and predications, the identities of the characters are plotted and the nature of solidarity of these individuals and groups is strategically positioned in the textual network of the novel.

In HOAYS, the referential and predicational strategies deployed designate ethnic and national solidarities in the novel. Apparently, the names and the predicational tactics categorised these characters into various nationalities and ethnic groups around the world. Some of these characters are associated with identities of foreign countries' while identity of others could be traced to the various ethnic groups within the Nigerian geographical setting. Consequently, there are names specifically signifying that the characters in question are from among the three major ethnic groups in Nigeria: Igbo, Hausa and Yoruba. With this discourse strategy, characters referred to as foreigners, are attributed with identities denoting the different countries or regions in Europe where they come from. In this respect, we have characters named and strategically categorised with descriptions that reveal their ethnic nationalities; which apparently signal their loyalties and the nature of their solidarity. For instance, Mr Johnson is described as someone 'who was from the Caribbean'(HOAYS: p.18), Professor Lehman, as 'the nasal white man

from America'(HOAYS: p.18), Dr Patel is referred to as 'the Indian Man' (HOAYS: p.18), Mr Richard Churchill is described as coming from 'Britain', Susan Grenvillepitts is said to be of 'British origin'[HOAYS: p.55], and Aunt Elizabeth, is said to be from 'Britain'.

Similarly, through the referential and predicational strategies some of the characters could be classified as representing the different regions or ethnic groups in Nigeria. As a result, a name like Professor Ezeka, does not only suggest that this is a character with a University background but the name 'Ezeka' provides the Professor with traits of Igbo extraction from the eastern part of Nigeria. Furthermore, another character is simply called 'Okeoma', and described as looking younger than the other guests that visit Odenigbo (HOAYS: p.18). This name suggest that she is from the eastern part of Nigeria; therefore might be of Igbo extraction since such a name is associated with the people from that part of the country. Another character is simply referred to as: Miss Adebayo; described as: 'who drank brandy like Master…' (HOAYS: p.19) and that 'she was not an Igbo woman' (HOAYS: p.19). With a name like, 'Adebayo' is a hint that she is of Yoruba extraction from the southern part of Nigeria. The predicational '...she was not an Igbo woman' further reinforce this assertion. The prefix 'Miss' before her name does not just signify that she is an unmarried lady but seems to be a strategy to further demonstrate that she is a single lady and a revolutionary; probably reason as to why she 'drank brandy like Master' (HOAYS: p.19). The name and description of characters such as: Chief Ozobia, Olanna Ozobia, Kainene Ozobia and Uncle Mbaezi; designate them as members of a particular ethnic group, particularly from Igbo extraction of the eastern part of Nigeria. From the naming of other characters that are categorised as being members of ethnic groups from the Northern part of Nigeria include: Mohammed, Muslim students, Abdulmalik, The beggars, who are described as being 'outside the gates of Mohammed's family home…' (HOAYS: p.43).

These referential and predicational discourse strategies, therefore, define the characters and associate each with a specific region or social group. This manner of character affiliation is a discourse strategy to explicate solidarity that easily breeds from the nature of these identifications that positioned characters attachment to their social groups. This scenario demonstrates the fact that the textual networks in HOAYS, predominantly, illuminate ethnic and national aspects of social solidarities.

Likewise, due to the thematic preoccupation of AH, the referential and predicational strategies in the novel take the dimension of naming and categorisation of characters into two major groups showing their places of origin: the American and Non-American groups. And within these major groups, there are other sub-groups which are classified into social classes; allegiance to these groups and the quality of solidarity among members in these groups become obvious. The discursive effect is such that, within the America group, we have 'White Americans and Coloured Americans'. The White American group is made up of those American considered to be of pure 'white blood' and therefore well-brought-up. The 'coloured Americans' refers to that category of social groups such as Hispanic, Indians, and African Americans who are described as 'niggers' (AH: p.137). The Non-American group is predicated as 'Negroes' or migrants from Africa, Jamaica and other countries in the world. Consequently, with these referential and predicational strategies, individual's affirmation and attachment to particular social group is easily determined. To earmark the undertone for ethnic solidarity, referential and predicational discourse strategies deployed n the novel classifies even the African migrants as members of different social groups. Mariama and her sister, Halima, are described as coming from Mali, Aisha from Senegal, and Ifemelu from Nigeria. With this discourse strategy, the characters' categorisation and alignment to specific social groups to which they belong is easily exploited and how they refer to self, as immigrants, and members of the other group, especially the whites, is easily deciphered.

Apparently, just like what we have in HOAYS, the referential discourse strategy in AH falls into what Leeuwen (1996) considers to be ethnification, which is considered an aspect of culturalisation; a situation whereby elements from ethnicity are used as referential means to designate the characters' social identity; when it comes to allegiance to one's group, peoples' social identities play a very important role in their attachment of self and identification with others who share the same social background with them. This type of categorisation of social actors through the referential and predicational discourse strategies is used by Adichie to construct characters' identities, by overtly specifying the nature and character of their social solidarity.

4.2 Perspectivational discourse strategies

This type of discourse strategy deals with the direction of perspective from which such naming, description or classification of the various groups is made. According to Reisigl and Wodak (2001), the speakers' viewpoint and stands are expressed with this strategy. In an expression of opinion, the speaker normally uses discursive means that can easily expose his position on such issues. The speaker's identification with a group is either by expressing his acceptance of it through positive remarks, as a means to show loyalty to a group in which his is a member, or through the description of the group in 'negative terms', which indicates that he is not member of such a social group. In most situations, the speaker's identification with a group is revealed in his use of personal pronouns. For instance, the use of plural pronoun such as 'we', 'us' and 'our', normally signifies the involvement of 'self' and or to distance 'self' from 'others', especially in reference to those that belong to different social groups. The sense of 'we-ness' and 'otherness' is commonly expressed in discourses that are coated with solidarity which is observed as the social actors tend to express their self attachment and detachment to specific social groups.

The use of these plural pronouns and nominal groups to express the sense of belonging, the spirit of collectiveness in pursuit of common goals and aspirations, are the major perspectivation strategies discovered in PH, demonstrating a high sense of strong intra-familial relationship and group affiliation. Kambili's point of view, for instance, captures the familial sense of solidarity:

> Extract 1: (i) Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the etagere. (ii) We had just returned from church. (iii) Mama placed the fresh palm fronds, which were wet with holy water, on the dining table… (iv) She would knot the palm fronds into sagging cross shapes and hang them on the wall besides our gold-framed family photo. (v) They would stay there until Ash Wednesday, when we would take the fronds to church to have them burned for ash (PH: p.11).

The use of 'my brother' as a predicational discourse strategy that defines and describes the relationship between Kambili, the narrator, and Jaja, in the nominal group instead of any other depiction inserted before the noun phrase, Jaja, as a strategy to demonstrate the strong familial ties existing between Kambili and her brother, Jaja; it signals the use of collective pronoun, 'we', in the subsequent sentences (ii) and (v). One would think that

maybe it is because 'things started to fall apart at home ...' [PH: p.11] that have facilitated Kambili to adopt this description, but rather, it is a built up for more astute display of familial ties existing between the two characters which culminate into the strong desire for collective actions demonstrated in the subsequent use of 'we' in the succeeding structures. However, the various perspectives by members of the family show that there is a strong family affiliation; the sense of collectivity as demonstrated in the following extract:

Extract 2: ...Jaja and I washed our school uniform...we always soaked tiny sections of fabric in the foaming water first to check if the colours would run...we knew they would not...we wanted to spend every minute of the half hour Papa allocated to uniform washing (PH: p.27).

The first person plural pronoun, 'we', which is reiterated severally from Kambili's point of view, is a discursive means that demonstrates familial solidarity, how united the family is. This has again reiterated Durkheim's social solidarity; of how people feel secured as they are engaged in pursuit of common goals and dealing with challenges, and the collective will to perform these tasks owing to the fact that they are members of the same social group as demonstrated by Kambili and her brother, Jaja.

Similarly, the religious aspect of social solidarity is also irrefutably expressed in PH, from the point of view of Papa (Brother Eugene), who segregates between his 'perfect' catholic church and other churches, especially as regards Papa Nnukwu's traditional religious beliefs. In a conversation with his sister, Aunty Ifeoma, over the death of Papa Nnukwu, his point of view is a discourse strategy that displays religious solidarity as Brother Eugene's sentiment with the Catholic Church becomes more obtrusive and his discrimination against traditionalism more open as illustrated in the following extract:

Extract 3: Eugene: 'I cannot participate in a pagan funeral, but we can discuss with the Priest and arrange a Catholic funeral.'
Aunty Ifeoma: 'I will put my dead husband's grave up for sale, Eugene, before I give our father a catholic funeral ...was our father a Catholic?' (PH: p.195).

With perspectivation discourse strategy, Papa, Brother Eugene Achike, a firm catholic believer, is presented to be of the opinion that, since Papa Nnukwu is not a member of the Catholic Church, he is, therefore, an unbeliever and has to undergo the rites of Christian

cleansing before burial. To demonstrate his religious solidarity, Papa, 'Bother Eugene Achike', refuses to '… participate in a pagan funeral …' opting instead to '…arrange for a catholic funeral' (PH: p.195). The suggestion does not go down well with Aunty Ifeoma, who is presented as having a moderate Christian faith. She therefore fervently rejects Brother Eugene's suggestion that Papa Nnukwu should undergo Christian spiritual cleansing. Papa 'Brother Eugene Achike', as a Catholic faithful stands in a position in which he describes Papa Nnukwu's faith as irreligious and considers funerals which are not performed by Catholic priests as pagan funerals. To allot characters with different views about religion and its affiliations is definitely a discourse strategy to play up religious sentiments.

Similarly, in HOAYS, perspectivation discourse strategy is used to mop up social solidarity from the various positive self-descriptions and negative other-presentations by characters in the novel. This scenario is discernible from the use of conversation between Master and his friends in which their views about social events evidently align and pitch them against some of these issues as illustrated in extract 4:

Extract 4: Professor Ezeka: 'We should have a bigger Pan-African response to what is happening in the American south…'

Master: 'Pan-Africanism is fundamentally a European notion…''

Miss Adeboye: 'Maybe it is a European notion …but in the bigger picture, we are all alike, we all have white oppression in common… Pan- Afrcianism is simply the most sensible response …'

Master: '…the only authentic identity for the African is the tribe. I am Nigerian because a Whiteman created Nigeria and gave me that identity. I am black because the Whiteman constructed black to be as different as possible from his White. But I was Igbo before the Whiteman came.'

Professor Ezeka: 'But you became aware that you were Igbo because of the Whiteman. The Pan-Igbo idea itself came only in the face of White domination. You must see that tribe as it is today is as colonial a product as nation and race.'

Miss Adeboye: 'The problem is that Odenigbo is a hopeless tribalist…'
(HOAYS: p.20-21)

There are about two dimensions of social solidarity that are evoked from the perspectivation strategy in the above conversation. The first is the cross-national solidarity and then tribal solidarity. Professor Ezeka and Adeboye's points of view about Pan-Africanism, signify concern for a cross-national solidarity while Odenigbo's perspective, on the other hand, demonstrates tribal solidarity. The point of view expressed by Professor Ezeka that: 'we should have a bigger Pan-Africanism response to

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what is happening in the American south…' (HOAYS: p.20), is a discourse strategy to express perspectives about the need for African states to unite and defend their sovereign rights against White domination and discriminatory policies. Meanwhile, Odenigbo is of the opinion that 'Pan-Africanism is fundamentally a European notion…', a perspective which has made Miss Adeboye to call him '…a hopeless tribalist', who believes strongly that '…the only authentic identity for African is the tribe' (HOAYS: p.20). This is a discursive means to firmly positioned Odenigbo, an Igbo man who believes so much in his tribe and is so happy to champion the course, the birth of the Biafra nation out of Nigeria. With this at the background, Master demonstrates his allegiance to his tribe, as he declares: 'Biafra is born! We will lead Black Africa! We will live in security! Nobody will ever again attack us! Never again!' (HOAYS: p.163). In a similar narrative mood, Kainene Ozobia, who, with nomination and predicational strategies, is identified as a character of Igbo extraction, like Odenigbo, believes strongly that 'socialism would never work for Igbo…' (HOAYS: p.69). This is a demonstration of loyalty and belief in one's group; an index for group solidarity. It is interesting again to note the use of the first person plural pronoun, 'we', to specify collectivity of actions to defend the group. Apparently, the call is that: 'we should have a bigger Pan-African response to what is happening in the American south…', because 'we are all alike, we all have white oppression in common…' [HOAYS: p. 20], the call for action is therefore for all Africans to unite and fight their common enemy.

As discourse strategy to display the scenery of solidarity in the novel, Susan Grenvillepitts, a character described as a British woman, holds and expresses these perspectives about Nigerian tribes:

Extract 5: 'They have a marvellous energy, really, but very little sense of hygiene…the Hausa in the North were dignified lot, the Igbo were surly and money-loving, and the Yoruba were rather jolly, even if they were first-rate lickspittles….The Yoruba get into huge debts just to throw these parties.'(HOAYS: p.55)

As a foreigner and therefore a member of a different social group, the above remarks by Susan show her views about the various tribes in Nigeria, culminating into her prove of solidarity with her European roots and ways of life which explain the reason as to why she is presenting the Nigerian ways of life with a picture of disgust and mockery. The concept of 'we-ness': 'us' versus 'them' become so glaring. The pronoun referent, 'they',

is now used as a signal in reference to Nigerian tribes and, therefore, distances 'self' from the 'other' is used by the Susan to project her identity and confirm her stands and identification with each group; a situation which flaunt her solidarity with her 'White' group. This reference to the positive 'us' and negative 'them' in reference to other groups is one of the reasons why Susan discourages Richard, her white lover, from having anything to do with Nigerian women whom, according to her, have '…very little sense of hygiene …' (HOAYS: p.55).

Perspectivation discourse strategy is also deployed to evoke aspects of social solidarity in AH. Just like in PH and HOAYS, where the characters' allegiance is revealed from the point of view they hold, in AH the referential system also facilitates sieving of sentiments since each character tends to identify with members of a particular social group with which they share common beliefs, goals and aspirations. The issue of positive 'us', is used, especially by African Americans to refer to themselves, and 'they', (the negative others) in reference to White Americans. An instance of such communication of intentions that flashes positive self and negative others is illustrated in the conversation between Ifemelu, Mariama, Aisha and Halima, who are migrants from Africa.

Extract 6: Aisha: 'You Igbo?' I think you Yoruba because you dark and Igbo
                  fair. I have two Igbo men. Very good. Igbo men take care of
                  women real good.'…I want marry. They love me but they say
                  the family want Igbo woman. Because Igbo marry Igbo always.'
            Ifemelu: 'Igbo people marry all kinds of people. My cousin's husband is
                  Yoruba. My Uncle's wife is from Scotland.' (AH: p.15)

Aisha's point of view is that 'Igbo men take care of women real good…' and 'Igbo marry Igbo always.' This assertion is a discursive means to demonstrate reference to the group one belongs to in positive terms, a situation Aisha uses to describe her fellow migrants though she alleges that the family only wants Igbo woman as a wife; a discrimatory decision. Ifemelu defended this allegation by insisting that, 'Igbo people marry all kinds of people'. This argument put up by Ifemelu demonstrates the duty each individual member owes her group. Though Aisha's point of view cast her fellow migrants as a set of good people, Ifemelu's point of view however shows a much stronger camaraderie to her Igbo people, since she comes from this tribe. This also indicates that the degree of social solidarity also depends on how intimate individual members of the group are.

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Apparently, Aisha's positive self is based on migrants' relationship, and Ifemelu's description of his group displays an even more intimate tie existing between members of her social group which facilitates the presentation of 'positive self' to show group solidarity.

4.3 Intensification and mitigation discourse strategies

Intensification and mitigation discourse strategies deal with the various degrees in which members express their allegiance to the social group. Apparently, based on Reisigl and Wodak's (2001) explanations of racism in literary discourses, intensification strategy refers to explicit expression of feelings that show complete and strong loyalty to one's group. Mitigation strategy, on the other hand, refers to implicit expressions that show one's support to the group in which he belongs. Below are samples of some of the communicative incidences that harbour discourse strategies that revealed either explicit or implicit expression of loyalty of the various social actors to the groups they belong to in the novels.

Extract 7:   samples of expression of intentions that flaunt intensification strategies in PH:

(i):   A conversation between Jaja (Chukwuka) and his father, Papa (Brother Eugene Achike):
Papa: 'Jaja, you did not go to communion.'
Jaja: 'The wafer gives me bad breath….And the priest keeps touching my mouth and it nauseates me…'
Papa: 'It is the body of our Lord.' (PH: p.14)

(ii):   A conversation between Mama and Aunty Ifeoma:
Mama: 'Eugene will not let children go to a heathen festival.' (PH; p.82)

(iii):   An exchange between Amaka to Kambili:
Amaka: 'I listen mostly to indigenous musicians. They're culturally conscious, they have something real to say; Fela and Osadebe and Onyeka are my favourites.' (PH: p.126)

Extract 8:   samples of expression of intentions signifying intensification strategies in HOAYS:

(i):   Odenigbo during a rally in celebration of the declaration of Biafra state: 'Biafra is born! We will lead Black Africa! We will live in security! Nobody will ever again attack us! Never again! (HOAYS: p.162)

(ii):   Madu in a conversation with Richard:
Madu: '…the world has to know the truth of what is happening, because they

cannot remain silent while we die…' (HOAYS: p.374)

Extract 9:   samples of expressions of intentions indicating intensification strategies in AH:

(i)   Ifemelu reflections of ASA (African Students Association) meetings:
'The meetings were held in the basement of Wharton Hall…Nigerians, Ugandans, Kenyans, Ghanaians, South Africans, Tanzanians, Zimbabweans, one Congolese, and one Guinean sat around eating, talking, fuelling spirits, and their different accents formed meshes of solacing sounds.' (AH: p.139)

(iii)   A conversation between Wambui with fellow members of ASA:
'Try and make friends with our African American brothers and Sisters in a spirit of true Pan-Africanism …But make sure you remain friends with fellow Africans, as this will help you keep your perspective…' (AH: p.140)

Samples of communication of intentions indicative of mitigation strategies in the novels:

Extract 10:   mitigations strategies in PH

Papa Eugene Achike to his children:

(i)   'That   young Priest, singing in the sermon like a Godless leader of one of these Pentecostal churches that spring up everywhere like mushrooms. People like him bring trouble to the church. We must remember to pray for him.' (PH: p.37)

Extract11:   mitigation strategies in HOAYS

Olanna in a conversation with Mohammed:
(i)   'I am no longer the Igbo woman you wanted to marry who would taint the lineage with infidel blood…'(HOAYS: p.46)
Olanna to Odenigbo
(ii)   'They won but we did this…' (HOAYS: p. 415)

Extract [12]:   mitigation strategies in AH

Ifemelu's reference to whites:
(i)   'Badly-Dressed White Middle Managers from Ohio Are Not Always What You Think…' (AH: p.5)

Aisha to Ifemelu:
Ifemelu: 'Why did you say Africa instead of just saying the country you mean?
(ii)   Aisha: 'You don't know America. You say Senegal and American People, they say, where is that? My friend from Burkina Faso, they ask her, your country in Latin America? (AH: p.15)
Ifemelu to Obinze:
(iii)   'We watch films here in class….They talk about films here as if films are as important as books. So we watch films and then we write a response

paper and almost everybody gets an A. Can you imagine? These Americans are not serious o.' (AH: p.136)

The above extracts depict the extensive use of both intensification and mitigation discourse strategies in the conversation between the characters in the novels. With intensification discourse strategy, there is an explicit expression of one's affiliation to a particular social group by presentation of positive 'self', then differentiation of 'self' by explicit unenthusiastic reference to members of the 'other' group. As observed in the above data, the speakers' expressions explicitly indicate their loyalty to the social group to which they belong. For example, Papa's remarks in PH: 'It is the body of our Lord' (Extract 7) in reference to 'Holy Communion' is indicative of the typical solidarity attitude of an enthusiastic Christian faithful who is a member of the Roman Catholic church.

The other angle in the display of solidarity through intensification discourse strategy is Amaka's preference to 'listen mostly to indigenous musicians' with a strong reason that 'they're culturally conscious…', and that '…they have something real to say…' and then point out 'Fela and Osadebe and Onyeka' as her 'favourites' (Extract7) shows explicit demonstration of solidarity to her roots.

In the same way, Odenigbo's open pronouncement that: 'Biafra is born! We will lead Black Africa! We will live in security! Nobody will ever again attack us! Never again!' (Extract 8), is a discourse strategy which explicitly demonstrates his solidarity to his ethnic group. A similar disposition of commonality is observed in Wambui's advice to fellow American migrants of African origin: 'Try and make friends with our African American brothers and Sisters in a spirit of true Pan-Africanism …But make sure you remain friends with fellow Africans, as this will help you keep your perspective…'(Extract 9). These expressions explicitly show the characters' loyalty and solidarity as members of a particular social group.

Similarly, with mitigation discourse strategies, the speakers use implicit expressions and metaphors to indicate their solidarity and preference of the virtues of their group over and above the other group. For instance, in PH, Papa, Brother Eugene Achike's mockery of other churches to show his complete loyalty to his catholic faith, he refers to that young Priest, who was singing during sermon as a 'Godless leader of one of these Pentecostal churches that spring up everywhere like mushrooms'. To Brother Eugene, therefore, '... people like him bring trouble to the church...' He solemnly urges

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members of his family to as a matter of fact '... remember to pray for him' (Extract 10, PH: p.37). Solidarity to one's group, in this instance, is such that even within the group, some members are viewed as a threat. As maintained by Durkheim, these are some of the communicative tactics members of social groups adapt to wade off dangers and protect their group from outside influence.

In AH, Ifemelu, an American migrant from Nigeria, uses the predication: 'Badly-Dressed' (as demonstrated in extract 11 above, AH: p.5) to describe the 'white managers' from Ohio. Also in AH, mitigation discourse strategy is used by Aisha to implicitly mock the American's knowledge about the world: 'You don't know America. You say Senegal and American People, they say, where is that? My friend from Burkina Faso, they ask her, your country in Latin America?' From the above it is apparent from where Aisha's attachment lies. The nominal 'you' is in reference to all migrants whom American people jumble together in the ignorance sense of strangers. Similarly, Ifemelu uses the same strategy to mock the American educational system: 'We watch films here in class….They talk about films here as if films are as important as books. So we watch films and then we write a response paper and almost everybody gets an A. Can you imagine? These Americans are not serious o' (Extract 12, AH: p.136). The use of the first person plural pronoun, 'we', in the above structure is an attempt to depicts inclusiveness however with the insertion of third person plural pronoun 'they', the meaning attached to first person plural pronoun, 'we', indicates, implicitly, group consciousness; hence the speaker uses it to tell apart and activate an isolation of 'self' from 'others'. By mocking an educational system where everyone gets an A after writing a response to a film they have watched, this implicit statement is probably induced by an undertone of solidarity. These implicit expressions suggest fondness to one's group, and in this case preference to the educational system in immigrants' country.

The discourse strategies in PH, HOAYS and AH have revealed how the textual networks of these novels are more than just a display of Adichie's mastery of artistic skills in reconstruction of real life episodes; stories re-enacting crucial events in the lives of individuals, but with textures that have enthused various aspects of social solidarity in the novels.

CHAPTER FIVE

DISCOURSE STRATEGIES FOR TEXTUAL COHESION AND AMPLIFICATION OF SOCIAL SOLIDARITY IN ADICHIE'S *Purple Hibiscus* (PH), *Half of a Yellow Sun* (HOAYS) and *AMERiCANAH* (AH)

5.0 Introduction

This chapter deals with the analysis of some of the lexical and grammatical devices that have enhanced textual cohesion and in some cases, amplified certain aspects of social solidarity in the texture of Adichie's PH, HOAYS and AH. For the purpose of clarity, this section is divided into two major parts; the first subdivision examines how the lexical devices of reiterations/repetitions and collocations deployed by Adichie have not only facilitated textual cohesion but augment social solidarity in the texture of the novels. The second segment illustrates the impact of grammatical elements such as reference, conjunction, substitution, and ellipsis on textual cohesion and how these have intensified communicative backgrounds that signify social solidarity in the selected novels.

5.1.1 Discourse strategies for lexical cohesion in Adichie's *Purple Hibiscus* (PH), *Half of a Yellow Sun* (HOAYS) and *AMERiCANAH* (AH)

Lexical cohesion refers to the textual constancy in the relationship existing between items of vocabulary that hold them together as meaningful units of expressions. These relationships occur either within an immediate or at a long stretch within the text though tying and maintaining a sequential relation. Lexical cohesion, therefore, refers to the way in which related words are chosen to link elements of a text. These lexical relations in the vocabulary are said to occur at two distinct, though related aspects referred to as reiterations/repetitions and collocations.

In her attempt to re-create the various social realities, Adichie's use of language in her narratives consists of reiterations and collocations of the lexical elements that have facilitated textual cohesion and explicated speech acts that intensify some aspects of social solidarity in the novels. This analysis therefore illustrates how these lexical devices of reiteration/repetition and collocation as deployed by Adichie have enhanced textual cohesion and elucidate discursive situations demonstrating social solidarity in the textual networks of her novels. The lexical device of reiteration and repetition shall be treated as

been referring to same semantic proposition and, therefore, used interchangeably in this analysis.

5.1.2 Reiteration/repetition

One most significant feature associated with the application of the device of reiteration/repetition is its enrichment of the continuity of lexical meanings and foregrounding effects it exert in the texture of texts. The successes recorded by Adichie's use of language in her narratives seem to have stemmed from her effective deployment of the lexical device of reiteration in her narratives. The application of reiteration has not only enhanced the realisation of textual cohesion in the texture of these novels but seem to be a foregrounding mean which Adichie uses to scheme the various topicalities that exemplify discursive features of group cohesion in her stories. Extract [13] below, which is drawn from *Purple Hibiscus,* demonstrates how the use of reiteration by Adichie does not only enhance textual cohesion but seems to be a discourse strategy that highlights linguistic features that amplify aspects of social solidarities in her narratives.

Extract [13]: [i] We went up stairs to change, Jaja and Mama and I.[ii] Our steps on the stairs were as measured and as <u>silent</u> as our <u>Sundays</u>: <u>the silence</u> of waiting until Papa was done with his siesta so we could have lunch; <u>the silence</u> of reflection time, when Papa gave us a scripture passage or a book by one of the early church fathers to read and mediate on; <u>the silence</u> of evening rosary; <u>the silence</u> of driving to the church for benediction afterwards. [iii] Even our family time on <u>Sundays</u> was quiet, without chess games or newspaper discussions, more in tune with the Day of Rest. (PH: p.39-40)

The reiterated words in the above extract [13] are: 'silence', 'Sundays', 'time' and the repetition of first person plural possessive pronoun 'our' in the nominative cases as in 'our steps' [ii] and in 'even our family' [iii]. The lexical item: 'silent' [ii] first enters the discourse, in the second sentence marked as [ii], as an adjective and it occurs subsequently in the same sentence [ii] as a noun with a definite article: ''the silence'' [ii], and at its second occurrence has become a reference item, therefore, a referential link which constitute a tie to its repetitive use in the third, fourth and fifth appearances in the second sentence [ii] of the extract.

The other reiterated lexical item: 'Sunday', occurs just twice in the extract; in sentence [ii] and [iii]. And unlike in the case of 'silence', the second occurrence of 'Sunday' in: 'Even our family time on Sundays…', in the third sentence [iii] of the

extract contains no definite reference item; which makes it to have no referential link with its first occurrence in sentence [ii], but a lexical cohesive effect is established as its repetitive use in the third sentence [iii] itself constitute a tie with its earlier occurrence in the second sentence [ii].

Furthermore, aside from the cohesive effect existing between the lexical item: 'silence'; which occurs five times in the extract [13], also shares polysemous semantic relation with 'quiet' which occurs in the first clause of sentence [iii] and therefore ties with it. The lexical item: 'Sundays' in sentence [ii], on the other hand, shares broader connotational sememe with 'church' and since their meanings overlap, the two items could be said to share synonymous relationship and therefore cohere with each other at that level.

Another linguistic instance that has facilitated lexical cohesion in extract [13] is the reiteration of the following pair of words: 'siesta' and 'reflection time' [ii], 'benediction and scripture passage', and 'rosary' [ii]. These lexical items share some level of meaning relation and their reiterative use in the text has enhanced lexical cohesive effect in sentence [ii] in which they occur. Though these lexical items, 'siesta', and 'reflection time', are not reiterated, it is worthy to note that the context in which these are used shows some level of semantic relation between them and the reiterated 'silence', and, therefore, creates textual cohesion. Apparently, on one hand, given the shared broader connotative semantic relations that exist between 'siesta', 'reflection time' and 'silence', Adichie seems to graciously, reiterate 'silence', through 'siesta' and 'reflection time' in this context which illustrates the importance attached to 'our family time'. On the other hand, 'time' is reiterated in 'reflection time' and 'family time' and by extension of meaning, this suggests the existence of a synonymous semantic relation between the two reiterated items. The reiterative use of 'time' therefore foregrounds the solemnity with which 'our family time' is observed and creates a referential background of the scenery of catholic activities that go on the narrator's family. In the above linguistic situation, therefore, the use of the possessive pronoun, 'our', in the nominal group, for instance, specifically foregrounds how atypical this particular 'family time' is observed in the narrator's family and separates same from 'other family times' in question. The possessive pronoun, 'our', reiterated in 'our steps' and in 'our family time' is therefore a device to demonstrate the inclusion of 'self' as a member of a distinct family and separate

same from other families by amplifying the familial ties that exist within the narrator's family and at the same time, the religious undertone in the narration.

What Adichie has achieved through the application of the lexical device of repetition is the foregrounding effects in which the reiterative use of lexical items resonate social solidarity in the texture of the novels. Apart from being a dominant narrative feature to project important phases in the lives of her characters and other aspects in her narration, Adichie's application of reiteration foregrounds, strategically, some aspects of solidarity, like the familial relationships echoed in the reiterative use of first person plural pronouns. For instance, the first person plural pronoun 'we', in the initial position of sentence [i] in extract 13, resolves into the genitive plural 'our', which occurs in sentence [ii] and is finally reiterated as 'our family time' in sentence [iii]. The import of this repetition is the foregrounded effects with which familial relationship is played up. For instance, the second occurrence of the first person plural pronoun, 'we', which is subsequently reiterated as a genitive plural 'our' demonstrating the bond that still exists within the family in spite of the pervasive 'silence' that symbolises fear in this instance. The possessive plural pronoun, 'our', which is in the nominal group as a first person plural possessive adjective, 'our Sundays', is emphatic of the 'Sundays' in question; especially those particular Sundays in the lives of the family described simply as 'our family' in the discussion.

Furthermore, the reiterative occurrence of 'silence' in Adichie's novels situates a perspectivational discourse strategy; a narrative style that facilitates harnessing of the point of view of characters in the novels. In HOAYS, for instance, Richard describes the University house on Imoke street which was reserved for visiting researchers and artists as being '…filled with suitable silence' (HOAYS: p.72). In another narrative episode; after Olanna reluctantly disclosed to Odenigbo that she had had sex with Richard, she resisted from telling him that his '…breadth smelt of brandy…', because '…she did not want to ruin the silence that united them' (HOAYS: p.246). In another narrative instance in HOAYS, as the Biafra war ravages on, Ugwu informs us that Odenigbo's mood also changes and he develops the habit of always joining 'Special Julius' to drink 'local gin', an indulgence which instead forced him out of his usual habit in which he '…talked and talked and everybody listened', instead he is sober hence '… this drinking here silenced him' (HOAYS: p.379). Similarly, in AH, Adichie describes American migrants as being '…conditioned to fill silence…' (p.4) and Ifemelu as having '…kept Obinze sealed in

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silence…' (AH: p.158). The application of this device foregrounds the reiterated use of 'silence' and has amplified perspectivisation discourse strategy, a discursive strategy that harnesses the various views of characters about events in the narratives. Yet at another instance in AH, the word 'silence' as reiterated, resonates and foregrounds familial relationships. This is illustrated in extract [14] below:

Extract [14]: He took her hand in his, both clasped on the table, and between them silence grew, an ancient silence that they both knew. She was inside this silence and she was safe. (AH: p.440)

In Extract [14], the reiterative use of 'silence' is with the intent to foreground and make it an important perspectivation strategy in the narration. Evidently, aside from the reiteration of 'silence' in Extract [14], its reiterative occurrence establishes a cohesive tie with other lexical items in a sequence. Apparently, the adjective 'ancient' qualifies 'silence', and gives it some describable semantic features that extend its meaning beyond the sentence level and, then, the said silence 'grew', and Adichie's Ifemelu '…was rather safe inside this silence' (AH: p.440). Similarly, reiteration of 'silence' and in which someone is said to be 'safe' in it, is an attempt to foreground the confidence one has in the familial bond that exist in the relationship between Obinze and Ifemelu. The bonds are so strong that, in spite of threat to peace, 'one feels secure and safe inside silence'.

The above samples aside from explicating lexical ties; demonstrate how Adichie's use of the lexical device of reiteration foregrounds ''silence'' and apparently extends its semantic properties to embrace other semantic trappings. The lexical item: 'silence' is like a character that is actively involved in the various episodes in the narration of these novels. Extract [15] drawn from PH, for instance, further demonstrates that the use of reiteration in the novels does not only achieve lexical cohesion but also serves as a discourse strategy to foreground vital information in the narrative structure of the novels.

Extract [15]: [i] I followed him. [ii] As he climbed the stairs in his red silk pyjamas, his buttocks quivered and shook like akamu, properly made akamu, jelly like. [iii] The cream décor in Papa's bedroom was changed every year but always to a slightly different shade of cream. [iv] The plush rug that sank in when you stepped on it was plain cream; the curtains had only a little brown embroidery at the edges; the cream leather armchairs were placed together as if two people were sitting in an intimate conversation. [v] All that cream blended and made the room seem wider, as if it never ended, as if you could not run even if you wanted to, because there was nowhere to run to. [vi] When I had thought of haven as a child I visualized Papa's room, the softness, the creaminess, the endlessness. [vii] I would struggle

into Papa's arms when harmattan thunderstorms raged outside, flinging mangoes against the window netting and making the electric wires hit each other and spark bright orange flames. [viii] Papa would lodge me between his knees or wrap me in the cream blanket that smelled of safety. (PH: p.49)

In Extract [15], the reiteration of 'akamu' ('…properly made akamu…') in the third clause in the second sentence is without a reference item; therefore it appears there is no referential link with its first occurrence in the preceding clause, but rather its occurrence in the subsequent clause alone does not constitute a cohesive tie but nevertheless foregrounds its functions in the text. This claim becomes glaring with the insertion of 'cream' (the colour of akamu) which is reiterated severally. Though in its second occurrence in the second sentence, 'cream' has no reference item attached to it, though it cohesively ties with its first occurrence in the nominal position in the second sentence. In the third sentence [iii], it occurs twice and only once in the fourth [iv] and eight [viii] sentences in the passage.

Apparently, as these linguistic elements co-occur within and across sentence boundaries, the resulting cohesive relation is fascinating as one lexical item foregrounds the other as it re-occurs. For instance: 'cream décor' is the hypernym of 'plush rug', 'cream leather armchairs' and 'cream blanket'. Furthermore, the sense with which 'thunderstorm' is used seemed to synonymously tie it to a situation in the passage in which '…the electric wires hit each other and spark bright yellow flames'. Similarly, 'plush rug' is reiterated and tied in with 'softness' in a synonymic relation. However, the reiteration of 'plush rug' as 'softness', 'cream' in 'creaminess', and 'end' as 'endlessness' is a perspectivation discourse strategy that foregrounds the peaceful protective loving relationship that exists between father and child. The result of this cordial harmonious relationship between father and child is finally expressed in sentence VIII: 'Papa would lodge me between his knees or wrap me in the cream blanket that smelled of safety' (PH: p.49).

The lexical cohesive feature of reiteration is also employed in HOAYS to foreground focal linguistic items so as to draw readers' attention to them. In this situation, repetition is made of one lexical item within a sequence for a number of times as in extract 16:

Extract [16]: Ugwu stood for a while before he began to edge closer and closer to the
bookshelf, as though to hide in it, and then after a while, he sank down to
the floor, cradling his raffia bag between his knees. (HOAYS: p.5)

The interpretation of the reiterated word: 'closer' in the structure: '…he began to edge closer and closer…' in this ordered series foregrounds some vital information about Ugwu that is contained in the subsequent clause: '…as though to hide in it…'; this speaks volumes about a village boy coming into a university environment for the first time. The reiteration of 'closer' in such an ordered series has prompted the interpretation of Ugwu's character traits.

The lexical item which occurs in a sequence is reiterated in series of utterances as a predicational strategy, with which Adichie attempts to lay emphasis on vital points in the narration as in the following: '…Ugwu turned off the tap, turned it on again, then off. On and off and on and off…' (HOAYS: p.6). The reiterated verbal group: '… on and off…' projects the sequence with which the action occurred. Apparently, the reiteration of the verbal group has, aside from enhancing cohesion, also given rise to reinforcement of the character traits of Ugwu; a predicational discourse strategy that defines and allow us to know who the character is.

Furthermore, with reiteration, it becomes easy to determine the tune of the narration; hence reiterated lexical items foreground useful clues that pave way for deeper inferences of the textual networks in the novels. For instance, the lexical item: 'second coup', which is reiterated in '…everybody was saying it was second coup, second coup…' (HOAYS: p.136), foregrounds the reasons as to why the coup occurs. And like extract [16], the lexical items, 'reprisal killings' are reiterated severally as shown in the next extract [17] to foreground the perspective 'we are not like those Hausa people' in the cause and effect in the structures:

Extract [17]: [i] She was talking about the Northerners in Onitsha who had been killed in
reprisal attacks. [ii] He liked the way *reprisal killings* came out of her
mouth… [iii] We are not like those Hausa people. [iv] The reprisal killings
happened because they pushed us. [v] His *reprisal killings* came out
sounding close to hers, he was sure. (HOAYS: p.177)

The lexical item 'reprisal' in Extract [17]: is repeated in 'reprisal attacks' and 'reprisal killings.' The other two lexical items: 'attacks' and 'killings' are in the subject-position in each case; the weight of the emphasis is therefore placed on 'reprisal' which is an adjective. Apparently, the two lexical items 'attacks' and 'killings'; cohere with each

other as used in the above expression. Even though 'attacks' and 'killings' are near synonyms and they cohere as reiterated in the context; since the concern in the above tie is on the foregrounding effects achieved in the repetition of 'reprisal' in the tie. Since the declarant is using this to explicitly express her views as to why the 'reprisal attacks' occurred, renders the reiterative use of 'reprisal' to be considered as an intensification discourse strategy, a narrative technique to harness explicit comments soliciting support for one's social solidarity.

Similarly, there is also the presentation of positive 'self' and the negative 'others'; which has been foregrounded with the aid of reiteration in extract [17]. The use of 'they' and 'us' in sentence [iv] (The <u>reprisal killings</u> happened because <u>they</u> pushed <u>us</u>), for instance, is a strategy which demonstrates group solidarity. Though, the use of the first person plural pronoun, 'we', in sentence [iii] of the abstract attempts to allocate the blame of the cause of the 'killings' to all groups involved, with the reiteration of 'reprisal killings' in sentence [iv]: 'The reprisal killings happened because they pushed us'; the cause of these revenge killings of the Northerners in Onitsha is shifted to the other party by resulting to the use of the third person plural pronoun, 'they', in reference to Northerners, who have caused 'us' the Eastern group (Igbo) to resort to 'reprisal killings'. The use of the lexical items: 'they' and 'us', at this instance in the structure, together with the reiteration of 'reprisal killings', aside from enhancing lexical cohesion is an intensification discourse strategy, consequently highlighting the nature of solidarity of the character in this conversation.

Adichie's reiteration of names of her characters has not only enhanced lexical cohesion but activates predicational discursive effects that amplify solidarity. Extract 18 demonstrates this literary exploit.

Extract [18]: [i] Olanna watched the swift movements of the masculine arm. [ii] They really had nothing in common, herself and his barely educated primary-school teacher from Eziowelle who believed in visions. [iii] Yet <u>Mrs Muokelu</u> had always seemed familiar.[iv] It was not because <u>Mrs Muokelu</u> plaited her hair and went with her to the Women's Voluntary Services meetings and taught her how to preserve vegetables, but because <u>Mrs Muokelu</u> exuded fearlessness, a fearlessness that reminded Olanna of Kainene. (HOAYS: p.265)

In Extract [18] 'Mrs Muokelu' as reiterated in the third [iii] and fourth [iv] sentences. The other word: 'fearlessness' is repeated in the fourth sentence. The first appearance of 'Mrs Muokelu' in the second sentence [ii] does not only define 'the masculine arm' and '…

barely educated primary-school teacher…' mentioned in the first and second sentences but ties in with its second and third occurrence in the fourth sentence [iv]. The third appearance of 'Mrs Muokelu' in the fourth clause of sentence [iv] foregrounds the essence of its reiteration as a predicational discursive strategy which is enclosed in yet another reiterated lexical item, 'fearlessness', which co-occur twice in the fourth clause in sentence [iv]. Apparently, with the repetition of 'fearlessness', the reason why the nominal, 'Mrs Muokelu', is reiterated becomes glaring; apparently, a predicational discourse strategy to describe the character traits of Mrs Muokelu and compare her with yet another character 'Kainene.' This is the same discursive strategy she employs to scheme Ugwu and the traits of some other characters in the novels. This is a discourse strategy that amplifies perspectives that earmarked the characters' group affirmitives.

It is also significant to note that grammatical conditions are construed from Adichie's use of reiteration in HOAYS; these include the lexical means of reiteration to project the nature and frequency of occurrence of the actions, which is sometimes repeated severally in a sequence, within a single stretch of an utterance. For instance, as shown in the repeated occurrence of 'reprisal' in extract [17] above. And also in order to project Ugwu's character traits as demonstrated in extract [16], in which the action to 'edge closer and closer' is reiterated so as to reveal who Ugwu is. Similarly, instances of this application of reiteration as a predicational discourse strategy are observed in the following extracts [19-26]:

Extract [19]: He was welling up with a surge of recognition and waited to say; over and over, that he loved her. (HOAYS: p.296)
Extract [20]: They waited and waited and finally got up when they heard the revving of a car and rising voices from nearby, 'My money is gone! My money is gone! (HOAYS: p.311)
Extract [21]: The news was broadcast over and over, and each time it ended, many of the neighbours joined the voices intoning, *To save Biafra for the free world is a task that must be done!* (HOAYS: p.339)
Extract [22]: Mama Adanna grasped Olanna. 'Thank you, thank you, thank you… (HOAYS: p.339)
Extract [23]: …he sat in the living room and talked and talked and everybody listened … (HOAYS: p.380)
Extract [24]: 'Go on and drink', Olanna said. 'Drink and drink and don't stop … (HOAYS: p.381)
Extract [25]: He went over and knocked and knocked. (HOAYS: p.383)
Extract [26]: She heard herself crying, her sobbing louder and louder until Baby stirred … (HOAYS: p.392).

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The reiterated lexical items in Extracts 19-26 are: 'over and over' [19], 'waited and waited', [20] 'over and over', [21] 'thank you, thank you, thank you', [22] 'talked and talked' [23] 'drink and drink', [24] 'knocked and knocked'[25], and 'louder and louder' [26], which foregrounds Adichie's actions that explicate the traits of the character in question, or the effect of the action. In all the instances, the descriptive verbs co-occur in a sequence to possibly foreground the occurrence of the action performed by the subject.

In *AMERiCANAH,* written in 2013, Adichie has again employed reiteration of lexical items to enhance textual cohesion and in some cases; these repetitions amplify social solidarity as she recreates the various episodes of social realities in the novel. Like in sequences of occurrence of these reiterated items illustrated in Extracts [16] to [26] which are drawn from PH and HOAYS, the reiterated lexical words, in AH, aside from creating textual cohesion, are also used as pivots to foreground predicational and intensification and mitigation discourse strategies. The following Extract [27] demonstrates this feature observed in the textual cohesive situation in the narration.

Extract [27]: [i] Princeton, in the summer, smelled of nothing, and although Ifemelu liked the tranquil greenness of many trees, the clean streets and stately homes, the delicately overpriced shops and the quiet, abiding air of earned grace, it was this lack of a smell, that most appealed to her, perhaps because the other American cities she knew well had all smelled distinctly. [ii] Philadelphia had the musty scent of history. [iii] New Haven smelled of neglect. [iv] Baltimore smelled of brine, and Brooklyn of sun-warmed garbage. [v] But Princeton had no smell. [vi] She liked taking deep breaths here. [vii] She liked watching the locals who drove with pointed courtesy and parked their latest-model cars outside the organic grocery store on Nassau Street or outside the sushi restaurants or outside the ice cream shop that had fifty different flavours including red pepper or outside the post office where effusive staff bounded out to greet them at the entrance. [vii] She liked the campus, grave with knowledge, the Gothic buildings with their vine-laced walls, and the way everything transformed, in the half-light of night, into a ghostly scene. [viii] She liked, most of all, that in this place of affluent ease, she could pretend to be someone else, someone specially admitted into a hallowed American club, someone adorned with certainty … [ix] but she did not like (AH: p.3)

In extract [27], 'liked' which is found in the first sentence [i] is homophorically reiterated in [vi], [vii], [viii], and [ix] sentences as an intensification discursive strategy. In the first instance of its use in sentence [i], it is preceded by a proper noun '...Ifemelu', and in its subsequent reiteration, it is followed by the pronominal 'she' (she liked…), which ties

with 'Ifemelu'; its anaphoric referential element. Similarly, on the one hand, the lexical item: 'smelled' found in the second clause in sentence [i] is reiterated in the twelfth clause in sentence. The sense with which 'smell' is used in the novel coheres with its super-ordinates 'musty scent', 'brine', 'sun-warmed garbage', and to some extent 'neglect'. On the other hand, 'smell' and 'scent' are near synonyms. Furthermore, the super-ordinate 'shops' in 'overpriced shops' found in the fifth clause of the first sentence [i] is reiterated in sentence [vi] by means of anaphoric reference in 'organic grocery store', 'sushi restaurants' and 'ice cream shop'. The reiterative use of these lexical items illuminates predicational discourse strategy; the items are mentioned then subsequently described in their reiterative appearance.

In a similar reiterative situation, the lexical item, 'campus', found in the first clause of the seventh sentence [vii] is reiterated in '...the Gothic buildings...' as an anaphoric reference cited in the third clause of the same sentence [vii]. The sense relation expressed in 'quiet' reiterates 'tranquil greenness'; these elements have all co-occurred in the seventh sentence [vii]. In the same way, '...in this place of affluent ease...', found in sentence [viii], reiterates, in anaphorically referential relation, 'stately homes' which is situated in sentence [i] above just like '... the American cities' in sentence [i] is being reiterated in 'Philadelphia' sentence [ii], 'New Haven' sentence [iii], 'Baltimore', which co-occurs with 'Brooklyn' in sentence [iv]. This reiterative situation to some extent is a perspectivational discourse strategy deployed so as to harness the character's perspective and amplify as to why Ifemelu liked Princeton, and prefer this city to other American cities.

It is interesting to note that these reiterative lexical patterning's have added new dimensions to novels' semantic properties, and serve as constituents that build up an increasing complex context; since every new word, even if it is essentially repeating or paraphrasing the semantic properties of an earlier one, brings with it its own connotations and history of occurrence. Apparently, the reiteration of 'she liked' which appears in sentence [iv] in Extract 27, seems not only to foreground an introduction of a contrastive piece of information but coheres with 'but she did not like...' which occurs in sentence [ix]; to signal a parallel sequence of events and at the same time the speaker's views about such an incident in the narration.

Furthermore, the reiterative episodes which occur in AH, apart from enhancing textual cohesion, foregrounds salient intensification and or mitigation discourse strategy

which radiates social solidarity in the structures. The following extract [28], below demonstrates this use.

Extract [28]: [i] The platform was crowded with black people, many of them <u>fat</u>, in short, flimsy clothes. [ii] It still startled her, what a difference a few minutes of train travel made. [iii] During her first year in America…she was struck by how mostly <u>slim</u> white people got off at the stops in Manhattan and, as the train went further into Brooklyn, the people left were mostly black and <u>fat</u>. [iv] She had not thought of them as '<u>fat</u>', though. [v] She has thought of them as 'big', because one of the first things her friend Ginika told her was that '<u>fat</u>' in America was a bad word, heaving with moral judgement like 'stupid' or 'bastard' and not a mere description like 'short' or 'tall'. [vi] So she had banished '<u>fat</u>' from her vocabulary. [vii] But '<u>fat</u>' came back to her last winter, after almost thirteen years, when a man in line behind her at the supermarket muttered, '<u>Fat</u> people don't need to be eating that shit,' as she paid for her giant bag of Tostitos. [viii] She glanced at him, surprised, mildly offended … how this stranger had decided she was <u>fat</u>. [ix] She would file the post under the tag 'race, gender and body size'. [x] But back home, as she stood and faced the mirrors truth, she realized that she had ignored, for too long, the new tightness of her clothes, the rubbing together of her inner thighs, the softer, rounder parts of her that shook when she moved. [xi] She was <u>fat</u>.
[xii] She said the word '<u>fat</u>' slowly, funnelling it back and forward, and thought about all the other things she had learned not to say aloud in America. [xiii]She was <u>fat</u>. [xiv] She was not curvy or big-boned; she was <u>fat</u> … (AH: p.5-6)

In Extract [28], the lexical item, 'fat', which occurs in the second clause of the first sentence [i] is subsequently reiterated once, in sentences [iv], [v], [vi], [viii], [xi], [xii], [xiii], [xiv] and twice in [vii]. As a discourse strategy, the reiteration of the lexical item: 'fat', foregrounds it with all semantic nuances in the context. One of such semantic relations that suggest an instance of mitigation discourse strategy is the insertion of 'slim'; which occurs in sentence [iii]: '…she was struck by how mostly slim white people…', has an antonymic relation that sets off the foregrounded effects of the reiterated 'fat' in the structure. Similarly, 'slim white people' reiterates antonymic significations with 'black and fat' which co-occur in sentence [iii] and resonates in 'race, gender and body size'; one of the proposed title of Ifemelu's blog. Consequently, the entire clauses in sentence [x]: '…the new tightness of her clothes…', '…the rubbing together of her inner thighs…' and '…the softer, rounder parts of her that shook when she moved'; reiterate the fact that 'she was fat…' This is a perfect way of strategising perspectives which ardently facilitates harnessing of social solidarity. With the reiterative

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use of adjectives to describe 'the black' and 'the white people', Adichie explicitly earmarks Ifemelu's preference and anchoring of 'self' as a member of the black race and implicitly detaches her from the whites.

The foregrounding effect with which reiteration is employed in Extract [28] is also replicated in the following Extract [29]:

Extract [29]: [i] That first summer was Ifemelu' summer of <u>waiting</u> the real America, she felt, was just around the next corner she would turn. [ii] Even the days, sliding one into the other, languorous and limpid, the sun lingering until very late, seemed to be <u>waiting</u>. [iii] There was a stripped-down quality to her life, a kindling starkness, without parents and friends and home, the familiar landmarks that made her who she was. [iv] And so she <u>waited</u> … (AH: p.111)

The lexical item 'waiting' in the first sentence [i] which is the focus of analysis in this Extract [29] is reiterated in sentence [ii] and its appearance in sentence [iv]: 'And so she waited…'; clearly demonstrates the foregrounding effects of its repeated occurrence in sentence [ii] and cast more light on the third sentence [iii]: 'There was a striped-down quality to her life, a kindling starkness, without parents and friends and home, the familiar landmarks that made her who she was'. This in effect is a discourse strategy that demonstrates nostalgic feeling; a longing for one's home, parents and friends, 'and so she waited!' to return home, a mitigation display of solidarity.

And like in PH and HOAYS, there are instances of reiteration of the verbal group and sometimes even the adjectives which usually co-occur in a sequence that foregrounds the nature of the occurrence of the actions in AH. This could also be likened to a stylistic characteristic feature of the influence of Nigerian languages on the use of English language by Adichie's characters. Apparently, there are expressions like: 'talked and talked' (AH: p.58), 'trouble … glamorous trouble' (AH: p.54), 'run and run' (AH: p.130), 'not clearly enough … never enough' (AH: p.131), 'knocked and knocked' (AH: p.157), 'they beat, beat, beat him' (AH: p.187); which are some of the instances in which the verb used is repeatedly used in a sequence. On the other hand, reiterative expressions such as: 'the world was big, big place' (AH: p. 154), she was tiny, so insignificant' (AH: p.154), and 'Sharp Guy'… 'Sharp man' (AH: p.246), 'stolen goods! stolen goods' (AH: p.370, 371), 'chummy, chummy hug' (AH: p.427) demonstrate double use of adjectives in a reiterative relation which is the characteristic of the influence of Nigerian Languages

on use of English in the novel. This speech behaviour is a predicational discourse strategy deployed with the intention to earmark the ethnic identities of the characters in question.

It is, therefore, obvious from the above explorations that, one of the factors that have contributed immensely to the success of Adichie's style of narration is due largely to her extensive use and application of language resources such as the device of reiteration. With reiteration, Adichie foregrounds semantic properties by repetition of the most important item in the structure in her narration. These stylistic devices, however, aside from enhancing lexical cohesion, also serve as focal point with which aspects of social solidarities are intensified in the novels.

5.1.3 Collocation/Colligation

The analysis of the application of language to re-create social realties from the textures of the selected novels - *Purple Hibiscus* (PH), *Half of a Yellow* Sun (HOAYS) and *AMERiCANAH* (AH), reveals how Adichie has graciously used collocation as an intra or inter sentential device which has enhanced lexical ties that strengthen textual cohesion and foreground discursive style that evoke aspects of social solidarity in the novels. The following Extract [30] drawn from PH, demonstrates collocational patterning of lexical items:

Extract [30]: [i] Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the étagère. [ii] We had just returned from church. [iii]Mama placed the fresh palm fronds, which were wet with holy water, on the dining table and then went upstairs to change. [iv] Later, she would knot the palm fronds into sagging cross shapes and hang them on the wall beside our gold-framed family photo. [v]They would stay there until next Ash Wednesday; when we would take the fronds to church, to have them burned for ash. [vi] Papa, wearing a long, gray robe like the rest of the oblate, helped distribute ash every year… (PH: p.11)

In Extract [30], the following words: 'started to fall apart' in sentence [i] collocate with one other. For instance, 'started' (the main verb) collocates with 'fall apart' (the phrasal verb, which is acting as an adverb). Conversely, the lexical items: 'just' and 'returned' cited in '… had just returned…' found in the sentence [ii] collocate with each other. There is collocation in the verbal group: 'had just returned'. The verb 'had' collocates with the adverb 'just', to modify 'returned.' Similarly, the following words 'fresh palm fronds' in sentence [iii] also collocate. In this intra-sentential collocative situation, the adjectival group: 'fresh palm 'collocate with the noun 'fronds' to give it a specific

denotational meaning. Furthermore, there is intra-sentential collocation between the adjective and noun in the expression: 'sagging cross [Adj] + shapes [N]', 'gold-framed family [ad] + photo [N]', 'Ash [ad] + Wednesday [N]', and 'long, grey [ad] + robe [N].'

Beside the above intra-sentential collocations, there are lexical situations in which words co-occur outside their immediate environment of occurrence or at the inter-sentential level. Firth refers to this as 'colligation'; a situation in which the occurrence of some lexical items, though not in a pair, still collocates with each other. For instance, the appearance of 'figurines', 'communion', and 'missal', colligate with 'church.' In this sense of relation in meaning therefore 'sagging cross-shape' collocates with 'perfect cross' just like 'palm fronds' and 'Ash Wednesday' does. The significance of 'colligation' as emphasised by Firth is that though these words occur at different intervals within the text, their occurrence instigates cohesive chains embedded in their relations which enhance lexical patterning.

The following Extract [31] drawn from PH also demonstrates a similar kind of lexical patterning in which the lexical items collocate with each other either at the intra or inter-sentential level:

Extract [31]: [i] Dust-laden winds of harmattan came with December. [ii]They brought the scent of the Sahara and Christmas, and yanked the slender, ovate leaves down from the frangipani and needle–like leaves from the whistling pines, covering everything in a film of brown. [iii]We spent every Christmas in our hometown. [iv] Sister Veronica called it a yearly migration of the Igbo. [v]She did not understand; she said in that Irish accent that rolled her words across her tongue, why many Igbo people built houses in their hometowns, where they spent only a week or two in December, yet were content to live in cramped quarters in the city the rest of the year. (PH: p.61)

In the extract, the occurrence of the following lexical items in an order, for instance, as in: 'dust laden [an adjective (ad)]' with 'winds' [a Noun (N)] in sentence [i] do not only collocate but has intensified an interrelated chain in the lexical patterning. In this cohesive situation therefore, the placing of the pair: 'whistling [ad]' + 'pines [N]' in sentence [ii] forms a sequential relation that enhances collocative chain leading to ties of lexical items resulting to textual cohesion. The co-occurring pairs: 'yearly [ad] + migration [N]', in sentence [iii] and 'Irish [ad] + accent [N]' and 'cramped [ad] + quarters [N]' in sentence [v] cohere with each other forming a network of sequential relation culminating to lexical cohesion in the text.

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Furthermore, just like in Extract [30] which demonstrates the fact that co-occurring pairs are not necessarily involved in strictly fixed intra-sentential sequences, the co-occurring pairs in sentence [31] demonstrates the Firthian concept of 'colligative relations' of lexical items. Consequently, the lexical items: 'Dust-laden winds' in sentence[i] collocates with 'the scent of Sahara' found in the first clause of sentence [ii] therein enhancing lexical cohesion. And the pairs 'slender, ovate leaves' in the second clause of sentence [ii], though in antonymous relation, coheres with 'needle-like leaves' cited in the third clause of the same sentence [ii]. A similar antonymous relation is exhibited in the 'colligative' chains as demonstrated in the following pairs found in the adjacent clauses in sentence [v]. These lexical items include: 'huge houses' in the third clause of sentence [v] which ties with 'cramped quarters' situated in the fifth clause of the same sentence. Furthermore, a similar lexical tie is established in the colligative relationship existing between: 'Dust-laden winds' found in the first sentence [i] and 'scent of Sahara' which is situated in the first clause of sentence [ii] and 'film of brown' in the fifth clause of the same sentence [ii]. On the other hand: 'hometowns' in the fifth clause of sentence [iii] forms a colligative relation with 'city' in the sixth clause of the same sentence [iii]. In a similar colligative relationship: 'December' found in the fourth clause of sentence [v] is in a colligative antonymic relation with 'rest of the year', used in the fifth clause of the same sentence. As demonstrated in the above samples, these words or phrases depend, to a large extent, on the presence of each other for meaningful deductions; a relation that enhances textual cohesion and varied meanings of the text.

In a similar situation, the various lexical patterning in HOAYS, once again, demonstrate Adichie's use of collocation to achieve textual cohesion of the various strands of information in her recreation of social realities. The various syntactic relations shown in Extracts [32, 33 and 34] below, which are drawn from HOAYS, demonstrate how these relations set up the linguistic atmosphere suitable for lexical cohesion in the novel.

Extract [32]: [i] Ugwu cleared the dining table slowly. [ii] He removed the glass first, then the stew-smeared bowls and cutlery, and finally he stacked plate on top of plate. [iii] Even if he hadn't peeked through the kitchen door as they ate, he would still know who had sat where. [iv]Master's plate was always the most rice strewn, as if he ate distractedly so that the grains eluded his fork. [v] Olanna's glass had crescent-shaped lipstick marks. [vi] Okeoma ate everything with a spoon, his fork and knife pushed aside. [vii]Professor Ezeka had brought his own beer, and the foreign-looking

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brown bottle was beside his plate. [viii]Miss Adebayo left onion slices in her bowl. [ix]And Mr Richard never chewed his chicken bones …
(HOAYS: p.83)

In Extract [32], the syntactic relation demonstrated in lexical items: 'cleared [verb (V)]' and 'slowly [adverb (adv)]' in the structure: 'Ugwu cleared the dining table slowly' in sentence [i], demonstrates intra-sentential collocational relationship, thus enhancing lexical cohesion. The lexical items ''stew-smeared'' situated in the second clause of sentence [ii]: '…stew-smeared bowls…' collocate with each other. The adjective 'stew-smeared' coheres with the noun 'bowls' it qualifies. Similarly, lexical items comprising of the verb and adverb: 'ate distractedly' found in the second clause of sentence [iv] ('…as if he ate distractedly…') also collocates with each other. The syntactic relation that exists between the adjectives '… crescent- shaped lipsticks…' with the noun 'marks' in sentence [v] also display cohesion between the lexical items. The verb 'ate' coheres with the adverb 'distractedly', forming a network of sequential relation. The same cohesive relation is found in the tie between adjective and the nouns. The adjectival group: 'foreign-looking brown bottle' coheres with the noun: 'bottle' in sentence [vii]. Cohesive tie is also established between adverb 'never' and the verb 'chewed', and the adjective 'chicken' and the noun 'bones' in sentence [ix]. These syntactic relations project a network of semantic relations which have enhanced lexical cohesion.

In addition, just like in the previous cases where these syntactic relations facilitate intra-sentential relations, there are instances in Extract [32] above in which some of these lexical patterns 'colligate' with each other to form ties at the inter-sentential level; a distribution that facilitates lexical cohesion in the texture of the novels. For instance, 'dining table' situated in sentence [i], in the sense of the application of Firthian idea of colligation, coheres with 'glasses', 'stew-strewn bowls', 'the cutlery', and 'plates' in sentence [ii]. Apparently, since there is hypernymic and hyponymic relations between 'rice-strewn' and 'grains' found in the first and second clauses in sentence [v], respectively, the two lexical items, therefore, collocate given Firth's idea of colligation. The same could be said of the relationship that exists between 'cutlery' in sentence [ii] and its occurrence in sentence [vi] as: 'spoon', 'fork', and 'knife.' These lexical patterning whose distribution are found throughout the novel, facilitate lexical cohesion of the items.

The next Extract [33] also illustrates how the use of the device of collocation has enhanced intra-sentential cohesion of the various lexical items in HOAYS; drawing a unique texture in the novel.

Extract [33]: [i] Dust swirled around, like a see-through brown blanket. [ii]The main road was crowded; women with boxes on their heads and babies tied on their backs, barefoot children carrying bundles of clothes or yams or boxes, men dragging bicycles. [iii] Ugwu wondered why they were holding lit kerosene lanterns although it was not dark. [iv] He saw a little child stumble and fall and fall and the mother bend and yank him up, and he thought about home, about his little cousins and his parents and Anulika. [v]They were safe. [vi] They would not have to run because their village was too remote. (HOAYS: p.179)

In Extract [33], the two lexical items: 'dust' [N] and 'swirled' [V] in the first clause of sentence [i] collocate with each other. The adjective 'see-through brown' in the second clause of sentence [i] also collocates with its noun 'blanket'; these tie to enhance cohesion as each of the lexical items coheres with each other, forming a network of sequential relation. In the third clause of the second sentence [ii], 'barefoot' [ad] + 'children' [N], and 'bundles' [ad] + 'clothes' [N], cohere with each other. In a similar situation, the verb 'carrying' in the third clause of sentence [ii] coheres with the nouns 'yams' and 'boxes.' Furthermore, in sentence [iii], the adjective 'kerosene' coheres with the noun 'lanterns.'

The concern for welfare of others, which is a prime objective of social solidarity, is demonstrated in sentence [v] 'They were safe'. The effect of the war which is projected in the imageries of 'women with boxes on their heads and babies tied on their backs, barefoot children carrying bundles of clothes…men dragging bicycles' have prompted familial solidarity, and Ugwu is particularly concerned about the safety of his family. He is sure that 'they were safe…because their village was too remote' from the crises.

Furthermore, owing to Firthian theory of colligation, therefore, the meaning 'dust' in the first clause of sentence [i] ties with 'brown blanket' in the second clause of the same sentence [i]. And 'lit kerosene lanterns' is in antonymous relation with 'dark'; these are all situated in adjacent clauses of the same sentence, enhancing colligative relation.

Just like in the above novels, there are also syntactic and lexical relations in *AMERiCANAH* which have enhanced lexical cohesion in the novel. The following extracts [34 and 35] demonstrate this literary style.

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Extract [34]: [i] Princeton, in the summer, smelled of nothing, and although Ifemelu liked the tranquil greenness of the many trees, the clean streets and stately homes, the delicately overpriced shops and the quiet, abiding air of earned grace, it was this, the lack of smell, that most appealed to her, perhaps because the other American cities she knew well had all smelled distinctly. [ii] Philadelphia had a musty scent of history. [iii] New Haven smelled of neglect. [iv] Baltimore smelled of brine, and Brooklyn of sun-warmed garbage. [v] But Princeton had no smell. [vi] She liked taking deep breaths here. [vii] She liked watching the locals who drove with pointed courtesy and parked their latest-model cars outside the organic grocery store on Nassau Street or outside the sushi restaurants or outside the ice cream shop that had fifty different flavours including red pepper or outside the post office where effusive staff bounded out to greet them at the entrance. [viii] She liked the campus, grave with knowledge, the Gothic buildings with their vine-laced walls, and the way everything transformed, in the half-light of night, into a ghostly scene. [ix] She liked, most of all, that in this place of affluent ease, she could pretend to be someone else, someone specially admitted into a hallowed American club, someone adorned with certainty. (AH: p.3)

In extract [34] above, the lexical items in the third clause of sentence [i]: 'smelled of nothing' collocates to form a network of sequential relation. The verb 'smelled' in the first part of these pairs coheres with the expression which begins with a preposition 'of nothing.' In a similar collocative relations, the adjective: 'tranquil' and the noun: 'greenness', which occur in sequence in the third clause of sentence [i] cohere with each other just like the collocative relations exhibited in the following lexical items: 'clean [ad] + 'streets [N]', 'stately [ad] + homes [N]', 'delicately [ad] + overpriced [ad] + shops [N]', 'abiding [ad] + air [N] + of earned grace [expression with preposition] and smelled [V] + distinctly [adv]'. Apparently, the entire lexical items in sentence [ii] cohere with each other forming a network of sequential relations. These lexical items in sentence [iii]: 'smelled [V] + of neglect [prep]' collocate, therein, tying with each other to boost lexical cohesion.

The same tie which is perceived in the first sentence [i] has also occurred in other sentences. For instance, in sentence [ii] 'musty [ad]' collocates with 'scent [N]' which ties with 'of history [prep.].' These lexical items in sentence [iii]: 'smelled [V]' + 'of neglect [prep]' collocate, enhancing cohesion in the structure. The lexical items in the first and second clauses of preceding sentence [iv]: 'smelled [V]' + 'of brine [prep]', and 'sun-warmed [ad]' + 'garbage [N]' collocate, consequently enhancing lexical cohesion. In the same vein, the adjective: 'latest-model' collocates with the preceding noun 'cars'

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in sentence [vii] just like 'Gothic [ad]' + 'buildings [N]' in the second clause of sentence [viii].

Furthermore, going by Firth's idea of colligation; the lexical item: 'greenness' and 'trees' in the second clause of sentence [i] colligate. Similarly, there is a hypernymic and hyponymic relationship between 'shops', 'organic store', 'sushi restaurants' and 'ice cream shops' to form lexical cohesion. Hyponymic relations can also be explicated from the colligative relations existing between: 'American cities' situated in sentence [i] and these cities: 'Philadelphia', 'New Haven', 'Baltimore', and 'Brooklyn', which occur in sentences [ii], [iii] and [iv] respectively. The lexical item 'flavour' colligates with 'red pepper' since they share a hypernymic/hyponymic relationship. And also 'smell', which occurs severally in the text, colligates with 'scent' which is categorised at various intervals in the text as 'musty', 'brine', 'sun-warmed garbage', and 'neglect', are of factory sense relation words. These ties, aside from enhancing textual cohesion, have nomination and predicational linguistic effects that amplify Ifemelu's solidarity by harnessing her perspective which demonstrates her preference of Princeton; the town 'she liked' in comparison with other towns which had 'peculiar smell'.

In a similar situation, the various lexical items in the next extract [35] are related to each other, thus forming a sequential relation which has enhanced lexical cohesion in the texture of AH.

Extract [35]: [i] When Obinze first saw her e-mail, he was sitting in the back of his Range Rover in still Lagos traffic, his jacket slung over the front seat, a rusty-haired child beggar glued out-side his window, a hawker pressing colourful CD's against the other window, the radio turned on low to the Pidgin English news on Wazobia FM, and the grey gloom of imminent rain fall all around. [ii] He stared at his Black Berry, his body suddenly rigid. [iii] First, he skimmed the e-mail, instinctively wishing it were longer. [iv] He read it again slowly and felt the urge to smooth something, his trousers, his shaved-bald head... [v] in the last e-mail from her ... [vi] in sunny sentences and mentioned the black American she was living with... [vii] He hated it so much that he googled the black American ... (AH: p.19)

These lexical sets: 'still Lagos [ad]' + 'traffic[N]', 'a rust-haired child [ad]' + 'beggar [N]', 'hawker [N]' + 'pressing [V]', 'colourful [ad]' + 'CD's [N]', 'Pidgin English [ad]' + 'news [N]', 'grey gloom' [ad] + 'of imminent rain [pp]' which occur in sentence [i] cohere with one another to form a network of sequential relations for lexical cohesion in

the sentence. In sentence [ii]: 'suddenly [adv]' + 'rigid [N]' are also in collocational relation.

Given Firth's concept of 'colligation', the tendency of words to co-occur is not only at the intra but at inter- sentential level, therefore the lexical item 'e-mail', in first clause of sentence [i] ties with: 'Black Berry', which occurs in the first clause of sentence [ii]. And features of an intra-sentential colligation, these lexical items in the seventh clause of sentence [i]: 'radio', 'Pidgin English news' colligate with 'Wazobia FM' in sentence [i].

Some of the lexical items listed in Extract [35] function as inter-sentential relation markers; they tie with other lexical items which occur at a distance portion in the narration. For instance, through anaphoric referential relations, some of the lexical items colligate with the previous ones that occur in an earlier context in the narration, thus enhancing textual cohesion. This is demonstrated in the relationship existing between some lexical items in extract [35], which are drawn from page 19 and those in extract [36] drawn from page 20.

Extract [36]: [i] He read it again slowly… [ii] On third Mainland Bridge … [iii] On Lekki Express Way, the traffic moved swiftly in the waning rain and soon Gabriel was pressing the horn in front of the high gates of his home. [iv] Mohammed, the gateman, wiry in his dirty white caftan, flung open the gates and raised a hand in greeting …[iv] CNN would be on downstairs, while the television upstairs …(AH: p.21)

The lexical item 'Lagos traffic' cited in second clause of sentence [i] of extract [35], for instance, shares a hypernymic and hyponymic colligative relationship with 'Third Mainland Bridge' which occurs in sentence [ii], and 'Lekki Express Way' in sentence [iii] of extract [50]. Similarly, 'skimmed' in sentence [ii] of extract [35] colligates with 'read', which occurs in sentence [i] of extract [36]. The expression 'still Lagos traffic' situated in the second clause in extract [35] coheres with 'on Lekki Express Way, the traffic moved swiftly…' These two lexical items: the adjective 'still', and the adverb 'swiftly' which occur in the two sentences prompt this kind of relation. A similar kind of relationship could be said to exist between 'radio (Wazobia FM)' in extract [35] shares colligative relationship with 'television (CNN)' in Extract [36]. These items colligate, forming a network of sequential relation, consequently, there is cohesion in both the syntagmatic and paradigmatic relations of the various lexical units in the narration.

The use of names such as Gabriel and Mohammed in sentences [iii] and [iv]:

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[iii] On Lekki Express Way, the traffic moved swiftly in the waning rain and soon Gabriel was pressing the horn in front of the high gates of his home. [iv] Mohammed, the gateman, wiry in his dirty white caftan, flung open the gates and raised a hand in greeting…

This is a nomination and predication discourse strategy which has evoked tribal/ethnic affirmatives therein suggesting national solidarity in the case of the Nigerian scene. The nominal 'Mohammed' is described as 'the gateman, wiry in his dirty white caftan', and Gabriel, in this instance, 'the boss' whose gate is manned by Mohammed. These names suggest where the characters are from and the nature of the roles assigned to them activates ethnic affirmatives therein set the pace for sentiments.

Apparently, with these syntagmatic and paradigmatic relations, Adichie has built a narrative network with a rich textual quality. This must have informed Joyce Carol Oates' description of HOAYS in her preface to it as 'vividly written, thrumming with life…' Adichie's use of these style devices does not only enhance and enriched the textual quality but has also contributed to the semantic quality of expressions in these novels as well. Apparently, some of these linguistic proximate do not only underline issues of power and ideology, neither do they concern only gender and religion nor are they just a simple historical account of human experiences, like the Nigeria's civil war, but have, within the lexical and grammatical confluences, projected concerns for social solidarity as well.

5.2 Devices for grammatical cohesion in Adichie's *Purple Hibiscus* (PH)*, Half of a Yellow Sun (*HAOYS*) and *AMERiCANAH* (AH)

This section is concerned with the analysis of the grammatical elements such as conjunctions (additive, adversative and temporal), ellipsis (nominal, verbal and clausal), substitutions (nominal, verbal and clausal), and reference (endophoric and exophoric) elements that have enhanced textual cohesion and which in some cases, triggered discursive domains that stimulate the amplification of social solidarity in the texture of these novels.

5.2.1 Additive conjunction

In systemic functional grammar, additive conjunction serves to foreground the discourse topic in structures by introducing a new clause as an extra piece of information, therein reinforcing what has already been said. The application of additive conjunction in

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Adichie's novels, for instance, situates the various sentential components into grammatically cohesive features, and in like manner, functions as intensification and or mitigation discursive strategies which foreground solidarity in the various sequences of events within and between sentences in the narration of the story. Consequently, the use of additive conjunction 'and', in the first sentence in *Purple* Hibiscus leads us into a tradition of events which later evolve in the novel. The narration begins thus:

Extract [37]:   (a)Things started to fall apart at home when my brother, Jaja, did not go to communion <u>and</u> (b) Papa flung his heavy missal across the room <u>and</u> (c) broke the figurines on the étagère ... We had just returned from church (PH, 2003: p.11).

This first sentence consists of three clauses which are linked together with the additive conjunction 'and'. These clauses include: (a) 'Things started to fall apart at home when my brother, Jaja, did not go to communion' [and] (b) 'Papa flung his heavy missal across the room' [and] (c) 'broke the figurines on the étagère'. The insertion of additive conjunction 'and', as demonstrated in extract [37], provides a conducive grammatical environment for the various phases of information within the sentence and the preceding sentences, especially 'we had just returned from church' to be cohesively integrated. Apparently, 'and', does not only facilitate the cohesiveness of the clauses within the sentence but also intensifies inter sentential flow of information in the sentence. The function of the additive conjunction 'and', in the above extract [37] is so prevailing such that even with the introduction of a sequence conjunctive element 'when', in the first clause [a], the occurrence of 'and' which joins the first [a] and second [b] clauses together overshadows its presence and functions as a sequential grammatical element.

It is from this angle that Adichie opens her narration and then intensifies the thrust of her story which she hinges on this very first sentence that offers useful insights and dictates the pace of narration in *Purple Hibiscus*. Apparently, 'Things started falling apart at home…' which is in the first clause [a] of the first sentence like an expository signal that climax in the second segment of the clause: '…when my brother, Jaja, did not go to communion…' The second clause which is joined to the preceding clause by the additive conjunction 'and' further intensifies the manner of how things are falling apart at home and the destructive nature of the turn of events. Accordingly, just because, '…her brother, Jaja, did not go for the communion …' Papa Eugene throws the 'heavy missal' at him; it misses him and smashed 'the figurines on the étagère'. Within these grammatically

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cohesive ties, lies a discourse strategy which steps up and foregrounds why 'things have started to fall apart at home' that Sunday. In other words, just as the insertion of the additive conjunction 'and' which coordinates the intra-sentential relation, it also replicates intensification discourse strategy as the proceeding clauses amplify the turn of events at home as Jaja did not go to receive the Holy Communion that faithful Sunday. The use of additive conjunction is discourse strategy to pile up action and have aided allusions to the family and the church in the narration, thus creating an enabling narrative environment for familial and religious solidarity in the story. The sequences of events are tied around the first sentence and the subsequent clauses do not only cohere with the first clause but build up and expand the circumference of the event that is set off in the first clause of the first sentence in the novel.

Consequently, at various points in the narration, Adichie achieves two things with the application of grammatical resources of additive conjunction. On the one hand, she links the different phases of incidences in the story into meaningful cohesive grammatical units, and on the other hand, each clause that results from this connection further amplifies details about the social implications of the themes that are expounded in the preceding clause. As a discourse strategy, what marks the opening of this story stretched to further units in the narration; as a result, things that started to fall apart at home generate to a full scale familial crisis, and Adichie informs us much later in the narration that:

Extract [38]:   [a] Everything came tumbling down after Palm Sunday. [b] Howling winds came with an angry rain, uprooting frangipani trees in the front yard. [c] They lay on the lawn, their pink and white flowers grazing the grass, their roots waving lumpy soil in the air… [d] Even the silence that descended on the house was sudden, as though the old silence had broken and left us with sharp pieces (PH. 2006: p.261).

Going by analysis of sentential relations, Extract [38], which is situated at a later portion in the narration of PH, therefore, shares inter-sentential cohesive relation with the first sentence as demonstrated in Extract [37] and also suggests how Adichie uses the first sentence to set the pace for all the events which are subsequently unveiled in the narration. This, she has effectively done with the use of additive conjunction that coordinates and stacks strands of information to build up her narration. With additive conjunction, Adichie provides and projects turn of events in her narration. So, in order to

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discursively cater for the aggressive turn of events as she assert at the beginning of the narration that 'things started to fall apart at home' additive conjunctions are deployed so as to creative a narrative atmosphere to show how 'things fall apart at home'. As a discourse strategy, the actions resulting from Jaja and Papa's interactions have now grown to affect the entire family in view of the fact that 'even the silence that descended on the house was sudden as though the old silence had broken and left us with sharp pieces'. As a style device to foreground familial solidarity, the agent(s) which were put as 'Jaja' and 'Papa 'at the beginning becomes 'us'; indicating self and others and therefore, the entire family.

This piling of information through the use of additive conjunction also provide insights into how the events are going to be; the 'heavy missal' which contained the readings for all the three cycles of the church are flung across the room, a style that amplifies discursive features that foreground religious solidarity. And as she reiterates that'…everything came tumbling down after Palm Sunday…' this signifies how nature's elements are compounding the destructive nature and confirming how 'things are falling apart' and, therefore, '… the old silence had broken and left us with sharp pieces'. Therefore, with the reiteration of these lexical items that signify the family and the church in the structures; the perspectives that sprout from these syntagmata, therefore, foreground familial and religious solidarities.

Usual of Adichie's narrative style, the very first sentence in *Half of a Yellow Sun* is also heaped with a lot of information which is made possible through the use of additive conjunction. The opening sentence in the novel is an example.

Extract [39]:   Master was a little crazy; he had spent too many years reading books overseas talked to himself in his office, did not always return greetings, <u>and</u> had too much hair (HOAYS: p.1).

This first sentence contains five clauses which are subdivided into: [a] 'Master was a little crazy', [b] '…He had spent too many years reading books overseas…' [c] '… [He] talked to himself in his office…' [d] '… [He] did not always return greetings…' and [f] '… [He] had too much hair.' The last clause in the above structure marked as [f]; '… had too much hair' which is introduced by the coordinating additive conjunction 'and', serves as an intensifier of the perspective about Master. This syntagmatic situation amplifies the fact that aside from the other personal traits '…too much hair' has finally nailed Master as a being 'a little crazy', an obvious appearance of a mad man; a strategy that elicit the

personality and consequently, the quality solidarity of Master, as a character, in the narration.

It is also remarkable to note that, in the above sentence, as illustrated in Extract [39], the semi-colon and the colon are employed as cohesive means to expand the various frontiers in the sentence by piling up information about how 'crazy Master is.' However, the use of additive conjunction, 'and', cohesively ushered in a complementary clause: '…had too much hair', which finally intensify the foreclosed intention of the first clause 'Master was a little crazy'. And all the other attributes: '…reading too much books', '…talked to himself…', and '…did not return greetings' cohere and provide evidence to confirm that 'Master was a little crazy', but the insertion of another clause which is introduced by additive conjunction, 'and', explicates a narrative situation which describes and further strengthens Ugwu's perspective that 'Master was indeed crazy'(HOAYS, p.12). Thus, at the micro analysis of linguistic elements CDA adapts from SFL, the application of additive conjunction functions as a grammatical means for textual cohesion. However, at the macro levels of discourse analysis, the strategy of piling up of information within the clauses through additive conjunction is a syntagmatic feature that enhances not only grammatical cohesion but functions as an intensification discourse strategy that amplify perspectives as it is being observed in Adichie's narration. In fact, it is a narrative technique which she uses to faithfully craft the social relevance in the various strands of incidences in her stories into a meaningful whole. For instance, the following illustration in extract [40] demonstrates how the social implications in Adichie's narration saturate in the grammatical configurations:

Extract [40]: The following weeks, when she started teaching a course in introductory sociology, when she joined the staff club <u>and</u> played tennis with other lecturers, when she drove Ugwu to the market <u>and</u> took walks with Odenigbo <u>and</u> joined the St Vincent de Paul Society at St Peter's Church she slowly began to get used to Odenigbo's friends (HOAYS: p.51).

In extract [40] above, the first clause: 'the following weeks…' could easily have gone with the last clause '…she slowly began to get used to Odenigbo's friends', or it would have been '…the following weeks, when she started teaching a course in introductory sociology… she slowly began to get used to Odenigbo's friends…' However, the insertion of the additive conjunction in-between the third clause ''…when she joined the staff club…' and the fourth clause '…played tennis with other lecturers…', makes stronger the perspective and has provided a grammatical environment which ropes other

pieces of information to expand the horizon of the temporal conjunctive marker in the introductory clause: 'the following weeks…' to fit into the social relevance of the syntactic elements going by CDA's macro interpretations of structures.

The following extract [41] further illustrates the intricate nature in which additive conjunction links the various episodes in Adichie's narration into meaningful cohesive grammatical units, and then provides enough details that deepen the semantic intensity and social value of the various strands of information by offering useful clues about her character's perspectives in the narration.

Extract [41]: [i] Ugwu watched her go back indoors <u>and</u> wondered how she had felt about being offered to a stranger <u>and</u> what had happened after she was pushed into his room and who was to blame more, her parents or the officer. (ii) He didn't want to think too much about blame, though, because it would remind him of Master and Olanna during those weeks before Baby's birth, weeks he preferred to forget (HOAYS: p.200).

The first sentence[i] in Extract [41]: 'Ugwu watched her go back indoors and wondered how she felt about being offered to a stranger and what had happened after she was pushed into his room and who was to blame more, her parents or the officer' reveals how four separate sentences, containing different information, are fasten together by the additive conjunction 'and'. For the purpose of analysis, the sentence is subdivided into the following clauses: [a] '… Ugwu watched her go back indoors', [b] '…wondered how she felt about being offered to a stranger', [c] '...what happened after she was pushed into his room', and [d] '…who was to blame more, her parents or the officer'. The first clause in the sentence [a] gives some kind of admiration of Eberechi by Ugwu, and sets the pace which compels the information contained in the second segment [b] which is joined together by additive conjunction 'and'. The inclusion of the third [c] and fourth [d] segments, aside from stirring grammatical cohesion, provides further information that reinforces Ugwu's perspective about Eberechi; an outlook that indicates familial solidarity, the concern about the welfare of members by members of a particular social group.

A similar grammatical relation is established in the occurrence of the additive conjunction, 'and', in the textual network of *AMERiCANAH*. The very first sentence in the novel as shown in Extract [42] below, like in Adichie's other novels, contains additive conjunction which has not only facilitated cohesion but stock-piled the information and amplification of social solidarity from the events in the novel.

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Extract [42]:   Princeton, in the summer, smelled of nothing, and although Ifemelu liked the tranquil greenness of the many trees, the clean streets <u>and</u> stately homes, the delicately overpriced shops <u>and</u> the quiet, abiding air of earned grace, it was this, the lack of a smell, that most appealed to her… (AH: p.3)

Like in Extract [41], the sentence examined in Extract [42] above contains four different clauses which are joined together with an additive conjunction 'and', each preceding clause reinforces Ifemelu's perspective about how Princeton smells in the summer: [a] '…smelled of nothing', [b] '…Ifemelu liked the tranquil greenness of the many trees, the clean streets', [c] '…stately homes, the delicately overpriced shops', and [d] '... the quiet, abiding air of earned grace ...the lack of a smell...' The first clause 'Princeton, in the summer, smelled of nothing...', and the second clause: '…although Ifemelu liked the tranquil greenness of the many trees, the clean streets...', the third clause: '…stately homes, the delicately overpriced shops' and the fourth clause: '…the quiet, abiding air of earned grace…', linked by the additive conjunction 'and', serves as a signal of additional information to substantiate how 'Princeton, in the summer, smelled of nothing', although these other qualities '…most appealed to her...' This grammatical relation, aside from enhancing textual cohesion, has again reiterated the functions of additive conjunction in Adichie's narration as an intensification discourse strategy to curve in the various perspectives that foreground solidarity in the textual networks of her novels.

The following Extract [43], drawn from *AMERiCANAH* (2013), also demonstrates how additive conjunction serves not only as a grammatical means for textual cohesion but as a discourse strategy which makes explicit certain perspectives that provide for the macro interpretation of social solidarity undertone of this novel.

Extract [43]:   [a] He had transferred from the University secondary school in Nsukka, and only days after, everyone knew of the swirling rumours about his mother. [b] She had fought with a man, another Professor at Nsukka, a real fight; punching and hitting, and she had won, too, even tearing his clothes, and so she was suspended for two years and had moved to Lagos until she could go back. (AH: p.53)

For the purpose of this analysis, the above Extract [43] is divided into two sentences. The first sentence which marked as [a] is the first sentence in the extract: 'He had transferred from the University secondary school in Nsukka, and only days after, everyone knew of the swirling rumours about his mother …' The sentence can further be

subdivided into two clauses. The first clause: 'He had transferred from University secondary school in Nsukka...' provides a useful clue that is intensified with the insertion of additive conjunction 'and' which links the second clause to the first clause. The second clause foregrounds and amplifies the much needed details as to why he had to transfer from 'University secondary school in Nsukka'.

The second sentence marked as [b]: 'She had fought with a man, another Professor at Nsukka, a real fight…and she had won, too, even tearing his clothes, and so she was suspended for two years and had to move to Lagos…', consists of four clauses. The first clause: 'She had fought with a man, another Professor at Nsukka, a real fight; punching and hitting…' provides the opening which is backed by the subsequent clauses as additional information to intensify the reason behind his movement to Lagos. The second clause: '…she had won, too, even tearing his clothes…' is linked to the preceding clause with an additive conjunction 'and' to usher in the first resultant effects of Obinze's mother's action: 'she had won, too, even tearing his clothes…' The insertion of 'and' to link the second and third clauses together provides the consequence of his mother's action which is: 'two years suspension from the University'. The fourth clause: '… had moved to Lagos until she could go back'. The second sentence which consists of four clauses linked together by the grammatical device of additive conjunction discursively ties in useful information which heightens the reasons why Obinze had to relocate from University secondary school in Nsukka to Lagos. Furthermore, the insertion of an additive conjunction in: '… and she had won', at this point is a discourse scheme with explicit familial solidarity undertone that stresses Obinze's perspectives about her mother's bravery; she did not only fight a man, but she won the fight; a usual manner in which, members of particular social groups, are ever ready to defend and praise the excelling qualities of their members. Therefore, as the deployment of an additive conjunction at this moment makes the clause to be emphatic, it also foregrounds familial solidarity.

The following extract [44] drawn from *AMERiCANAH* further demonstrates this literary accomplishment in which information is introduced in the opening sentence and then additive conjunction is inserted to coordinate and build up the sequence of actions into meaningful units.

Extract [44i]:   [a] During the week, Aunty Uju hurried home to shower and wait for The General and, on weekdays she lounged in her night dress, reading or

cooking or watching television, because The General was in Abuja with his wife and children. [b] She avoided the sun <u>and</u> used creams in elegant bottles, so that her complexion, already naturally light, became lighter, brighter, <u>and</u> took on sheen. [c] Sometimes, as she gave instructions to her driver, Sola, or her gardener, Baba flower, or her two house helps, Inyang who cleaned <u>and</u> Chikodili who cooked, Ifemelu would remember Aunty Uju, the village girl brought to Lagos so many years ago, who Ifemelu's Mother mildly complained was so parochial she kept touching the walls, <u>and</u> what was it with all these village people who could not stand on their feet without reaching out to smear their palm on a wall? Ifemelu wondered if Aunty Uju ever looked at herself with the eyes of the girl she used to be. [d] Perhaps not. [e] Aunty Uju had steadied herself into her new life with a lightness of touch, more consumed by The General himself than by her new wealth (AH: p.74).

Extract [44] contains five sentences which offer something unique about Adichie's use of additive conjunction, which seems to discursively strategize the vitality in the narration of events. The first sentence [a] consists of four clauses which are joined together by the additive conjunction 'and'. The first clause, which is situated in the first sentence [a]: '*During the week, Aunty Uju hurried home to shower...*' introduces and raises information which with the use of additive conjunction, 'and', in the second clause in first sentence [a]: '*wait for The General'* substantiates as to why she hurries home during the week. The third clause in the first sentence [a]: '*and on weekends, she lounged in her night dress, reading or cooking or watching television, because The General was in Abuja with his wife and children'*, provides a further information as to what goes on during her weekends when 'The General' is in Abuja with his family. The insertion of additive conjunction 'and' in-between 'wife and children' in the third clause of the first sentence [a] is also worth noting; its occurrence at this instance stresses the fact that, 'The General' is not only having a wife, but has children as well. The second sentence [b]: '*She avoided the sun and used creams in elegant bottles…'* comprises two clauses which strengthen the information disclosed in the first clause of the first sentence [a] '*...Aunty Uju hurried home to shower…'* Apparently, with the insertion of 'and', the third sentence [c] offers vital information that does not only link and substantiates the information provided in the preceding sentence but within it, with the use of additive conjunction, the sentence provides information that builds up the various strands in her narration:

Extract [44ii]: Sometimes, as she gave instructions to her driver…or her   gardener…or her two house help…Ifemelu would remember Aunty Uju, the village girl…who Ifemelu's mother mildly complained was so parochial she kept touching the walls, and what was it with all those village people who

could not stand on their feet without reaching out to smear their palms on a wall? Ifemelu wondered if Aunty Uju ever looked at herself with the eyes of the girl she used to be (AH: p.74).

Aunty Uju's past timid way of life in which she is referred to as a ''village girl'' who has a parochial way of behaving comes up, and with additive conjunction, the second clause in the extract [44ii]: '…*what was it with all those village people who could not stand on their feet without reaching out to smear their palms on a wall?'* This has provided more insights and clues not only about Aunty Uju's past way of life but the entire background from where she comes from and as to why she is now behaving the way she is doing which makes Ifemelu to wonder '… if Aunty Uju ever looked at herself with the eyes of the girl she used to be' (AH, p.74). The application of additive conjunction intensifies and cues in information about character by providing details about their characterisation and perspectives that amplify solidarity.

5.2.2 Adversative conjunction

Adversative conjunction refers to relation that is contrary to expectation which is derived from the content of what is being said. Adversative conjunction establishes grammatical cohesion either at inter and or intra sentential relations. As an inter-sentential feature, adversative conjunction sets up cohesive relation with the word 'yet'; which occurs at the initial position in the sentence. A similar grammatical condition is established by other words such as 'but', 'however' and 'though'. The ties created by adversative conjunction 'but' is however said to signal a different kind of grammatical relation from that which is enhanced by 'yet'. This is because of the fact that the lexical item 'yet', which on the one hand, expediently coalesces with 'and', 'but', on the other hand, does not. For this reason, sentences generally begin with 'and yet' but never with 'and but'. The contrastive adverb, 'however', on the other hand, situates a different adversative conjunctive function from that which is created by 'yet' and 'but' in the sense that it can occur at non-initial position in the sentence in which case it can co-occur with 'and' or 'but' in initial position but not with 'yet'. Similarly, 'however' is associated with intonational prominence, whereas 'yet' and 'but' are normally spoken as reduced syllables and are considered as tonal only for purposes of contrast.

In *Purple Hibiscus,* analysis of the use of the adversative conjunction 'but', reveals the dual functions of this grammatical feature in facilitating cohesion and intensifying perspectives in the texture of the novel. Apparently, apart from fostering

grammatical ties for textual cohesion, the deployment of adversative conjunction in the novel, in some cases, seems to be a discourse strategy that has amplifies social solidarity. For instance, Extract [45] drawn from Adichie's PH buttresses this claim:

Extract [45]: But my memories did not start at Nsukka. They started before, when all the hibiscuses in our front yard were a startling red. (PH: p.24)

The occurrence of adversative conjunction 'but' has enhanced cohesion in the sense that it is an opening that links the strands of events from this simple beginning to the entire story. similarly, the use of 'but' at the initial position in the above sentence has subtly set up a contrastive relation to the event at the beginning of the narration and then foregrounded the existence of other events that build up to what has occurred, and that what has happened therefore is just a fraction of what would occur. Therefore, we should expect more 'flinging' of the heavy missal and breaking of precious things, like 'figurines on the ètagarè' which is 'polished daily'. The insertion of adversative conjunction 'but' at this moment is considered a cohesive element in the sense that it signifies and foregrounds the various trends in the narration. It is an opening which points to the fact that the various events in the narration have already occurred at different space and time; gracefully leading the readers to the various spaces and times in the narration. This argument could be extended to embrace the fact that, the use of adversative conjunction, 'but' in the expression: '*But my memory...*' gives credence to child narrator and amplified perspectivation discourse strategy in the narration.

Extract 46, drawn from PH, further demonstrates how the use of adversative conjunction 'but' enhances grammatical cohesion at inter sentential relation level and then functions as a discourse strategy to expand the various angles of episodes in Adichie's narration.

Extract [46]: [i] I remained a backyard snob to most of my class girls until the end of the term. [ii] But I did not worry too much about that because I carried a bigger load-the worry of making sure I came first this term. [iii] It was like balancing a sack of gravel on my head every day at school and not being allowed to steady it with my hands (PH: p.60).

The first sentence in [46i]: 'I remained a backyard snob to most of my class girls until the end of the term', with the insertion of adversative conjunction, 'but', has been linked, cohesively, with the second sentence [46ii]: '…I did not worry too much about that

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because I carried a bigger load-the worry of making sure I came first this term'. This second sentence [ii], with an adversative conjunction, 'but', in its initial position, is in the subjective case and does not only ensure grammatical cohesion by introducing contrary information which is provided in the first sentence [i], but it is also acting as an intensification discourse strategy to play up information about a much heavier burden '…of making sure I came first this term…' faced by the narrator; 'a burden' which the narrator introduces in the third sentence [iii] as being '…like balancing a sack of gravel on my head and not being allowed to steady it with my hands'. The use of adversative conjunction 'but' has therefore enhanced grammatical cohesion, smoothen the flow of narration and knit the various strands of events in the narration. The use of 'but' at this juncture has foregrounded the proceeding sentence that housed the strained relationship that is existing between Kambili Achike and her school mates.

In HOAYS, adversative conjunction, 'but', also facilitates grammatical cohesion by connecting ideas between sentences to link the various strands of incidences in Adichie's narration and at the same time foreground discursive features that heighten solidarity in the story. This is demonstrated in extract [47].

Extract [47]: [i] Olanna had stared at him, at the arch of his eyebrows behind the glasses, the thickness of his body, already thinking of the least hurtful way to untangle herself from Mohammed. [ii] Perhaps she would have known that Odenigbo was different, even if he had not spoken; his haircut alone said it, standing up in a high halo. [iii] But there was an unmistakable grooming about him, too; he was not one of those who used untidiness to substantiate their radicalism (HOAYS: p.29).

The first sentence in Extract [47i]: 'Olanna had stared at him, at the arch of his eyebrows behind the glasses, the thickness of his body, already thinking of the least hurtful way to untangle herself from Mohammed …', and the second sentence [47ii]: 'Perhaps she would have known that Odenigbo was different, even if he had not spoken; his haircut alone said it, stand up in a high halo…', have set the pace of event; a comparison of the two lovers: 'Mohammed and Odenigbo' by Olanna. The third sentence [iii] which is introduced by adversative conjunction, 'but' does not only enhance cohesion between the two sentences but amplify discursive features that explicate mitigation discourse strategy to subtly introduce a new stream of information that shows Olanna's preference in the choice of the two lovers. Her preference that is instigated by social factors as she chooses Odenigbo, who she had a '…unmistakable grooming about

…'and whom she considered '… was not one of those who used untidiness to substantiate their radicalism'. The insertion of adversative conjunction at this moment has set the pace for choice of friends and who to relate with; a condition that is influenced by social factors which ignite the discursive undertone that earmark solidarity.

This second extract [48] from HOAYS introduces a much astute use of adversative conjunction as a grammatical feature of cohesion in texture of texts.

Extract [48]: [i] Olanna had not wanted to have dinner with her parents, especially since they had invited Chief Okonji. [ii] <u>But her mother came into her room to ask her to please join them</u>; it was not every day that they hosted the finance minister, and this dinner was even more important because of the building contract her father wanted (HOAYS: p.30).

The adversative conjunction 'but' that begins the second sentence [ii] introduces a contrary information that was set off in the first sentence[i]. The introduction of an adversative conjunction 'but' in the second sentence [ii]: '*But her mother came into her room to ask her to please join them…*' coheres with the proceeding sentence [i] and cleverly signals resentment contrary to the information that was introduced in the first sentence [i].

There seems to be an exceptional signification in the manner in which Adichie uses adversative conjunction as a device for grammatical cohesion as demonstrated in Extract [49]:

Extract [49]: [i] Olanna no longer remembered the hours of waiting for Odenigbo to come back, but she did remember the sensation of blindness, of cold sheaths being drawn over her eyes. [ii] She had worried from time to time about Baby and Kainene and Ugwu dying; vaguely acknowledged the possibilities of future grief, <u>but she never conceived of Odenigbo's death</u>. (HOAYS: pp321-322)

The insertion of adversative conjunction in the third clause of the second sentence [ii] in extract [49] demonstrates intra-sentential function of adversative conjunction in grammatical ties which augment textual cohesion. Each sentence, primarily, has the principal or the focal point, which is housed in the main clause, and then the subordinate clauses provide and support the claims established in the first clause. For instance, the first sentence [i] can be grouped into three clauses: Sentence [i] {main clause}: 'Olanna no longer remembered the hours of waiting for Odenigbo…' and the second clause as: [ii]{sub. clause}: '…(but) she did remember the sensation of blindness…', ties with the

subordinate clause in sentence (iii): '…of cold sheaths being drawn over her eyes…' The first clause in extract [49] above: 'Olanna no longer remembered the hours of waiting for Odenigbo', introduces information in the structure which is reinforced with the introduction of an adversative conjunction ''but'' which is inserted in the third clause of the second sentence. The adversative conjunction then introduces a contrary information which the second ['…she *remember the sensation of blindness...*'] and third ['…*of cold sheaths being drawn over her eyes...*'] clauses projects. The introduction of contrary information is reinforced by the insertion of an adversative conjunction ''but'' therein enhancing the quality of grammatical cohesion at the intra-sentential level. Sentence [49ii], which has three clauses, shared, to an extent, the same level of grammatical cohesion at the intra-sentential level. Furthermore, the main clause in sentence [49ii]: 'She had worried from time to time about Baby and Kainene and Ugwu dying…' and the Subordinate clause in sentence [ii]: '… but she had never conceived of Odenigbo's death…' cohere to subtly acknowledge the possibilities of future grief and loss of a beloved. The insertion of adversative conjunction 'but' before the third clause [iii] of the sentence [49] therefore facilitates grammatical cohesion of the three clauses to amplify perspectives that foreground familial solidarity.

The implicature for grammatical cohesion at inter sentential relation which is also facilitated by the insertion of adversative conjunction between sentences is worth examining at this juncture. The first sentence in [49]: '*Olanna no longer remembered the hours of waiting for Odenigbo to come back*', has set the theme of discussion and with the insertion of contrary information, occasioned by the introduction of an adversative conjunction 'but', the rhyme has not only been achieved but the horizons of the sentence have been extended into the second sentence [ii]: '*She was worried from time to time...*' which introduces a piece of information that coheres and supports the claims raised in the first sentence. The argument in favour of this proposition stems from the fact that the second clause in sentence [ii] of Extract [49]: '*...but she did remember the sensation of blindness, of cold sheaths being drawn over her eyes...*' ties and provides details to the second sentence [49ii]: '*She was worried from time to time about Baby and Kainene and Ugwu dying, vaguely acknowledged the possibilities of future grief, but she had never conceived of Odenigbo's death*'. Apparently, the mention of 'cold sheaths being drawn over her eyes' has not only tied the preceding sentence but has also demonstrated the love existing between family members. The mention of death; 'future grief', and consequently

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'Odenigbo's death' which is contained in the second sentence provide this clue. Therefore, at both the intra and inter sentence relations, the adversative conjunction, 'but', has contrasted and subtly brought out another important discursive features that amplify familial solidarity in the narration.

In *AMERiCANAH,* adversative conjunction which occurs at the intra-sentential relation qualifies and expresses a caveat reference to the main clause of the sentence. In Extract [50], for instance, the use of 'but' expresses the core meaning of adversative relation contrary to expectation of what is being stated in the main clause and reinforces the referential element in the narration.

Extract [50]:   Yemi had studied English at University and Obinze asked him what books he liked, keen to talk about something interesting at least, <u>but he soon realized that</u>, for Yemi, a book did not qualify as literature unless it had polysyllabic words and incomprehensible passages (AH: p.31).

The placing of adversative conjunction 'but' at the end of the second clause ('*…Obinze asked him what books he liked…')* which cues in another clause ('*…he soon realized that, for Yemi, a book did not qualify as literature unless it had polysyllabic words and incomprehensible passages')* and facilitates contrary information to that which is contained in the main clause that housed the referential element: 'Yemi' in: '*Yemi had studied English at University'*. This sequential relations occasioned by the use of adversative conjunction enhances grammatical cohesion of the various units of the sentence and at the same time, expands the horizons of information contained in the sentences by reinforcing referential components in the structure, apparently enhancing the textual cohesive quality in the narration.

The deployment of adversative conjunction in Extract [51], which is drawn from *AMERiCANAH*, introduces a special feature in the use of adversative conjunction 'but' as inter-sentential element to expand the various details in the main clause by making it the head word of the sentence.

Extract [51]: He said nothing; for a moment, he seemed lost, shrunken and lost. Ifemelu felt sorry for him. She asked him about the book placed face down on his lap, a familiar-looking book that she knew he had read before. She hoped he would give her one of his long talks about something like the history of China, and she would half listen as always, while cheering him up. <u>But he was not in no mood for talk</u> (AH: p.47).

The above Extract [51] is divided into five sentences viz-a-viz:

[i] He said nothing; for a moment, he seemed lost, shrunken and lost.

[ii] Ifemelu felt sorry for him.

[iii] She asked him about the book placed face down on his lap, a familiar looking book that she knew he had read before.

[iv] She hoped he would give her one of his long talks about something like the history of China, and she would half listen as always, while cheering him up.

[v] But he was in no mood for talk.

The insertion of adversative conjunction 'but' at the initial position in sentence [v], in this instance, is functioning as a unique conjunctive feature which is quite different from its previous uses, thus rendering an instance of inter-sentential link in the texture of texts. In the previous instance of its use, as demonstrated in extract [50], the adversative conjunction 'but' joined two clauses and occurred within the sentence. However, in extract [51] above, it is occupies the head-word position which introduces the sentence that subtly launches contrary information to the issues raised in the preceding four sentences. The first sentence [51i], which can be equated with the theme of the discussion: '*He said nothing...*' calls for the actions expressed in the second sentence [51i]: '*Ifemelu felt sorry for him*', and subsequent expressions that follow in the third sentence [51] [iii]: '*She asked him about the book placed face down on his lap, a familiar looking book that she knew he had read before*,' and then '*...hoped that he would give her one of his long talks about something like the history of China, and she would half listen as always, while cheering him up*'. The fifth sentence [v] in extract [51], which contains an adversative conjunction 'but'', further strengthens the connection between it, [51v], and the first part of the thesis statement which is in sentence [i]: '*He said nothing...*,' and even after probing him in sentence [iv] yet he was not interested, which is confirmed by the insertion of adversative conjunction 'but' in the next sentence [v]: 'But he was in no mood for talk'.

In addition, the insertion of adversative conjunction has not only enhanced grammatical ties and reinforced textual cohesion but has demonstrated the concern about the welfare of members of in particular social group in the texture of the narration. The insertion of adversative conjunction 'but' demonstrates the concern about the change in the mood from jovial to sobriety. As show of solidarity, Ifemelu observes the change and sympathises with her own.

Furthermore, the use of 'but' in the next extract [52] again draws attention to yet another interesting implication for the use of adversative conjunction as a grammatically

cohesive discourse device and as a feature which foregrounds referential elements that revitalise perspectives that designate aspects of solidarity in Adichie's narrations.

Extract [52]: [i] At least he still did not go to church. [ii] Ifemelu used to come home from church with her mother and find him sitting on the floor in the living room, sifting through his pile of LPs, and singing along to a song on the stereo.[iii] He always looked fresh, rested, as though being alone with his music had replenished him. [iv] But he hardly played music after he lost his job. [v] They came to find him at the dining table, bent over loose sheets of paper, writing letters to newspapers and magazines. [vi] And Ifemelu knew that, if given another chance, he would call his boss Mummy. (AH: p.48)

Conversely, adversative conjunction 'but' examined in extract [51] above is performing an intra-sentential function of piling up information. In extract [52], however, it is cited as the head-word which introduces a new sentence and functions as an inter-sentential link to support the claims stated in the former sentence. In this position, the sentence introduced by the adversative conjunction, 'but', has not only facilitated cohesion between the first three sentences [i, ii, and iii] and the last two sentences [v and vi], but introduces a contrary information which amplifies the actions carried out by the third person pronoun referential form 'he', a reference item that is the focus in the conversation. To illustrate further, the sixth sentence in extract [52] is subdivided into two major segments. The first segment comprises three sentences:

[i] At least he still did not go to church.
[ii] Ifemelu used to come home from church with her mother and find him sitting on the floor in the living room, sifting through his pile of LPs, and singing along to a song on the stereo.
[iii] He always looked fresh, rested, as though being alone with his music had replenished him.
[iv] But he hardly played music after he lost his job.

The second segment comprises two sentences:

[vi] They came to find him at the dining table, bent over loose sheets of paper, writing letters to newspapers and magazines.
[vii] And Ifemelu knew that, if given another chance, he would call his boss Mummy.

The fourth sentence branded as [52iv]: '*But he hardly played music after he lost his job*', which is launched by an adversative conjunction 'but', does not only introduce contrary information, but has contrastively linked, on the one hand, the information contained in the first three sentences [52i, ii and iii] with that which is supplemented in the last two

sentences [vi], and [vii] creating some sort of inter-sentential tie, and on the other hand, magnifying features attributive to group cohesion by foregrounding perspectives that demonstrate familiality in the narration. The insertion of adversative conjunction 'but', in the nominal group, signals a changed in character of Ifemelu's father, because he has lost his job and sympathy the entire members of his family felt for him. This empathy associated with members in particular social groups has led to Ifemelu's conclusion that, '…if given another chance…' her father '…would call his boss Mummy'; so that he will maintain his job.

5.2.3 Temporal conjunction

Temporal conjunctive relation occurs when the sequence of events in sentences or between sentences are related and reflected in terms of time of occurrence. In other words, temporal conjunctions are regarded as devices used to reflect the frequency of occurrence of events in the text in a sequential order; that is one event is presented to follow another event in sequence of occurrence. Therefore, temporal conjunctions are grammatical elements that link structures by signalling simple time, specific time and sometimes conclusive time of the sequence of events in the texture of texts.

These devices are said to establish grammatical cohesion in terms of time relation by using elements such as *then, next, after that, next day, until then, at the same time, at this point, later, firstly, secondly or thirdly*, among others which serve as either intra or inter-sentential linkers. Temporal conjunctive devices such as: *then, next, after that, the next day, at this point*; are some of the lexical categories that express sequences of events in terms of time. While others, especially those in numerical forms like: *firstly, secondly, thirdly*, serve to simply reflect the episodic stages in the text.

The deployment of the conjunctive device in *Purple Hibiscus*, therefore, does not only serve to provide for sequences of events in terms of time and order of occurrence, but functions as a grammatical element that binds the various parts of Adichie's narration into meaningful cohesive units in their sequences of occurrence. Similarly, the occurrence of temporal conjunctions at some points in the narration foregrounds referential significations from which sprouts discursive features suggestive of strengthening social solidarity. Extract [53], drawn from *PH,* illustrates this explanation:

Extract [53]: Things started to fall apart at home <u>when my brother, Jaja, did not go to communion</u> and Papa flung his heavy missal across the room and broke

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the figurines on the étagère. <u>We had just returned from church</u>. Mama placed the fresh palm fronds, which were wet with holy water, on the dining table and then went upstairs to change. <u>Later</u>, she would knot the palm fronds into sagging cross shapes... (PH: p.11)

This extract [53] is sub-divided into four sentences [i], [ii], [iii] and [iv]:

[i]   Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the étagère.

[ii]   We had just returned from church.

[iii]   Mama placed the fresh palm fronds, which were wet with holy water, on the dining table and then went upstairs to change.

[iv]   Later, she would knot the palm fronds into sagging cross shape and hang them on the wall beside our gold-framed family photo.

The temporal conjunctive markers: 'when my brother, Jaja, did not go to communion…', 'we had just returned from…', and 'later…', as illustrated in extract [53] specify the various times and sequence of events in their order of occurrence. For instance, expression of time of occurrence of event in the first sentence [i] in which: '*Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his missal across the room and broke the figurines on the étagère*', is conveyed in the third sentence [iii]: '*We had just returned from church*' which housed information as to when the action in the first sentence [i] occurred. Consequently, the second sentence [ii] which acts as a temporal marker provides explicit information about: 'communion, missal and figurines'; the three most important features in the first sentence [i]. These temporal conjunctions have pull together the various pieces of information into explicit meaningful units in terms of time of occurrence.

The temporal marker: '*then'* that is inserted after the additive conjunction '*and*' in the third sentence [iii] indicates the sequential order in which the events occurred: '*Mama placed the palm fronds …on the dining table*', after which she proceeded to take another action, is marked by temporal conjunctive device: 'then'. The use of a temporal conjunction at this instance captures the incidences in order of their occurrence.

Furthermore, the placement of time temporal conjunctive marker: '*later',* in the initial position in the preceding paragraph has enhanced cohesion in the actions expressed in this sentence with the previous information supplied in the third sentence. What this placement indicates is that there is the possibility of future action: '*Mama placed the palm fronds…on the dining table'* which she would '*later'* 'knot into sagging cross shapes and hang them on the wall beside the gold-frame family picture'.

Interestingly, radiating within the grammatical circumference of temporal conjunctive devices is amplification of nominal and pronominal choices that foreground group cohesion. Like in the above sample, temporal conjunction, 'later' amplifies the nominal 'she' and then foreground subsequent actions which the pronoun nominal would execute that elucidate a religious activity ('…she would not them into sagging cross …') and the relationships existing in the family ('… our gold-framed family photo…') which has foregrounded familial solidarity.

The analysed sentences in extract [53] are the very first sentences in Adichie's *Purple Hibiscus*. It is worth to note that, with the insertion of temporal conjunctive markers as a discourse strategy, this first sentences point further to a chain of actions that are sequentially recorded in the narration. From the temporal marker: '*We had just returned from church'* the events then extend and are tied to other events in sequential time relation in terms of occurrence. For instance, with the opening as '*We had just returned from church'*, a temporal conjunctive marker is introduced at a later portion to tie this with other subsequent actions in a preceding order. Thus, at a later part in the narration after a series of events have been reported, Adichie reconnects these upcoming events with the past ones by using temporal conjunctive markers to continue the narration of events on that faithful day when Brother Eugene's family '… had just returned from church'. This she achieved by linking the time when the family '… had just returned from church' with a temporal conjunctive marker: '*that evening...*' which also amplify Kambili's activities that faithful evening ... '*I stayed in bed and did not have dinner with the family…'* (PH: p.22). Apparently, the placing of the temporal conjunctive marker: '*That evening'*, links the upcoming events as taking place on the same day which is marked as the day: '*We had just returned from church'*. Though the day is not explicitly named, '…*returned from church'* serves as an opening of the description of events that goes on in the church, especially on a Sunday. So, the temporal conjunctive marker: '*We had just returned from church'* suggests that the events took place on a Sunday. The plural personal pronoun, 'we', is a discursive style that has foregrounded familial and religious solidarity.

Adichie seems to be in love with the use of conjunctions to build up the various episodes of her narration. At every instance in her narration, she uses these linguistic resources to build up series of related events that occurred at separate instances and then linked them together by using, most especially the temporal conjunctive marker. For

instance, in the following illustration [extract 54], demonstrates the textual efficacy arrived at from the insertion of temporal conjunctive markers which connect the various incidences in the narration into a single narrative unit and inadvertently foreground discursive features that magnify social solidarity.

Extract [54]: [i] <u>In the following weeks</u>, the newspaper we read during family time sounded different, more subdued. Even the different (PH: p.35)
[ii] <u>The first week after the coup</u>…(PH: p.35)
[iii] <u>In the later weeks</u>, when Kevin drove past Ogoni Road, there were soldiers at the road block near the market, walking around caressing their long guns. They stopped cars and searched them… (PH: p.35)
[iv] But nothing changed at home…the only change was Mama's belly: it started to bulge, softly and subtly. At first it looked like a deflated football, <u>but by Pentecost Sunday</u>, it had elevated her red and gold-embroidered church wrapper just enough to hint that it was not just the layer of cloth underneath or the knotted end of the wrapper. The altar was decorated in the same shade of red as Mama's wrapper. Red was the colour of Pentecost. The visiting priest said mass in red robe... (PH: p.36)
[v] <u>Lunch</u> was jollof rice, fist-size chunks of azu fried until the bones were crisp, and ngwo-ngwo… (PH: p.40)
[vi] <u>I was in my room after lunch</u>, reading James chapter five because I would talk about the biblical roots of the anointing of the sick during family time, when I heard the sounds… (PH: p.41)
[vii] <u>Mama did not come that night</u>, and Jaja and I had dinner alone… (PH: p.41)
[viii] <u>After dinner</u>, Jaja said grace, and at the end he added a short prayer for Mama… (PH: p.42)
[ix] <u>Mama came home the next afternoon</u>… (PH: p.46)

These Extracts in [54] marked as: [i],[ii],[iii],[iv],[v],[vi],[vii],[viii] and [ix] are selected from the second section of the second part of Adichie's *PH* titled: '*SPEAKING WITH OUR SPIRITS*' ('Before Palm Sunday', PH: p.35-44). The extracts are selected to illustrate how the textual cohesive quality derived from the selection and use of temporal conjunctive makers by Adichie has built and united the various strands of events in her narration into coherent meaningful unit of expressions.

The first temporal conjunctive marker in these series of extracts [54i]: 'In the following weeks' (PH: p.35), is the first sentence that opens the narration in the second part of this segment of narration. This temporal maker 'in the following weeks' aside from linking the oncoming events with the ones in the preceding parts, it has again facilitated deeper understanding of events that are about to occur. The attention of this is finally nailed in the fourth sentence [54iv] which begins with another temporal conjunctive maker: 'The first week after the coup…' (PH: p.35); the insertion of this

temporal conjunction at this point indicates the sequence of occurrence of these events and have invariably carved a narrative progression which has not only compressed textual information but has provided additional source of information in-between the significations that intensify the textual implications for some aspects of social solidarity in the lexico-grammatical networks in the discourse. For instance, because of the import attached to familiality, the use of temporal conjunctions has enhance the re-occurrence of ''family time'' which is reiterated severally in the selected texts.

Furthermore, the third temporal signifier in Extract [54iii]; 'In later weeks…' (PH: p.35) sited in the seventh sentence of this section: 'SPEAKING WITH OUR SPIRITS' (Before Palm Sunday), coheres with the temporal conjunctive marker: 'in the following weeks' in sentence [i] and the subsequent one: 'the first week after the coup'; which occurs in sentence[ii] to further differentiate the events in these: 'later weeks' from the '…following weeks…' and '…after the first week after the coup'. This further confirms the fact that apart from joining two events, temporal conjunctive makers in the narration provide sequential time-frame for interpretation of the events in the main clause.

The next temporal signifier in the extract is introduced by adversative conjunction [but] in the fourth extract of [54iv]: *'But nothing changed at home'*. This implies therefore that, the placing of contrastive information in this segment (*'the only change was Mama's belly…')* which is in the fourth sentence [54iv], is a narrative strategy to infuse a new piece of information in the structure. Similarly, the inclusion of a temporal marker, ('...*but by Pentecost* Sunday…') as a subordinate clause in the fourth sentence does not only join the preceding events with the upcoming ones but has also expanded the scope in the narration to embrace activities in and outside the church on the 'Pentecost Sunday morning'; a discursive strategy that has inadvertently foregrounded the religion in the structure and by implication draws attention to religious solidarity undertone in the narration.

Furthermore, usual of the textual qualities which characterise Adichie's style of narration; the signifier 'lunch' in [54v]: 'Lunch was jollof rice, fist-size chunks of azu fried until the bones were crisp…' is the temporal maker that introduces the time of the day on that faithful 'Pentecost Sunday'. The family had been in the church in the morning, they had come back, had siesta and now is lunch time, an indication that time has changed; it is no longer in the morning; therefore not breakfast but lunch time. The

use of the lexical item 'Lunch', as a temporal maker to set the pace for the various trends of events is again contained in the first sentence of the succeeding paragraph. Apparently, the sentence: 'I finished lunch first', aside from being a temporal conjunctive maker, it complements the preceding one, 'Lunch was jollof rice…', and signals that the actions and events in the narration happen after 'lunch.' Consequently, it is after lunch that '…swift, heavy thuds…' (PH: p.41) were heard coming from the '…carved bedroom door…' (PH: p.41) of Jaja and Kambili's parents.

Apparently, the insertion of temporal conjunctive makers in Adichie's narration set the time of the various episodes in a sequential order of their occurrence. An activity may commence in the morning, coordinated with temporal conjunction to include events that occurred that afternoon and then progresses into night hours of the same day and sometimes extend to the following day, week(s), months or years; resulting into a unfired texture. Therefore, this independent clause: 'Mama did not come home that night…' (PH: p.41) in the next sentence, functions as a time marker which signals that the events that started in the 'morning' (marked as 'Pentecost Sunday morning Mass') continued through afternoon of the same day (which is signified by 'Lunch', as a temporal conjunctive marker) and have now reached the night in the phase of narration. With this signals, Adichie enriches her narration with activities associated with this time of the night by introducing simple conclusive time relations, 'after dinner…', in: 'After dinner, Jaja said the grace, and at the end he added a very short prayer for Mama' (PH: p.42). Therefore, the temporal conjunctive marker: 'After dinner', in extract [54] above, signifies conclusive time relations, which marks the end of a phase of actions to give room for the next round of events that occurred the following day after Pentecost Sunday morning mass. Interestingly, 'Mama did not come home that night' is a discourse strategy that echoes the concern of members' for one another ...' possible interpretation could be that of all the other nights, this one is most significant possibly because 'Mama did not come home that night' (PH: p.42).

As a discourse strategy to keep tract and as a follow-up of events in the narration, Adichie introduces the activities of the following day with another temporal conjunctive marker that signifies a different time in which the events occurred: 'Mama came home the next afternoon…' (PH: p.42). In this regard, '…next afternoon' signifies another time, and another day in the course of the actions in the narration. The various episodes of the day have come to a close, and with a temporal conjunctive marker 'later' Adichie

signals the end of the day's activities in this narrative phase thus: 'Later, at dinner, Papa said we would recite sixteen different novenas' (PH: p.43). The insertion of two temporal conjunctive markers: 'later', which is reinforced with 'at dinner' has indeed magnified: '...we would recite sixteen different novenas'; a religious undercurrent in the narration.

The next temporal conjunctive marker signals entry into another day and its activities: 'And on Sunday, the First Sunday of Trinity, we stayed back after Mass and started the novenas' (PH: p.44). The insertion of an appositive phrase; 'the First Sunday of Trinity', differentiates the time frame of this particular Sunday from the previous ones mentioned in this segment in the narration. This is another near perfect mitigation discourse strategy to earmark religious sentiment and familiality in the narration.

Furthermore, aside from establishing textual cohesion by signalling of activities in time frame from a day to days of the week into weeks and then months, Adichie has also managed time in the sense of the actual time frame of actions in her narration. This extract demonstrates how the use of temporal conjunctions has elucidated time in its explicit and exact manner:

Extract 55:   [i] I looked out of the window as we drove, counting the blackened hulks of cars on the roadside, some left for so long they were covered with reddish rust. [ii]I wondered about the people who had been inside, how they had felt just before the accident, before the smashing glass and crunched metal and leaping flames. [iii] I did not concentrate on any of the glorious Mysteries, and knew that Jaja did not, either, because he kept forgetting when it was his turn to start a decade of the rosary. [iv] About forty minutes into the drive, I saw a sign on the roadside that read UNIVERSITY OF NIGERIA, NSUKKA, and I asked Kevin if we were almost there (PH: p.118).

The time frame expended on the journey by Jaja and his sister, Kambili, from their house to Nsukka is simply captured in: 'About forty minutes.' Therefore, whatever might have transpired Adichie quantifies in a time frame of 'forty minutes' duration.

A more concrete expression of time in the sequence of actions is demonstrated in extract [56] below.

Extract [56]:   Aunty Ifeoma came the next day, in the evening, when the orange trees started to cast long wavy shadows across the water fountain in the front yard (PH: p.79).

The time of action expressed here is the 'next day' and to be more precise in the sequence of the action; 'in the evening', has been added to indicate the exact time the action

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occurred, the 'next day.' And as the build-up of events in the narration continues, from 'the evening' into the night, the inclusion of a temporal conjunctive device, 'that night', signals the progression of events into specific time of occurrence; which is no longer in the evening but specifically in the night:

Extract [57]: <u>That night</u>, I dreamed that I was laughing, but did not sound like my laughter, although I was not sure what my laughter sounded like. It was cackling and throaty and enthusiastic, like Aunty Ifeoma's (PH: p.96).

Apparently, from the simple expression of time in sequence of actions: 'next day, in the evening' to a more specific complex time relations: 'that night', there is unification of the various strands of incidences into a cohesive related unit that explicate group cohesion in the narration. With the use of temporal conjunctive markers, Adichie manages the various strands of incidences in her narration and knit them together into meaningful coherent units which at some point foreground discursive flashes that amplify some aspects of solidarity in the narration.

A similar patronage of temporal conjunctive markers to unite and build the story from various strands of incidences into cohesive units is also noticed in Adichie's *Half of a Yellow Sun*. And just like in the previous uses, the temporal conjunctive markers are also deployed in HOAYS to express the simple, specific and conclusive time in which the events took place meanwhile highlighting perspectives that illuminate solidarity. The following extract [57] drawn from HOAYS illustrates a combined use of the three brands: the simple, specific and conclusive temporal relations to tie the various strands of events in the narration into meaningful unit:

Extract [58]: Olanna chose not fly to Kano. She liked to sit by the train window and watch the thick woods sliding past, the grassy plains unfurling, the cattle swinging their tails as they were herded by bare-chested nomads. When she got to Kano, it struck her once again how different it was from Lagos, from Nsukka, from her hometown Umunnachi, how different the North as a whole was from the South. Here, the sand was fine, grey, and sun-seared, nothing like the clumpy, red earth back home; the tress were tame, unlike the bursting greenness that sprang up and cast shadows on the road to Umunnachi …(HOAYS: p.38).

Extract [59]: <u>Whenever she visited,</u> Uncle Mbaezi would sit her in the yard after supper and tell her the latest family news… or he would tell her about politics: what the Igbo Union was organizing, protesting, discussing. They held meetings in his yard. She had sat in a few times… (HOAYS: p.38).

Extract [60]:	<u>Yet, now, only a few years later</u>, her taxi was on Airport Road, driving past the Igbo Union Grammar School. <u>It was break time </u>and the schoolyard was full of children…before the taxi parked outside the communal compound in Sabon Gari, Olanna saw Aunty Ifeke sitting by her kiosk on the roadside. Aunty Ifeka wiped her hands on her faded wrapper and hugged Olanna, pulled back to look at her, and hugged her again… (HOAYS: p.38).
Extract [61]:	<u>Arinze came home moments later</u> and Olanna braced herself to stand firmly, so Arinze excited hug would not knock he down…(HOAYS: P.39)
Extract [62]:	<u>That night</u>, as Olanna lay on her uncle and aunt's bed, she watched Arinze through the curtain that hung on a rope attached to nails on the wall… (HOAYS: p.43).
Extract [63]:	Olanna moved to Nsukka <u>on a windy Saturday</u>, and <u>the next day</u> Odenigbo left for a mathematics conference at the University of Ibadan… (HOAYS: p.47).
Extract [64]:	<u>The following weeks</u>, when she started teaching a course in introductory sociology, when she joined the staff club and played tennis with other lecturers, when she drove Ugwu to the market and took walks with Odenigbo and joined St Vincent de Paul Society at St Peter's Church, she began to get used to Odenigbo's friends… (HOAYS: p.51)

The above Extracts [58-64] demonstrate that Adichie uses temporal conjunctive marker to weave the various episodes in her narration into a meaningful whole, which facilitates grammatical cohesion in the narration. The first temporal conjunctive marker marked for analysis: 'Whenever she visited' (HOAYS: p.38) in Extract [59] demonstrates the simple time relations in the sequence of the actions. The next one [in 60]: 'Yet, now, only a few years later' (HOAYS: p.38) that follows the first signifier, represents an indication of time relations in sequence of actions to a much more specific time frame which is signalled by 'now'. Adichie draws our attention to the fact that time has elapsed after series of such 'visits' by Olanna; the focus is now on the present visit, and she intends to make comparison of the present situation to that of the past. This contrast is drawn with the signalling of yet another specific temporal conjunctive time marker to show the exact time Olanna visited or is at that moment in the narration. This pace in the narration is introduced by: 'It was break time…' Therefore, 'it was break time' signals specific temporal time relation; a strategy, Adichie employs to, probably, link the past previous actions to the specific time in the present as she indicates in the previous time marker in Extract [59]: 'whenever she visited'. This temporal signifier narrows the time of action to a more specific time relation: 'now' ('break time'). With this marker Adichie uses the temporal conjunction, 'now', to narrow and be more specific about the time the event

occurred: 'break time.' Similarly, aspects of familial and ethnic solidarity are amplified from the temporal time marker in Extract [59] ' whenever she visited...' Uncle Mbaze would tell her '...the latest family news...' and sometimes they even discuss 'Igbo politics'.

As a discourse strategy, Adichie unfolds the events with a temporal conjunction and takes the narration back to Olanna's visit by signalling the arrival of uncle Arinze in a simple temporal conjunctive time marker: '…moments later' in 'Arinze came home a moment later' in Extract [61]. And in-between preceding specific temporal relation: 'break time' and the simple temporal relation: '…moments later…' a series of events are reported to have occurred.

Moreover, it is worth to note that the time signifier in extract [62]: 'that night', is playing two distinctive roles in showing time relations in the discourse. It possesses the features of specific temporal time relation marker and at the same time performs the function of a conclusive temporal relation marker. The temporal conjunction marker, 'that night', is playing two tasks in the utterance. On the one hand, it is playing the role of specific temporal relation marker to provide a hint about the exact time in which the actions occurred. On the other hand, it is also playing the discursive task of a conclusive temporal relation marker as its occurrence at that point in the texture signals an end of that particular activity for that day in the narration.

Furthermore, the next temporal conjunction markers: '...on a windy Saturday, and the next day…' cited in extract [63], is expressing time the event occurred both in simple and specific time relations. The first in the series, '…on a windy Saturday', has made the second one, '…the next day', to be more specific in terms of reference to time in which the event occurred. Apparently, though the incident started 'on a windy Saturday' the emphasis is being placed on the time shifted to the next marker: 'next day'; which contains in it, a signifier (a sort of a mathematics conference) to which series of actions are tied so as to build up the sequence of actions in the narration.

Similarly, owing to its placement at that point in the structure, the simple time relation marker in Extract [64]: 'the following weeks…' (HOAYS: p.51) functions as a conclusive temporal conjunctive relation marker that signals the end of events in this particular segment in the discourse. The conjunctive marker: 'the following weeks…' sums up events that occurred for weeks into a conclusive single unit of narration. Apparently, Olanna's attempt to adjust his life in the house of Odenigbo in Nsukka is

examined in a time frame as she recounts her interaction with a chain of Odenigbo's friends in the University community that visited them. It is interesting to note that, the time relation marker in Extract [64] 'the following weeks...' does only enlarged the integration of Olanna into the University community and the chain of University lecturers that visited her husband, Odenigbo, but has foregrounded the social fibres that taint relationships therein amplifying perspectives for different levels of allegiance.

The preceding Extracts in [65], marked as [i-iii], demonstrate the efficacy of Adichie's use of temporal conjunctive markers to manage time in intra and inter-sentential time relations in the various phases in her narration by ensuring that they grammatically cohere:

Extract [65i]:   Olanna's Dark Swoops began <u>the day</u> she came back from Kano, <u>the day</u> her legs failed…<u>that night</u>, she had the first Dark Swoop (HOAYS: p.156)

Extract [65ii]:   '…<u>in the following weeks</u>, Olanna lay in bed and nodded when friends and relatives came by to say ndo…' (HOAYS: p.157)

Extract [65iii]:   '…<u>later</u>, Odenigbo came in and looked searchingly into her eyes in the way he often did…' (HOAYS: p.159)

The temporal conjunctive marker '*the day*', in Extract 65i above, which is reiterated in the second clause as the simple time marker and then used as a signifier of specific and conclusive time in the second clause when the action occurred: 'that night'. Olanna's 'swoop' which began 'the day she came back from Kano', this particular day though is first mentioned in passive simple terms, as it is reiterated in the second dependent clause: 'the day her legs failed her', it becomes more emphatic and specify the exact time when Olanna's 'swoop' started. The insertion of 'that night' subsequently does not only cohere with the earlier occurrence of a temporal conjunction: 'the day', which is found within the sentence, but has enabled it to function as a specific and conclusive time marker to show how the day's activities ended. It is playing the role of an intra-sentential tie.

Conversely, the temporal conjunction in Extract [65ii]: '…in the following weeks', demonstrates an inter-sentential tie with the temporal conjunction marker: 'the day' sited in Extract [65i] which could be interpreted to mean that 'in the following weeks after the day Olanna's Dark Swoop began she was in bed and relatives came to say ndo'. The insertion of 'later' in Extract [65iii] (HOAYS: p.159), though a simple non-specific time marker, ties the sentence with the earlier one: '…in the following weeks'; found in Extract [65ii]. These sequential relations which are facilitated by these temporal

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conjunctive markers provide useful clues and information for the interpretation of the utterance, thus adding quality to the narrative texture of the text.

Also in *AMERiCANAH* (AH), Adichie's use of temporal marker has facilitated grammatical cohesion and intensified some aspects of social solidarity in her narration. The following Extract 66 [i & ii] demonstrates how the insertion of the simple, specific and conclusive temporal time relation markers has facilitated grammatical cohesion and at the same time magnifying discursive features that illuminate social solidarity as she narrates the various sequences of events in her story.

Extract [66]: [i] Obinze wanted to go to the University of Ibadan because of a poem…<u>The next day</u>, Obinze's mother collapsed in the library (AH: p.88)
[ii]… <u>later</u>, Obinze would ask, half seriously, if Ifemelu thought his mother's fainting had been deliberate, a plot to keep him close (AH: p.89).

The temporal conjunctive markers 'the next day' and 'later' in extracts [66i and ii] above, demonstrate Adichie's use of simple time marker to show the point in time in which the sequence of events occurred. The narration begins with an opening which can be equated to an exposition: 'Obinze wanted to go to the University of Ibadan because of a poem', and to show the progression in which the events unfold; the temporal time marker: 'the next day' [66i] is inserted which is followed by another one 'later' as it appears in [66ii]. This occurrence does not only tie the events in time relation but indicates the sequential order in which the various events occurred after 'Obinze wanted to go to the University of Ibadan…' and then, the day his mother fainted, and the insertion of 'later'; an unspecified time marker in which he discuss the incidence with his girlfriend, Ifemelu. The insertion of the temporal time marker, 'later', no matter how unspecified it occurs, issues of familiality are intensified; Obinze's feelings about his 'mother's fainting' which he felt was a deliberate plot to keep him close.

Extract 67[i-iii] below, demonstrate how the insertion of temporal conjunctive time relation markers has enhanced the unity of the various strands of events in Adichie's narration and usher in a more elaborate and definite links of the various episodes in terms of time frame which foreground familial and religious solidarities.

Extract [67i]: <u>One day</u>, the year Ifemelu turned ten, her mother came home from work looking different (AH: p.39)

[67ii]: …that afternoon Ifemelu watched her mother's essence take flight…then, on Easter Saturday, a dour day, the first quiet Easter Saturday in Ifemelu's life, her mother ran out of the kitchen and said, 'I saw an angel' (AH: p.42)

[67iii]: God became genial and did not mind being commanded. Every morning, she woke the household up for prayers, and they would kneel on the scratchy carpet of the living room… Every morning, Ifemelu prayed for The General… (AH: p.44)

The Extracts 67[i, ii and iii], drawn from six pages of chapter three of *AMERiCANAH* capture a series of events which are neatly interlaced with the aid of temporal conjunctive markers. Like in the use of temporal conjunctive markers examined in *Purple Hibiscus* and *Half of a Yellow Sun*, Adichie uses general or non-specific time relation marker: 'one day' [67i] and inserts a more specific time marker: 'that afternoon' [67ii] to build up the tempo of events and then employ frequency time marker: 'every morning' [67iii] to unite the series of events into a meaningful coherent unit. The incidence starts from simple non- specific, 'one day', to specific time reference; 'on Easter Saturday' to a non specific time referent 'every morning' showing the rate in which the incidence occurred. Similarly, the non specific time marker, 'one day', has magnified familial solidarity; the concern for the welfare of other members of the family. This claim is as a result of the fact that, no matter how the temporal non specific time marker 'one day' may be, it still suggest that Ifemelu still recalls, with concerned, that '… her mother returned home from work…' on this faintly remembered day, '… looking different'. The specific time marker, 'every morning' in extract [67iii], intensifies the frequency of occurrence of a religious activity, morning prayers; therein setting the tone for religious solidarity.

The temporal conjunctions in extracts 68 [i, ii, iii, iv, v, vi, vi, vii, viii], also demonstrate how the insertion of temporal time relation has enhanced grammatical cohesion in the novel.

Extracts [68]: [i]: During the week, Aunty Uju hurried home to shower and wait for The General and on weekends, she lounged in her nightdress, reading or cooking or watching television, because The General was in Abuja with his wife and children (AH: p.74).

[ii]: The first time Ifemelu saw Aunty Uju's house in Dolphin Estate, she did not want to leave. The bathroom fascinated her, with its hot water tap, its gushing shower, and its pink tiles. The bedroom curtains were made of raw silk …the living room had glass doors that slid noiselessly open and noiselessly shut. Even the kitchen was air-conditioned. She wanted to live there. It would impress her friends…and so she asked her parents if she could stay with Aunty

during the week… it's closer to school, I won't need to take two buses. I can go on Mondays and come home on Fridays …' 'My understanding is that Uju has sufficient help', her father said. "It is a good idea', her mother said to her father… 'She can visit Uju <u>after school and on weekends</u>. But she is not going to live there', her father said. <u>For days</u>, Ifemelu sulked... (AH: p.74-5)

[iii]: <u>On the day of the coup</u>, a close friend of The General's called Aunty Uju to ask if she was with him (AH: p.75).

[iv]: ON A MUSLIM HOLLIDAY, <u>one of those two-day holidays</u> when non-Muslims in Lagos said 'Happy sallah' to whoever they assumed to be a Muslim, often gatemen from the north, and NTA showed footage after footage of men slaughtering rams, The General promised to visit; it would be the first time he spent a public holiday with Aunty Uju (AH: p.81).

[v]: …the cake a driver delivered the next morning, with 'I'm sorry my love' written on it in blue frosting… (AH: p.83).

[vi]: AUNTY UJU'S PREGNANCY came like a sudden   sound in a still night (AH: p83)…<u>LATER</u>, Ifemelu would think of the pregnancy as symbolic. It marked the beginning of the end and made everything else seem rapid, <u>the months rushing past, time hurtling forward</u>. There was Aunty Uju, dimpled with exuberance, her face aglow, her mind busy with plans as her belly curved outwards. <u>Every few days</u>, she came up with a new girl's name for the baby (AH: p.84).

[vii] …FOR DIKE'S FIRST BIRTHDAY PARTY, The General brought a live band… (AH: p.85)

[viii] The General died <u>the next week</u>; in a military plane crash…<u>it was a Saturday</u>… (AH: p.86).

The following extracts are drawn from AH marked as 68i, ii, iii, iv, v, vi, vii, and viii, demonstrate Adichie's careful knitting of the various episodes into time frame in order to project the sequence of their occurrence, and at the same time magnify some aspects of social sodality. The above extracts are drawn from chapter six of AH; beginning from the opening of the chapter to its end. The events are tied together with temporal conjunctive devices in the sense of 'weeks' and which is then hasten into 'days'.

It is worthy to note that chapter six (6) of *AMERiCANAH* begins with a simple temporal marker 'during the week' as in [68i] (AH: p.74); from this time relative marker Adichie recounts what goes on during the week in the lives of Aunty Uju, The General and Ifemelu and their family, the major characters in the narration. What is of particular note is the unveiling of activities during the days of the week and what goes on during the weekends. Given this time frame, Ifemelu's desire to stay with her Aunty is expressed as 'I can go on Mondays and come home on Fridays' (AH: p.75). The reaction to refusal of Ifemelu's father to allow her stay with her Aunty 'during the week' is simply captured in a few words: 'for days, Ifemelu sulked' [68ii] (AH: p.75). The insertion of this temporal

time marker; 'for days'[68iii] marked the turn of events in the narration; from Ifemelu, Aunty Uju and The General to events surrounding the life of Ifemelu's father and mother. Similarly, the insertion of the temporal time relation marker: 'on the day of the coup' [68iii] (AH: p.80) later in the narration marked the introduction of a different phase of events which are, however, neatly tied with the preceding events.

Furthermore, this expression: 'ON A MUSLIM HOLIDAY, one of those two-day holidays…' [68iv] (AH: p.81) introduce another phase of events in the narration to include preparation to host 'The General' on a day like this by Aunty Uju. And usual of Adichie, the day's events come to a close with a sharp insertion of a conclusive temporal conjunctive marker: 'Aunty Uju did not come downstairs until evening, when Adesuwa and Uche came to visit' (AH: p.82). The following day is introduced in the following manner: 'the cake a driver delivered the next morning …' (AH: p.83). The specific time marker, '…next morning…' opens the next phase of incidences and functions as a conclusive conjunctive marker, signalling an end of activities in the series of events. Interestingly, the temporal conjunctive marker: 'ON A MUSLIM HOLIDAY', has not only set the pace for time of action, but seems to be a mitigation discourse strategy to foreground religious solidarity; there are so many holidays, but this one is given specific adjectival significations 'MUSLIM HOLIDAY', and then it is written in capital letters. This strategy has sets the tempo for the undertone of religious solidarity that is gyrating in the narration.

It is also worthy to note how Adichie uses grammatical elements like temporal conjunction as a discourse strategy to narrate the various events in her stories. For instance, the manner in which the various sentences are strung together in order to describe the stages of Aunty Uju's pregnancy is an interesting narrative scheme. The first sentence declares that it '… came like a sudden sound in a still night' [68vi] (AH: p.83) and after a while another sentence emerged within the string of sentences with a temporal conjunction to further assert that 'later, Ifemelu would think of the pregnancy as symbolic' (AH: p.84). The insertion of 'later' serves as a link thus tying the sentences in the extract into a meaningful cohesive unit. Dike's birth is also captured in a sequence that is reflected with a temporal conjunction: 'FOR DIKE'S FIRST BIRTHDAY PARTY, The General brought a live band' [68vii] (AH: p.85). Temporal conjunctions are simply the dice with which Adichie tells her story. The story of The General, who is simply said to have '…died the next week' [70viii] (AH: p.86) is another incidence

demonstrating Adichie's use of temporal conjunction as a discourse strategy in *AMERiCANAH*. The insertion of this temporal conjunction, 'Next week', at this point relates to the time captured in the 'FOR DIKE'S FIRST BIRTHDAY PARTY', and to provide the exact time the event occurred, Adichie adds 'it was a Saturday afternoon' (AH: p.86). The placement of the temporal conjunction has enhanced coherence of the preceding events which consequently bring the entire sequence of events into one meaningful unit. The use of temporal conjunctions as a discourse strategy in Adichie's narration, therefore, does not only signal sequences of events in time of occurrence but connect the various stages in the specific time frame in which the events occurred, thus, enhancing grammatical cohesion in the narration.

5.2.4 Causal conjunction

Causal conjunctions are grammatical elements that connect two or more structures by expressing the result, reason and purpose of an action which in most cases is conveyed by the former structure in the sequence. Lexical categories that act as causal conjunctions include: so', 'then', 'for', 'because', 'for this reason', 'as a result', and 'in this respect'. The simple form of causal relation is expressed by lexical items such as: 'thus', 'hence', 'therefore', 'consequently', and in an expression like: 'as a result (of that)'; which in some cases is combined with 'and' in the initial position to link up the structures in the sequence.

Based on the peculiar relation coordinated by each causal conjunction, Halliday and Hasan (1976:242) categorised it into general, specific, reversed, conditional and respective causal conjunctions. These divisions are however not distinguished from the simplest form of causal relation established by 'so'; which implies 'as a result of this', 'for this reason', and 'for this purpose', especially when used as a prepositional phrase.

Furthermore, there is no clear-cut distinction between intra and inter sentential ties enhanced by causal conjunctions as it is in other categories of temporal conjunctions. This situation is attributed to the fact that the result, reason and purpose of an action already entail some degree of interpretation by the speaker. Consequently, the general or simple forms of causal conjunctions such as 'thus', 'hence', and 'therefore', occur regularly to connect structures in an intra-sentential tie, apparently implying some kind of reasoning or argument from a premise. The same meaning is said to reverberate in expressions such as: 'following from this', 'it follows that', 'from this it appears that' (Hameed, 2008: 95).

In spite of the numerous instances of the use of causal conjunctions in the selected texts, however, this analysis considers only the lexical category, 'so'; which is consistently used to tie structures by specifying the result, reason or purpose of an action. The following extracts [69-72] drawn from *Purple Hibiscus*, are used to demonstrate the literary efficacy of this discourse strategy in enhancement of textual cohesion and amplification of social solidarity in the texts.

Extract [69]: [i]... After Papa took communion; he sat back and watched the congregation walk to the altar and, after mass, reported to Father Benedict, with concern, when a person missed communion on two successive Sundays. [ii] He always encouraged Father Benedict to call and win that person back into the fold; nothing but mortal sin would keep a person away from communion two Sundays in a row. [iii] So when Papa did not see Jaja go to the altar that Palm Sunday when everything changed, he banged his leather-bound missal, with the red and green ribbons pecking out, down on the dining table when we got home (PH: p.14)

In extract [69] above the general or simple causal relation 'so', occupying the initial position in the third sentence [iii], links the other two sentences, marked as [i] and [ii], together by showing the result of the consequences of the previous events. What is so interesting in this sentential relation is the fact that the cohesive agent, 'so', which is simple/general causal relation marker, does not just introduce the consequence of an immediate action but indicates the relationship existing between this particular segment of narration with the very first sentence in the narration: 'Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the étagère' (PH, p.11). The placement of the simple causal relation 'so' as the head-word of sentence [iii] facilitates a cohesive relation between sentence [i] and [ii] and then ties them with the proceeding sentence. The use of 'so' at this juncture is therefore a discourse strategy that specifies the consequence of Papa's absolute devotion to the Catholic faith, in which, he is said to:

Extract [70]: [i] '…always sat in the front pew for Mass, at the end beside the middle aisle, with Mama, Jaja, and me sitting next to him. [ii] He was first to receive communion. [iii] Most people did not kneel to receive communion at the marble altar, with the bond life-size Virgin Mary mounted nearby, but Papa did… (PH: p.12).

As argued above, though the external and internal relations tend to be blurred in the context of causal relations; the insertion of 'so' in the initial position in sentence [iii] at this point initiates no intra-sentential relation between the sentences however connects the entire incidences covered in this part and the other parts in the narration. This is therefore a discourse strategy to set the pace for narration of the entire story as it specifically signals a chain of effects resulting from Papa's actions that foreground his perspectives about religion which influences his relationship with other characters in Adichie's *Purple Hibiscus.*

The placement of the causal conjunction 'so' in extract [71] below however demonstrates intra-sentential tie:

Extract [71]: [i] We went upstairs to change, Jaja and Mama and I. [ii] Our steps on the stairs were as measured and as silent as our Sundays: the silence of waiting until Papa was done with his siesta <u>so</u> we could have lunch; the silence of reflection time, when Papa gave us a scripture passage or book by one of the early church fathers to read and mediate on; the silence of evening rosary; the silence of driving to the church for benediction afterwards. [i] Even our family time on Sundays was quiet, without chess games or newspaper discussions, more in tune with the Day of Rest (PH: p.39-40).

The simple causal relation marker 'so' inserted in the second sentence [ii] shows the resultant effect of the previous action contained in the first clause of the same sentence: '…waiting until Papa was done…' which precedes a chain of events that reiterates 'silence' as a unique feature in the narration. The causal relation marker 'so' in this instance indicates an intra-sentential relation which is embedded in the clause. Apparently, as a discourse strategy, Adichie's narration unfolds within sentence and between sentences; the logical precedence of cause over effect is reflected in the typical sequence in which sentences related in this way tend to cohesively occur.

In extract [72] below, the placement of the simple causal conjunction at the initial position of sentence [ii] has enhanced an inter-sentential tie of the two sentences to form a sequence with which each incidence is built in the structures:

Extract [72]: [i] The members of our Umunna had urged him for so long, even when he was still a manager at Leventis and had not bought the first factory, to take a title. [ii] <u>So</u> when Papa finally decided to, after extensive talks with the parish priest and insisting that all pagan undertones be removed from his title-taking ceremony, it was like a mini New Yam festival (PH: p.67)

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The conjunctive function of the causal relation marker 'so' in the extract [72] could be equated to that which it performed in extract [71], though in its present cohesive function demonstrated in extract [72], the simple causal conjunction marker, 'so', seems to set up an inter-sentential relation more than in the later case which sets up both intra and inter-sentential tie by occupying the initial position in the sentence and therein setting off a cause-effect relation between the two sentences. The first sentence being the reason for the actions expressed in the second sentence. Consequently, in order to build up the religious solidarity undertones in the narration, the causal conjunction, 'so', has foregrounded the reasons for Papa's refusal to accept chieftaincy title as it was against his religious beliefs by highlighting the reasons that would make him accept such an offer.

Similarly, in *Half of a Yellow Sun,* the deployment of both the simple/general and the reversed categories of causal conjunctions as markers to tie sentences that create cause-effect relations in the structures have not only enhanced grammatical cohesion but have facilitated a textual network that foregrounds aspects of social solidarity in the novel. In the following extract [73], for example, the introduction of the simple/general causal conjunction, 'so', has not only smoothed the cause-effect relationship in the selected structures but has foregrounded familial ties; the bond that makes members of in a social group to cater for and be prepared to assist one another as well:

Extract [73]: [i] …later, when she saw the plastic flowers in a kitchen cupboard, she was not surprised. [ii] Ugwu had saved them, the same way he saved old sugar cartons, bottle corks, even yam peels. [iii] It came with never having had much, she knew, the inability to let go of things, even things that were useless. [iv] So when she was in the kitchen with him, she talked about the need to keep only things that were useful, and she hoped he would not ask her how the flesh flowers, then, were useful. [v] She asked him to clean the out the store and line the shelves with old newspapers, and as he worked she stood by and asked him about his family (HOAYS: p.47).

To demonstrate how the causal conjunction has facilitated grammatical cohesion by binding cause and effects in the selected sentences, the above extract [73] is divided into two parts. The first part, which consists of three sentences [i], [ii] and [iii] is considered to be the 'cause' segment, while the second part is referred to as reflecting the 'effect' consists of sentences [iv] and [v]. The 'cause' segment comprises of these sentences which include: [i] *Later, when she saw the plastic flowers in a kitchen cupboard, she was not surprised.* [ii] *Ugwu had saved them, the same way he saved old sugar cartons, bottle corks, even yam peels.* [iii] *It came with never having had much, she knew, the inability to*

let go of things, even things that were useless. The 'effect' segment, on the other hand, has two sentences: [iv] *So when she was in the kitchen with him, she talked about the need to keep only things that were useful, and she hoped he would not ask her how the flesh flowers, then, were useful.* [v] *She asked him to clean the out the store and line the shelves with old newspapers, and as he worked she stood by and asked him about his family.*

The first two sentences in the second segment in extract 73 [iv and v], are set off by a simple/general causal conjunction 'so' which ties and signals the result or the consequence of the 'actions' or 'activities' uttered in the first three sentences of the extract. The second sentence [ii] further strengthens the cause and effect relations in these sentences as it brings to the fore when Ugwu's habit of 'keeping useless things' in the house is not only verbally rebuked but he is also asked to 'clean out the store and line the shelves with old newspapers'. The insertion of causal conjunction 'so', at the initial position in the fourth sentence, therefore has enhanced the cohesion between the five sentences into a meaningful lucid unit. The effects expressed in the second segment introduced by the causal conjunction element, 'so', aside from enhancing grammatical cohesion have also explicated familiality.

The grammatical ties demonstrated in extract [74] below, show how with the placement of 'because'; though considered as the reversed brand of causal conjunction, nevertheless, facilitates the cohesion of the clauses in the sentence.

Extract [74]: Ugwu suddenly wished that Master would not touch his mother <u>because</u> her clothes smelled of age and must (sic), and <u>because</u> Master did not know that her back ached and her cocoyam patch always yielded a poor harvest and her chest was indeed on fire when she coughed (HOAYS: p. 90).

The cause-effect relationship between the clauses in the extract [74] above, are indicated in the 'reversed' order. The 'effect' rather is set to take precedence before the 'cause' unlike in the case of 'so'; the simple/general cause-effect relation marker which was illustrated in extract [73] above. Apparently, in extract [74], reference is been made to the first clause: 'Ugwu suddenly wished that Master would not touch his mother' by the second clause: '…her clothes smelled of age and must (sic)', joined together by 'because'; a causal conjunction which has also facilitated the tie of the third clause with the others. The insertion of 'because' at this instance is therefore a discourse strategy which does not only provide additional information but has further strengthened the

cause-effect relationship in the sentences. Similarly, aside from tying the various clauses to demonstrate cause and effects relationship, the insertion of the causal conjunction, 'because', has intensify the distinction of 'us' from 'them' by foregrounding Ugwu's loyalty and allegiance to his Master to an extent that he did not want him to any contact with even his mother.

The following extract further demonstrates how the use of 'because' as a causal conjunction ties the clauses in the second sentence and projects a greater degree of the outcome in the cause-effect relation in the structures:

Extract [75]:   [i] Ugwu's diarrheal was cramping and painful. [ii] It did not get better when he chewed the bitter tablets in Master's cabinet or the sour leaves Jomo gave him, and it had nothing to do with food because the sudden dashes to the Boy's Quarters happened with whatever he ate (HOAYS: p.238).

The second sentence [ii]: '*It did not get better when he chewed the bitter tablets in Master's cabinet or the sour leaves Jomo gave him, it had nothing to do with food because the sudden dashes to the Boy's Quarters happened with whatever he ate*'; is classified into four clauses: [a] '*it did not get better when he chewed the bitter tablets in Master's cabinet*'' [b] '*...or the sour leaves Jomo gave him*' [c] '*…and it had nothing to do with food*' and [d] '*…because the sudden dashes to the Boy's Quarters happened with whatever he ate*'. An analysis of the sentence shows that clauses [a], [b], and [c] provide substantial evidence that substantiates the first sentence: '*Ugwu's diarrheal was cramping and painful*', consequently, setting the structural pace for the provision of further information about the fourth clause [d]: '*…because the sudden dashes to the Boy's Quarters happened with whatever he ate*'. This information is provided with the aid of causal conjunction, 'because', which introduces the reason for the cause of the effects stated in the previous clauses. Therefore, the insertion of causal conjunction 'because' has indeed aided the cohesion of the two sentences.

A similar use of the lexical pairs like: 'perhaps because', analysed in extract [75] above, as causal conjunction that ties the sentences projecting cause and effects in the various structural compositions is also deployed in *AMERiCANAH*. In the narrative structure of AH, the causal conjunction marker, 'because', is often used as a cohesive device to bind the various sentences into meaningful units. The very first sentence that starts the narration in AH has this cohesive device performing the function of unifying the structures:

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Extract [76]:   Princeton, in the summer, smelled of nothing, and although Ifemelu liked the tranquil greenness of the many trees, the clean streets and stately homes, the delicately overpriced shops and the quiet, abiding air of earned grace, it was this, the lack of a smell, that most appealed to her, <u>perhaps because</u> the other American cities she knew well had all smelled distinctly (AH: p.3).

Extract[76] above is a single sentence that is made up of four clauses: [a] '*Princeton, in the summer, smelled of nothing'* [b] '*…and although Ifemelu liked the tranquil greenness of the many trees, the clean streets and stately homes, the delicately overpriced shops and the quiet, abiding air of earned grace, it was this,* [c] '*...the lack of a smell, that most appealed to her',* [d] '*… <u>perhaps because</u> the other American cities she knew well had all smelled distinctly*'. Each of the clauses contains very useful information to either sustain the claim that 'Princeton, in the summer, smelled of nothing', or to bring out some of its other features that make it 'smelled of nothing.' Apparently, as the clauses are tied to each other by a conjunctive device, especially the punctuation mark, the insertion of the reversed causal conjunction 'perhaps because', which introduces the cause of the approximation to strengthen the intra-sentential bound between the clauses that made up the sentence thus leading to grammatical cohesion. The cause and effect established in extract [76] has faithfully drawn solidarity by highlighting the measurable differences that exist between Princeton and other American cities; the cause that makes obvious Ifemelu 'likes' for Princeton and hatred for other American cities.

In the following extract [77], instead of the usual intra-sentential bound, the tie is established by the placement of two causal conjunctions, 'and so' and 'because', in the fourth sentence [v] to indicate the cause-effect relation which has enhanced both intra and inter-sentential tie of the various sentences:

Extract [77]:   [a] That first summer was Ifemelu's summer of waiting; the real America, she felt, was just around the next corner she would turn. [b]Even the days, sliding one into the other, languorous and limpid, the sun lingering until very late, seemed to be waiting. [c] There was a stripped-down quality to her life, a kindling starkness, without parents and friends and home, the familiar landmarks that made her who she was. [d] <u>And so</u> she waited, writing Obinze long, detailed letters, calling him once in a while – calls kept brief because Aunty Uju said she could not waste the phone card – and spending time with Dike'(AH: p.111).

For the purpose of analysis, extract [77] above is divided into four sentences; viz:

[a] That first summer was Ifemelu's summer of waiting, the real America; she felt, was just around the corner she would turn.

[b] Even the days, sliding one into the other, languorous and limpid, the sun lingering until very late, seemed to be waiting.

[c] There was a stripped-down quality to her life, a kindling starkness, without parents and friends and home, the familiar landmarks that made her who she was.

[d] And so she waited, writing Obinze long detailed letters, calling him once in a while – calls kept brief because Aunty Uju said she could not waste the phone card – and spending time with Dike.

The above four sentences [marked as a-c] grammatically cohere with each other due to the insertion of causal conjunction: 'and so', which is cited in the fourth sentence. The causal conjunction ties the four sentences into a meaningful unit and shows the cause-effect relation enhanced by tying the structures together.

Furthermore, the two causal conjunctions in the sentence; the general causal marker 'and so' and the reversed causal marker 'because' in the above sentences are all placed in the fourth sentence. The other lexical element, 'waiting', which is cited in the first and the second sentences: [a] *the first summer was Ifemelu's summer of waiting, the real America, she felt, was just around the corner she would turn*. [b] *Even the days, sliding one into the other, languorous and limpid, the sun lingering until very late, seemed to be waiting*, have made the presence of the general causal conjunction 'and so (she waited)' to cohere with the preceding three sentences. The tie established by the inter-sentential causal conjunction, 'and so', is further strengthened with the presence of the reversed causal conjunction marker, 'because' which acts as an intra-sentential conjunction to amplify 'scanty calls'; which seems to be the reason for the introduction of the second clause in the fourth sentence. Consequently, while causal conjunction 'and so' functions as an inter-sentential linker that links the preceding three sentences. The reversed causal conjunction, 'because' connects the two clauses in the fourth sentence consequently enhancing grammatical cohesion.

The following extract [78] drawn from *AMERiCANAH*, further demonstrates how the insertion of the causal conjunction marker: 'and so', is used as a discourse strategy that facilitate the attainment of grammatical cohesion and harnessing of perspectives that amplify aspects of solidarities in the narration:

Extract [78]:   [i] The toilets were not bad, some urine outside the urinal, some unfinished flushing; cleaning them was much easier than it must have been for the cleaners of the campus toilets back in Nsukka, with the streaks of shit smeared on the walls that had always made him wonder why anybody would go to all that trouble. [ii] And so he was shocked,

one evening, to walk into a stall and discover a mound of shit on the toilet lid, solid, tapering, centred as though it had been carefully arranged and the exact spot had been measured (AH; p. 236-237).

The extract above consists of two sentences: [a] *The toilets were not bad, some urine outside the urinal, some unfinished flushing; cleaning them was much easier than it must have been for the cleaners of the campus toilets back in Nsukka, with the streaks of shit smeared on the walls that had always made him wonder why anybody would go to all that trouble.* [ii] *And so he was shocked, one evening, to walk into a stall and discover a mound of shit on the toilet lid, solid, tapering, centred as though it had been carefully arranged and the exact spot had been measured.* The inter-sentential causal conjunction marker 'and so' sited in the second sentence [78ii] unites and introduces the consequence of the action stated in the previous sentence. With this cohesive relation established between the two sentences, the events in the narration are reflected in a typical sequence. The insertion of the causal conjunction, 'and so' has foregrounded the comparison being made here between the condition and cleaning of toilets in Nsukka and America. Obinze is shocked to discover '...a mound of shit on the toilet lid, solid, tapering, centred as though it had been carefully arranged and the exact spot had been measured'; he is therefore so surprised. The comparison being made here has shown a despicable voice about toilets in America even though the condition of toilets in Nigeria is also presented as not being conducive. The general causal conjunction, 'and so', therefore amplify ones preference to self in the midst of alternatives; a demonstration of solidarity to ones nation.

Furthermore, it is obvious from the above analysis that Adichie uses conjunctions as a discourse strategy to unite the various strands in her narration. Ordinarily the use of these conjunctions would not have attracted any attention, but since the application of the various brands of conjunctions in the stories evoke a narrative scheme similar to the pyramidal mode of story-telling; a typical narrative technique in which the narration, traditionally, begins with an exposition, then climaxed to denouement with discursive features that illuminate group cohesion, calls for attention. For instance, the use of temporal conjunction in Adichie's narration, most specifically, is a discourse strategy uplifts the narrative configuration of her stories into a somewhat pyramidal structure of storytelling. That apart, the insertions of temporal conjunction at some points, sometimes, do not only map out the various time sequences but serves to

bring to prominence the topicality of these episodes. The extract 79 [i, ii, iii] drawn from *Purple Hibiscus,* demonstrate this claim:

Extract [79i]:   {Exposition} <u>In the following weeks,</u> the newspaper we read during family time sounded different, more subdued … <u>in the later weeks,</u> when Kevin drove past Ogoni Road there were soldiers at the roadblock near the market, walking around, caressing their long guns…(PH: p.35).

 Extract [79ii]:   {Climax} <u>Lunch</u> was jollof rice, fist-size chunks of azu fried until the bones were crisp, and ngwo-ngwo. Papa ate most of the ngwo-ngwo, his spoon swooping through the spicy broth in the bowl. Silence hung over the table like the blue-black clouds in the middle of rainy seasons… (PH, p.40) … I was in my room <u>after lunch</u>…when I heard the sounds … Mama did not come home <u>that night</u>, and Jaja and I had dinner alone (PH: p.41).

Extract [79iii]:   {Denouement} Mama did not home <u>that night</u>, and Jaja and I had dinner alone … (PH: p.41) …Mama came home the next afternoon (PH: p.42) {Denouement} <u>Later, at dinner,</u> Papa said we would recite sixteen different novenas. For Mama's forgiveness … (PH: p. 43).

In Extracts [79i, ii and iii] above, the placement of the temporal conjunction: '…in the following weeks…' and '…in the later weeks…' in Extract [79i], for instance, set a narrative stage equivalent to exposition which conforms to the traditional style of storytelling. Furthermore, on the one hand, the inter-sentential relation has made the occurrence of the temporal conjunctions in Extract [79 ii: 'lunch' and 'after lunch'] to be associated with climax; hence the tempo of the story seems to rise with their inclusion. While on the other hand, the insertion of temporal conjunctions: '…that night' and '…later, at dinner…' in Extract [79 iii] set a denouement tempo. In Extract [79i], the temporal conjunction marker 'in the following weeks …' (PH: p.35), seems to situate an opening which introduces the conditions in this phase of narration which can be likened to exposition. The temporal conjunction: 'In the following weeks', is therefore a discourse strategy which opens and builds the narration into various strands of episodes which are linked with another temporal conjunction marker: 'the first week after the coup' (PH: p.35) a 'narrative hook' which Adichie employs as a discourse strategy to draw attention to and establish the basic conflict in the narration. Similarly, the narrative hook, 'the first week after the coup', marks the beginning of the 'rising action', which adds up the complications of the story. The cadence leads to a climax which unfolds as '…later weeks…' (PH: p.35); that signals the rising of tempo of the events. The climax normally indicates the way in which the story's conflict would be resolved, and as a

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result, the introduction of another temporal conjunction with a time marker (lunch): 'lunch was jollof rice' (PH: p.40) signals the beginning of resolution; the falling actions. The falling action reveals the outcome of the climaxed action which is: 'Mama did not come home that night' (PH: p.41) and as the events unfold further, the introduction of another temporal conjunction: 'Mama came home the next afternoon' (PH: p.42), leads to the final resolution, denouement, in the narration, which is finally arrived at with the insertion of 'later, at dinner…' (PH: p.43).

Consequently, the use of conjunction in Adichie's stories does not only satisfied the rules of grammar by facilitating textual cohesion but has indeed served as discursive means to foreground perspectives that highlight social solidarity in the texture of the novels.

5.3 Substitution in Adichie's *Purple Hibiscus* (PH), *Half of a Yellow Sun* (HOAYS) and *AMERiCANAH* (AH)

Substitution is a linguistic feature which operates as a source of cohesion between linguistic items such as words or phrases at the grammatical level. It is regarded as a sort of counter which is used to avoid repetition of a particular item in a structure. Apparently, given the grammatical functions presupposed by the substituted items, it implies therefore that the substitute ordinarily maintains the same structural function as that for which it substitutes (Halliday and Hasan, 1994: 89).

In this section attempts are made to analyse how the various forms of substitution deployed by Adichie have enhanced grammatical cohesion and inflated the discursive scope of the various strands of incidences in the narration of these stories to elucidate linguistic instances that project group cohesion.

5.3.1 Nominal substitution

In Adichie's *Purple Hibiscus* though the discourse strategy of engaging nominal substitutions is sparingly used, however, the few which have been deployed have maintained the structural function of not only replacement but have maintained a unified structure by tying the presupposed items into meaningful units thus enhancing textual cohesion and foregrounding the discursive scope of the substituted item. This is demonstrated in extracts 80-81 below:

Extract [80]: [i]… closer to the house, vibrant bushes of hibiscus reached out and touched <u>one</u> another as if they were exchanging their petals. [ii] The purple <u>plants</u> had started to push out sleepy buds but most of the flowers were still on the red <u>ones</u> (PH: p.17)

The substitute 'ones', in the second sentence, substitutes the noun 'plant'; the head of the nominal group. It is still grammatically possible to repeat the noun 'plant' in the second sentence to read: 'The purple plants had started to push out sleepy buds but most of the flowers were still on the red plants'. This has confirmed Halliday and Hasan's (1976) argument that, the substitute 'one', including its plural form 'ones', always functions as the head of the nominal group, and can substitute only for an item which is itself head of a nominal group.

The substituted situation in extract [81] further demonstrates the role of nominal substitution in grammatical cohesion:

Extract [81]: Still, Jaja knew what I ate for lunch every day. We had a menu on the kitchen wall that Mama changed twice a month. But he always asked me, anyway. We did that often, asking each other questions whose answers we already knew. Perhaps it was so that we would not ask the other <u>questions</u>, the <u>ones</u> whose answers we did not want to know (PH: p.31).

What is obvious from the use of nominal substitution demonstrated in extract [81] above, is the fact that the nominal substitute 'ones' immediately replaces the nominal 'questions', and occupies the head position of the independent clause. The nominal 'questions', which has been substituted, could have been repeated in the sentence to read: 'Perhaps it was so that we would not ask other questions, the questions whose answers we did not want to know'. The substitute 'ones' has assumed the function of the presupposed item 'questions'; apparently enhancing grammatical cohesion and foregrounding of the discursive scope of the lexical item 'questions'; with emphasis on the 'ones' Kambili and her brother, Jaja, did not want to know their answers.

In *Half of a Yellow Sun*, Adichie has deployed nominal substitution as a discourse strategy to coordinate the various strands of episodes in her narration; a textual situation which has facilitated grammatical cohesion in the novel. What has informed this conclusion is the referential style with which Adichie introduces a nominal in the sentence and then swiftly switches over to its substitute without obstructing the structural ties in the sentences. This is demonstrated in extract [82] below:

Extract [82]: [i] They were standing before the glass door. [ii] Ugwu held back from reaching out to touch the cement wall, to see how different it would feel from the mud walls of his mother's hut that still bore the faint patterns of moulding fingers. [iii] For a brief moment, (a) he wished he were back there now, (b) in his mother's hut, (c) under the dim coolness of the thatch roof; (d) or in his aunty's hut, (e) the only one in the village with a corrugated-iron roof. (HOAYS: p.4)

Attention has been drawn to this composition owing to the structural cohesive effects created by placement of the nominal substitute to anchor reference in the structures. The tie is such that the item acting as the subject in the discussion being referred to is somewhat concealed and substituted as soon as its actual identity is disclosed. In the above, the comparison of 'zinc house' and 'mud hut' ushers in this referential condition. The nominal item, 'hut', sited in sentence [iii] which occurs twice, is substituted with 'one' in its supposed third occurrence. The substitute 'one' situated in the fifth clause (e) of sentence [iii] acts as a replacement of the one that occurs in the fourth clause (d) and therein establishes a tie by separating it in {'his aunty's hut'} from the other one in {'his mother's hut'} that is cited in the second clause (b) of the same sentence.

In extract [83] below, the case of plural form, 'ones', act as a substitute and assume the referential functions of the plural presupposed item.

Extract [83]: Ugwu had imagined the bald woman: beautiful, with a nose that stood up, not the sitting-down, flattened noses that he was used to. He imagined quietness, delicacy, the kind of woman whose sneeze, who laugh and talk, would be soft as the under feathers closet to a chicken's skin. But the women who visited Master, the ones he saw at the supermarket and on the street, were different (HOAYS: p.19).

The plural nominal, 'women', in extract [83] above, is substituted by the plural 'ones', which assumes the functions of the plural nominal 'women' in the presupposed item. Interestingly, the mood is created by the substitute facilitates foregrounding of the referential item it replaces. For instance, 'the women that visited Master', are outstandingly amplified, to be different from the other 'ones' who were seen in supermarkets and on the streets.

It is also observed that the substituted element, 'the married ones', in extract [84] below has foregrounded the referential item it substitutes. It is appealing because the substituted nominal item has an adjective which is also reflected in its substituted form.

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Extract [84]:   [i] She resented, too, the romantic attention of other men. [ii] The <u>single men</u> took to stopping by her flat, the <u>married ones</u> to bumping into her outside her apartment (HOAYS: p.228).

The nominal 'men', located in the first clause of the second sentence is substituted by 'ones', the second clause of the second sentence has an adjective 'single' as qualifier. The substitute 'ones' which assumes its functions in the second clause of the same sentence also has an adjective 'married' to qualify it. Therein, the plural 'single men' is replaced by the plural substitute 'married ones'. Given the proximity between the substitute and the substituted items, the sentence could have had a different structure, yet this particular structuring mode is maintained thereby prompting a grammatical condition that has facilitated the quality of the textual cohesion in the novel.

In *AMERiCANAH,* a further use of the nominal substitute has been discovered in the texture of the novel. At some point the nominal substitute rather occurs as an inter-sentential linker though the referential tie in structure is still maintained. The following extract [85] demonstrates this literary feat:

Extract [85]:   [i] For days, Ifemelu sulked. Her father often indulged her, giving in to what she wanted, but this time he ignored her pouts, her deliberate silences at the dinner table. [ii] He presented not to notice when Aunty Uju brought them <u>a new television</u>. [iii] He settled back in his well-worn sofa, reaching his well-worn book, while Aunty Uju's driver put down the brown Sony carton. [iv] Ifemelu's mother began to sing a church song-'the Lord has given me victory, I will lift him higher'-which was often song sung at collection time.
[v] 'The General bought more than I needed in the house. There was nowhere to put <u>this one</u>', Aunty Uju said, a general statement made to nobody in particular, a way of shrugging off thanks. [vi] Ifemelu's mother opened the carton gently stripped away the Styrofoam packaging. [vii] 'Our <u>old one</u> doesn't even show anything anymore', she said, although they all knew that it still did (AH: p.75).

Extract [85] is made up of seven sentences: [i], [ii], [iii], [iv], [v], [vi] and [vii]; the nominal 'television' which is located in the second sentence: [ii] 'He pretended not to notice when Aunty Uju brought them a new <u>television</u>', and a series of sentences, is substituted with 'this one' which cited in the sentence [v]. Apparently, as a discourse strategy to foreground referential item by distinguishing it from the others; the 'new television' is separated from the one that is already in the house. The 'other television' is referred to as 'Our old one' in sentence [vii]; a contrastive reference to the 'a new

television' in sentence [ii]. Aside from this contrastive use, it seems Adichie wants give a clearer view of how 'The General' lavishes Aunty Uju with gifts. Similarly, the insertion of 'our' [Our old one ...] genitive plural of 'we' in [85vii] is a discourse strategy that amplifies group cohesion; the sense of oneness and collectivism.

The applications of the grammatical means of substitution as a discourse strategy have therefore enhanced textual cohesion and activated discursive predispositions that earmarked aspects of social solidarity in the networks of Adichie's novels.

5.3.2 Verbal substitution

The verbal substitute 'do' operates as the head of a verbal group. It is used to substitute the lexical verb; and its position is always final in the group. The meaning potentials of the verbal substitute often extend across sentence boundaries. It has a structure that consists of the 'head' and the 'modifier', an experiential structure in which the lexical verb expresses the 'thing'; which is typically a person, a creature, an object, an institution or abstraction of some kind as in the case of nominal group (Halliday and Hasan, 1976:113). Though in the case of the verbal group, the 'thing' is typically action, event or relation, and the verbal substitute 'do' is associated with contrast of the presupposed clause. Verbal substitution is said to encourage grammatical cohesion owing to the fact that the substitute signals that information about the substituted item is to be recovered from the other elements in the verbal group that is substituted. Apparently, with these retrieval means, the items in the structures are well positioned into meaningful single units.

And just like in some other cohesive instances, the textures of Adichie's novels contain verbal substitution as a means to enhance grammatical cohesion of the various sequences of action in her narration of events. The application of this grammatical cohesive device as a discourse strategy by Adichie in *Purple* Hibiscus is demonstrated in extracts 86 to 87 below.

Extract [86]: …most people did not kneel down to receive communion at the marble altar, with the blond life-size Virgin Mary mounted nearby, but Papa did (PH: p.12).

The above extract [86] consists of three clauses:

[i] …most people did not kneel down to receive communion at the marble altar,

[ii] with the blond life-size Virgin Mary mounted nearby,

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[iii] but Papa did

The verbal substitute 'did' in the third clause [iii] substitutes 'did not kneel down'; which is cited in the first clause [i]. Apparently, to understand what '… but Papa did', as expressed in the third clause [iii]: 'most people did kneel down …' necessarily requires recourse to the first clause [i] which contains information about what 'Papa did'. This is a discourse strategy which Adichie uses to unite clauses and ensure that the structures cohere into meaningful units.

Furthermore, the analysis of extract [86] above demonstrates intra-sentential link; a grammatical condition in which the substituting item (s) and its substitute initiates a tie within the circumference of the same sentence. However, in extract [87], the substitution process has rather enhanced inter-sentential link, a situation in which the information to be recovered is located in another sentence, though the substitute and the substituting items still cohere forming a network of sequential relations.

Extract [87]:   [i] Say something, please, I waited to say to Jaja. [ii] He was supposed to say something new, to contribute, to compliment Papa's new product. We <u>always did</u>, each time an employee from one of his factories brought a product sample for us (PH: p. 21).

The above extract contains three sentences:

    [i] Say something, please, I waited to say to Jaja.
    [ii] He was supposed to say something new, to contribute, to compliment Papa's new Product.
    [iii] We always did that, each time an employee from one of his factories brought a product sample for us.

The verbal substitute 'always did' placed in the third sentence [iii] substitutes 'say something', located in the first sentence [i] and the verbal group in 'to say something', 'to contribute', 'to compliment' situated in the third sentence [iii]. And since each of the substituted groups is found in different sentences, the verbal substitute 'always did' in sentence [iii] acts as a substitute whose information is retrieved by reference to the verbal groups in sentence [i] 'say something…' and the verbal group in sentence [ii] '…to say something new, to contribute, to compliment…' in the above clauses. Retrieval of pieces of information from other sentences, either through anaphoric or cataphoric reference, compliments further understanding of what is going on; by this means boosting inter-sentential cohesion. Consequently, the verbal substitute 'always did' found in sentence

[iii] signals its retrieval from sentences [i] and [ii] above; a discourse strategy that facilitates grammatical cohesion.

Similarly, to amplify the concern for social solidarity in the novels, Adichie's discourse strategy promptly activates referential quality that signifies group cohesion in the use of pronominal as reference items. For instance, the collective first and second person plural pronouns nouns: 'we' and 'us' located in sentence [iii] of Extract [87] above are used to substitute the personals: 'I' and 'Jaja' in sentence [i], and the other ones: 'He' and 'Papa' that are cited in sentence [ii] to elucidate familial ties. This referential mode suggests discursive means deployed with intentions aimed at explicating a group with shared beliefs and cause of actions that indicate how tight they are socially bound. In order to show the nature of role taking and familiality in the family, the personals 'he' and 'I' are swiftly replaced with the first person plural pronoun 'we', in the elliptical construction: 'we always did that…' so as to amplify the spirit collectivity existing in the group.

Furthermore, a similar bearing in the use of verbal substitution as a discourse strategy for textual cohesion and amplification of other perspectives is also observed in the textual networks of HOAYS, a situation which facilitates intra and inter-sentential relations in the various sentences. Extract [88] below, which is drawn from the novel, reveals this use.

Extract [88]:   [i] 'She did not look as if she wanted to go home today', Okeoma said. [ii] 'Nwokem are you sure you are not planning to do something with her?'
[iii] 'Don't talk rubbish.'
[iv] 'If you did, nobody in London would know.' (HOAYS: p.21).

The verbal substitute, 'if you did', is in sentence [iv]: 'If you did, nobody in London would know', substitutes 'planning to do something' placed earlier in 'Nwokem are you sure you are not planning to do something with her?' This inter-sentential relation has enhanced grammatical tie of the preceding and ensuing sentence into a meaningful whole.

The next extract [89], drawn from Adichie's HOAYS, demonstrates her application of verbal substitute as a means of enhancing consistency in the grammatical relations of the structures in the narration.

Extract [89]: 'what did you do to your hair?' he asked. 'It doesn't suit you at all.' 'Is this how your lecturer wants you to look, like a bush woman?' Olanna touched her hair, newly plaited with black thread. 'My aunty did it. I quite like it.' (HOAYS: p. 44).

The above extract [89] consists of the following sub-sets for analysis:

[i] 'What did you do to your hair?' he asked. 'It doesn't suit you at all.'
[ii] Is this how your lecturer wants you to look, like a bush woman?
[iii] Olanna touched her hair, newly plaited with black thread. 'My aunty did it. I quite like it.'

The verbal substitute: 'My aunty did it', found in the third structural unit [iii] of the conversation between the two characters replaces: 'newly plaited with black thread', which occurs in [iii] which is a response to the request (what did you do to your hair?) earlier stated in the first segment [i]. The discourse strategy of replacing the grammatical functions of constituents enhances and unites the various components of the utterance into meaningful units therein enhancing ties in the texture.

Similarly, like in extract [89] above, the grammatical condition in the following extract [90] similarly demonstrates an extension of the sentential boundaries across sentences which have facilitated grammatical unanimity in the sentences:

Extract [90]:   [i] He left the men and, moments later, he and Ugwu started to map out and dig an area behind the building. [ii] Soon, young men joined in the work and, when the sun fell, the older ones did too, including Papa Oji (HOAYS: p.331-2).

The verbal substitute 'did too' situated in sentence [ii] substitutes: 'started to map and dig an area' cited in sentence [i]. This confirms the argument that, to enhance grammatical cohesion the referential functions of the verbal group substitutes, usually cut-across sentence boundaries. For instance, the substitute: '… map out and dig…' located in sentence [i] and it substitute: '…did…' though sited in sentence [ii], ties with the constituents it substitutes.

Another interesting issue that emanates from the deployment of substitution as a discourse strategy is its use as a foregrounding means to highlight vital information suggesting group cohesion. For instance, the ties in extract [90] above: 'soon, young men joined in the work …when the sun fell, the older ones did too…' foregrounds the existence of team work-spirit that exists in the community. That apart, the pronominal choice: 'your lecturer' placed in: 'Is this how your lecturer wants you to look, like a bush woman?', and 'My' positioned in: 'My aunty did it…' which are observed in extract [89]

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demonstrates some form of social solidarity. The referential possessive in pronominal group: 'your lecturer', shows some form of distancing of 'self' from the group or the existing relationship. Consequently, the possessive personal pronoun 'my' also signifies identification of oneself with his group; it would have been anybody or the name of the person who plaits the hair would have been stated, but in this instance, it is simply stated as 'my aunty'; has strategically positioned the cordial familial bond between Olanna and her aunty.

In *AMERiCANAH* too, there are instances showing the use of verbal substitution as a discourse strategy to create intra and inter-sentential ties that augment grammatical cohesion of the various units in the narration. Analyses of extracts 91-93 below demonstrate how Adichie uses verbal substitutes to link the various parts in her narration into a meaningful whole.

Extract [91]: [i] 'You don't have to call them just to meet me'. [ii] 'No. I call them. [iii] You tell them Igbo can marry not Igbo. [iv] They listen to you'.
[v] 'No, really. [vi] I can't do that'. (AH: p.17-18).

In extract [91i] above, the verbal substitute 'do'; found in the last segment of the conversation in extract [91iv] '…I can't do that'; substitutes two verbal groups in: 'You tell them Igbo can marry not Igbo' and 'They listen to you'. Firstly, it substitutes the verbal segment: 'call'; which is found in the first sentence [91i]: 'You don't have to call them just to meet me', and the lexical item 'call', in the second sentence [ii]: 'No. I call them', as well as 'tell' found in the third segment [iii]: 'You tell them Igbo can marry not Igbo'. This signals that, information about to be retrieved from the verbs: 'call', and 'tell' which it substitutes, and therefore, enhances inter-sentential ties.

The application of verbal substitute in the succeeding extract [92] has also attracted analytical attention because of the manner with which the substitute unites the various other verbs it substitutes.

Extract [92]: [i] In the university, when they finally stopped simulating, she began to call him ceiling, in playful way, in a suggestive way-but when they fought or when she retreated into moodiness, she called him Obinze. [ii] She had never called him The Zed as his friends <u>did</u>. (AH: p.20)
The above extract [92] consists of two sentences:
[i] In the university, when they finally stopped simulating, she began to call him ceiling, in a playful way, in a suggestive way-but when they fought or when she retreated into moodiness, she called him Obinze.
[ii] She had never called him The Zed as his friends did.

The verb 'did' found in sentence [ii], on the one hand, substitutes 'call' used in the third clause in sentence [ii]: '… she began to call him ceiling', and on the other hand, 'called' used in sixth clause of sentence [i]. The cohesive character projected by the above substituted constituents: 'call' and 'called' in sentence [i] is such that the substitute 'did' placed in the second clause of sentence [ii] echoes that information expressed by it can best be retrieved only with reference to the verbal items it substitutes in the first clause of the same sentence and the verbal groups in all the clauses in the preceding first sentence [i].

The deployment of substitution has enhanced grammatical cohesion such that at every point within the text the various sentential units cohere with each other forming a network of sequential relations which explicate the meanings Adichie intends to foreground in the texture of these narratives. For instance, the substitution of the verbal groups with 'did' in the two sentences in extract [92] has amplified the social relevance contained in the second clause of the first sentence: '… when they finally stopped simulating'; the unpretentious familial bond existing between Obinze and Ifemelu.

In the following extract [93], 'do' substitutes two verbal clauses in the structure:

Extract [93]:   [i] Roy found this funnier than Obinze thought it was. [ii] He laughed and laughed. [iii] 'She's into witchcraft, is she? All right then, no shags for you. [iv] I've always wanted to go to Africa, Vinny Boy. [v] I think I'll take a holiday and go to Nigeria when you're there for a visit. [vi] You can show me around, find me some Nigerian birds, Vinny Boy, but no witchcraft!' [vii] 'Yes, I could do that.' (AH: p.253)

The verbal substitute 'do' found in sentence [vii] substitutes the verbal 'show' in the first clause and 'find' in the second clause of sentence [vi]. What the substitute 'do', implies can only be recovered with recourse to 'you can show me around, find me some Nigerian birds, Vinny Boy …', and to the preceding clauses.

Adichie has deployed substitution as a discourse strategy to build and connect the various strands of her narration in meaningful units. Apparently, the dependence of the interpretation of the verbal substitute on that of other elements within the discourse enhances grammatical cohesion which enables the readers to follow the trends in her discussion without difficulty. It appears that, Adichie discursively uses substitution to route the relationship that exists between her characters through measuring their temperament in the conversations that go on between them. To achieve this aim, the

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narratives are in snappy dialogues coated with substituted elements in order to demonstrate the quality of the mind and the level of familiarity of the interlocutors. For instance, the temperament in the conversations earmarking familiarity in Extracts [91] and [93] above, are entwined with verbal substitutions so as to reveal the affable relationship existing among migrants from Africa in America and Britain. For instance, the tone in the conversation in extract [91] above illustrates an amicable relationship that exists between Ifemelu and her friends, Aisha, Mariama and Halima, whose conversation is full of enthusiasm owing to their migrant status, a situation which has placed them on the same social ladder in America. The nature of familiarity and character of their solidarity is amplified in enthusiastic conversations full of substitutions in which Aisha is confident that Ifemelu can convince her brothers, the Igbo folks, to marry her.

Similarly, the use of verbal substitution in Extract [93] has propped up passion in the conversation between Vinny Boy and Obinze that demonstrates group affinity from their excited tones. This conversation has shown the level of familiarity between Vinny Boy and Obinze, whose bond and relationship is defined by their migrant status; a situation that unites them as members of the same social group in Britain.

5.3.3 Clausal substitution

This a grammatical condition in which the entire clause or a large part of it is substituted. The elements frequently used to substitute the clause are 'so' and 'not'. Halliday and Hasan (1976:131) identify report, condition and modality as the three structural conditions in which the clause is substituted. Furthermore, in each case the clausal substitute takes either the positive or negative form; the positive form is expressed by 'so', while the negative is substituted by 'not'. On the one hand, the reported clause which is substituted by 'so' or 'not' is always declarative; whatever the mood of the presupposed clause. However, interrogative/imperative, indirect questions/commands, and the verbs such as 'wonder', 'order', or 'ask', on the other hand, are not substituted.

It has been observed that the use of clausal substitution as a discourse strategy by Adichie has facilitated not only grammatical cohesion but has foregrounded aspects of social solidarity in the novels. For instance, the application of clausal substitution in *Purple Hibiscus* has enhanced textual cohesion and at certain instances, foregrounded discursive features that amplify solidarity. The following extracts [94-95] illustrate this style feature in PH:

Extract [94]:   [i] 'Did you travel abroad?'
                [ii] 'No,' I said (PH: p.57).

The substitute 'No' in [94ii] above substitutes the entire clause: 'I did not travel abroad'. Extract [94], the conversation coheres through clausal substitution processes which correlate the entire conversation into cohesive meaningful units.

Extract [95]:   [i] 'I hope you didn't break anything.' Aunty Ifeoma said.
                [ii] 'I didn't,' Chima said. [iii] 'Can we put the TV on?'
                [iv] 'No,' Aunty Ifeoma said. (PH: p.101)

The substitute 'I didn't' in [ii] substitutes the entire clause in [i]: 'I hope you didn't break anything', and 'I didn't (I did not break anything)'. And in the structure illustrated in [iv] 'No', substitutes the entire second clause in [iii]: 'Can we put the TV on?' The cohesiveness in the structures is such that the clause substitute blends with and allows the information to be easily connected with the substituted clause.

Within the cohesive relation enhanced by the clausal substitution emanates pronominal choice predictive of social cohesion existing between the characters. For instance, the choice of the plural pronoun 'we', in the request put forward by Chima to Aunty Ifeoma: 'Can we put the TV on?' (PH: p.101), seems to foreground Durkhmein's concept of social solidarity that exists among the children. The insertion of the collective plural pronoun 'we', displays the desire to participate in pursuit of group interest. Instead of Chima putting up a request using the first person singular pronoun, 'I'; he uses the first person plural pronoun, 'we', to show the collective bargain to watch TV which is negotiated by one member in the group on behalf of others.

Like in the above samples drawn from PH, clause substitution in *Half of a Yellow Sun* [HOAYS] has been one of the discourse strategies that have facilitated textual cohesion, and its occurrence at some point encompassing linguistic choices that project aspects of social solidarity. Extract [96] below demonstrates this creative feat:

Extract [96]: [i] 'Hmm,' Chief Ozobia murmured. 'Do you have any family doing
                    business in Nigeria?'
              [ii] 'No, I'm afraid not' (HOAYS: pp. 64-5).

The double negatives in [ii] ('No…not') substitute the entire clause in [i], apparently enhancing cohesion in the structure. Besides the above, the issue of solidarity is raised in the question: 'Do you have any family doing business in Nigeria? Thus, familiality is amplified as a key factor that facilitates business transactions in Nigeria.

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As illustrated in extract [97] below, the clause substitute is sometimes situated within the sentence structure but the outcome of the cohesive effect is such that it ties other elements of the sentence in which it substitutes.

Extract [97]:   [i] In the kitchen, Ugwu kept Olanna's plate aside on the Formica counter and emptied the rest watching rice, stew, greens and bones slide into the dustbin. [ii] Some of the bones were so well cracked they looked like wood shavings. [iii] Olanna <u>did not</u>, though, because she had only lightly chewed the ends and all three still had their shape (HOAYS: p.83)

The negative ('…did not…') in the third sentence [iii] presupposes the entire clause [ii]: 'Some bones were so well cracked they looked like wood shavings'. The verbal substitute '…did not…'; being emphatic does not only foreground Olanna's action but help build Ugwu's perspective and familial ties with his Master's woman, Olanna. Apparently, the emphatic character of the substitute in: 'Olanna did not…' seems to be a discourse strategy employed by Adichie to develop and manage Ugwu's perspectives which align and demonstrate the familial ties in Master's house.

Furthermore, the clausal substitute in the next extract [98], drawn from HOAYS also show how substitution of the entire clause with the 'No' element facilitates grammatical cohesion.

Extract [98]:   [i] 'Are you coming to Daddy's dinner party next week?' Kainene
                       asked.
                  [ii] '<u>No</u>'. (HOAYS: p.103)

The clausal substitute 'No' in [ii] presupposes the entire clause in [i]: 'I will not be coming to Daddy's party next week'. Consequently, with these ties, cohesive relations are established in the textual networks of the novels.

In *AMERiCANAH,* just like in *Purple Hibiscus* and *Half of a Yellow Sun*, there are evidences that indicate the use of clausal substitution as a discourse strategy to build the various strands in Adichie's narration into meaningful cohesive units. The extracts [99-101], drawn from Adichie's AH, demonstrate this linguistic commitment that facilitates textual cohesion in the novel.

Extract [99]:   [i] 'You know her? Aisha asked, glancing at the television screen.
                  [ii] 'What?'

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[iii] Aisha repeated herself, and pointed at the actress on the screen.
[iv] 'No,' Ifemelu said. (AH: p. 13)

The unity in the above four grammatical structures lies in their cohesive relation which is enhanced by the presence of the clausal substitute: 'No' (I don't know her) in [iv] presupposes: 'You know her' contained in [i] and which has consequently made clearer the meanings in [ii] 'What?' and 'Aisha repeated herself…' in [iii].

The next extract [100] drawn from AH once again, demonstrates how clausal substitution has facilitated grammatical cohesion in the novel.

Extract [100]: [i] 'I was Babangida's friend. [ii] I was Abacha's friend. [iii] Now that the military has gone, Obasanjo is my friend,' he said. [iv] 'Do you know why? Is it because I am stupid?'
[v] 'of course not', Chief, Obinze said. (AH: p. 27)

The response in [v] ['of course not'] presupposes 'I am not stupid' in [iv] and of course has made the answer to the questions in [iv]: 'Do you know why? Is it because I am stupid??', to be more poignant. The meaning attached to 'of course not' [v], therefore, can only be arrived at when recourse is being made to '…Is it because I am stupid' in [iv]. And the entire clause which could have been: 'of course you are not stupid'; the other part of the sentence 'you are not stupid' is simply substituted by: 'of course not' 'in the construction.

And also, extract [101], which is drawn from AH, reveals how clause substitution generates grammatical cohesion in the texture of the novel:

Extract [101]: [i] Ifemelu would also come to learn that, for Kimberly, the poor were blameless. [ii] Poverty was a gleaming thing; she could not conceive of poor people being vicious or nasty, because their poverty had canonized them, and the greatest saints were the foreign poor. [iii] 'Morgan loves that, it's Native American. But Taylor says it's scary!' (AH: p.149)

In extract [101] above, 'that' in sentence [iii]: 'Morgan loves that', does not only substitute the clauses in sentence [i] '…the poor were blameless' and [ii] 'poverty was a gleaming thing' but has also substituted the second clause ('… she could not conceive of poor people…') and the third clause ('… because poverty had canonized them…') in sentence [ii]. And in spite of substitution process, the meaning in the structure is still

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maintained hence the clause substitute 'that' connects the entire clauses into a meaningful cohesive unit.

The grammatical means of clausal substitution is therefore one of the discourse strategies that have enhanced textual cohesion and has intensified the convergence of meanings from the language used as demonstrating solidarity in the texture of these novels.

5.4 Ellipsis in *Purple Hibiscus* (PH), *Half of a Yellow Sun* (HOAYS) and *AMERiCANAH* (AH)

There is always a great deal of more evidence available to the hearer for interpreting a sentence than is contained in the sentence itself. Ellipsis is one of the grammatical elements with potentials to supplement 'what is left unsaid'. Though the notion of ellipsis is not used to refer to any and every instance in which the information that the speaker/writer has to supply from his own evidence, rather it is a description of sentences and clauses whose structures are such as to presuppose any preceding text (Hameed 2008: 90). This analysis however concentrates on only the traditional three types of ellipsis which Halliday and Hasan (1976) clarified as: nominal, verbal and nominal, and how these have enhanced textual cohesion and amplified solidarity in the textures of Adichie's novels.

5.4.1 Nominal Ellipsis

The use of nominal ellipsis as a discourse strategy has intensified textual cohesion in the novels. In PH, for instance, the deployment of the device of ellipsis has ensured textual cohesion by facilitating the flow of ideas in the various narrative units in the novel into interrelated meaningful whole. An analysis of extracts [102], [103], and [104] below demonstrates this creative accomplishment.

Extract [102]: [i] He picked up the missal and flung it across the room, towards Jaja. [ii] It missed Jaja completely, but it hit the glass étagère, which Mama polished often. [iii] It cracked the top shelf, swept the beige, finger-size ceramic figurines of ballet dancers in various contorted postures to the floor and then landed after them (PH: p.15).

Extract [102] consists of three sentences which are labelled as: [i], [ii] and [iii]. The noun in the object case: 'Missal', is substituted by 'it', which replaces it as a nominal in the second and third clauses ('…it missed Jaja'/ '…but it hit…') of the first sentence. In the

second sentence [ii], 'it', substitutes 'Missal' and occupies the nominal position in the first clause of the third sentence [iii] ('…It cracked…'), which is elided in the second and third clauses of the third sentence [iii] ('…swept the beige… and then landed after them'). An interesting aspect noticed in the elision of the nominal subject: 'missal', in the subsequent structures, is such that, in spite of absence of the subject, meaning is not distorted; what '…swept the beige…' and then '… landed after them…' is easily understood in spite of its complete omission. The elision of the nominal seems to be a discourse strategy to intensify the predicate, and therein, project the actions so as to amplify religious sentiment.

Extract [103] introduces another textual cohesive features observed in the use of ellipsis in Adichie's novels. Though ellipsis sometimes creates ambiguity, with her application of this grammatical feature in her narrations, the subject is still being understood, since it renders the nominal unambiguous.

Extract [103]:   [i] I stepped out of my room just as Jaja came out of his. [ii] We stood at the landing and watched Papa descend. [iii] Mama was slung over his shoulder… [iv] Then we heard the front door open … [iv] 'There's blood on the floor,' Jaja said. [v] 'I'll get the brush from the bathroom.' [vi] We cleaned up the trickle of blood which trailed away as if someone had not carried a leaking jar of red water-colour all the way downstairs. [vii] Jaja scrubbed while I wiped (PH: p.41).

There is elision of elements in the verbal group in the second sentence [ii]: 'Jaja scrubbed while I wiped'. Though what has been elided is recovered by inference from sentence [v] 'There's blood on the floor'; with reference to 'floor' in sentence [v] what was 'scrubbed' and 'wiped' is understood.

Furthermore, aside from enhancing textual cohesion, the elision of some items, especially the nominal, seems to be a discourse strategy to place emphasis on certain elements that foreground group cohesion. For instance, in the above sample: 'Jaja scrubbed while I wiped'; emphasis in the structure is shifted to the team spirit and determination of the children conveyed in sentence [vi]: 'We cleaned up the trickle of blood which trailed away as if someone had not carried a leaking jar of red water-colour all the way downstairs'. Aside from being a formal grammatical feature, there are so many other ways which this would have been said. The insertion of 'we' and a replacement for the nominal group, 'Jaja … and I…', therefore, is a discourse strategy to demonstrate team spirit.

The next extract [104] also demonstrates Adichie's use of the nominal ellipsis to reconstruct social realities by creating linguistic equivalents that render dependency on each other for meaningful interpretation.

Extract [104]: [i] When he was ten, he had missed two questions on his catechism test and was not named the best in his first Holy Communion class. [ii] Papa took him upstairs and locked the door. [iii] Jaja, in tears, came out supporting his left hand with his right, and Papa drove him to St. Agnes hospital. [iv] Papa was crying, too, as he carried Jaja in his arms like a baby all the way to the car. [v] Later, Jaja told me that Papa had avoided his right hand because it is the hand he writes with (PH: p.153).

There is an elision of the nominal in the third clause in sentence [i]: '…and was not named the best in his first Holy Communion class.' The nominal 'he' has been elided. And in sentence [ii] there is elision of the nominal 'he' in the second clause in the structure ('…locked the door.'), it becomes a clause simply joined to the other sentence with an additive conjunction. Typical of Adichie's discursive style, she introduces a topical subject, and with the device of ellipsis; it subsequently re-enters the discussion. This is not mentioned again; though the ellipted parts of the sentence are unambiguously specified in the preceding structures.

Furthermore, Extracts [105], [106] and [107] below demonstrate how the use of nominal ellipsis in *Half of a Yellow Sun* (HOAYS) as a discourse technique has tied the various components in Adichie's narration into a cohesive sequential relation.

Extract [105]: Some of the books were placed face down, open, as though Master had not yet finished reading them but had hastily gone on to another.
(HOAYS: p.6)

In extract [105] above, a nominal adjectival ellipsis is introduced with the insertion of the lexical item 'another' at the end-position of the sentence which presupposes 'some of the books' discussed in the text. The meaning of the lexical item 'another' can only be inferred with reference to 'some of the books'.

In extract [106], a cardinal number is used in the nominal position to introduce an elliptical construction.

Extract [106]: 'Kainene is not just like a son, she is like two,' her father said.
(HOAYS: p.31).

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The cardinal number 'two' introduces the nominal ellipsis in the above construction which signifies an elision of the nominal 'son'; in the object case in the first clause of the sentence. As a discourse strategy, the information provided in the elided element 'two' presupposes earlier information contained in 'son'. Though, this may be considered as a case of elision in the immediate case, the elliptical situation in the next Extract [107], projects nominal elision which occurs at a distance, though with cohesion in the structure still being maintained. The use of cardinal number as a replacement of the nominal is, thus, a device which amplifies the significant value of Kainene in the family, and therefore could be argued as being a discourse strategy to intensify familial solidarity.

Extract [107]: [i] In the following weeks, Olanna lay in bed and nodded when friends and relatives came to say ndo-sorry- and to shake their heads and mutter about evils of those Muslim Hausa people, those dirty cattle rearers with jigger-infested feet. [ii] Her Dark Swoops were worse on these days she had visitors; sometimes three came in quick succession and left her breathless and exhausted, too exhausted even to cry, and with only enough energy to swallow the pills Odenigbo slipped in her mouth (HOAYS: p.157).

Extract [107] consists of two sentences which are labelled as [i] and [ii]. The first sentence [i] is linked to the second via the insertion of the cardinal number 'three'; which is introduced in the second clause of the second sentence [ii]. The cardinal number 'three' replaces 'friends and relatives' mentioned in the first sentence [i] as well as 'visitors' to which it is originally elided in the second clause of the second sentence [ii]. The use of ellipsis here has also placed emphasis on the number of visitors that came to visit and console her for the 'evils of those Muslim Hausa people, those dirty cattle rearers with jigger-infested feet', whom her people believed are responsible for her 'dark swoop'. This device has, apparently, amplified tribal solidarity in the structure.

The texture of *AMERiCANAH* is also enriched with elliptical constructions which presuppose items within some succeeding grammatical gaps which are to be completed from either the preceding or proceeding sources. Extract [108] illustrates how grammatical cohesion is achieved when an ellipted item is uniquely recovered from the preceding context.

Extract [108]: 'Don't be giving money to these beggars, sir,' Gabriel said. 'They are begging to make big money. I heard about one that built a block of flats

in Ikeja!' (AH: p.20)

The above extract [108] is classified into three structures:

[i] Don't be giving money to these beggars, sir, Gabriel said.
[ii] They are begging to make big money.
[iii] I heard about one that built a block of flats in Ikeja!

Consequently, the numeral 'one' in the third sentence is an elliptical element which uniquely refers to 'these beggars' and 'they' in structures [i] and [ii] above. For an understanding of what 'one' means, implied recourse must be made to 'these beggars' in the preceding structure. This has facilitated grammatical cohesion.

The next Extract [109] also demonstrates the use of the nominal ellipsis to draw the various sections in her narration into a cohesive tie and how they help to amplify solidarity in the structures.

Extract [109]: [i] 'One of my friends, her son goes to a school on the Mainland and do you know, they have only five computers in the whole school. [ii] Only five!' the other woman said. (AH: p.39)

The exclamation: 'only five!' which is found in the second sentence [ii] is a sample of an elliptical construction; and information about it can only be retrieved with recourse to '…they have only five computers in the whole school', which is in the third clause of sentence[i]. This is the measure with which Adichie applies the linguistic tool of cohesion to ensure tying together of the various elements within her narration into a meaningful unit. The third person plural pronoun 'they' sited in the third clause is intensified following the elision of the nominal in the exclamation, 'only five!'

Adichie has again used the cardinal number as an elliptical element to introduce new structures. This has enhanced textual cohesion of the various units in the narrative structure in her novels as illustrated in extract [110] below:

Extract [110]: [i] Emenike was talking about something that had happened at work. [ii] 'I had actually arrived at the meeting first, kept my files, and then I went to the loo, only to come back and for this stupid oyinbo man to tell me, oh, I see you are keeping to African time. [iii] And you know what? I just told him off. Since then he has been sending me e-mails to go for a drink. [iv] Drink for what?' Emenike sipped his beer. [v] It was his third and he become looser and louder. [vi] All his stories about work had the same

arc: somebody would first underestimate or belittle him, and he would then end up victorious, with the final clever word or action. (AH: p.265)

The cardinal number: 'third', which is inserted in the first clause of the sentence [iii] introduces a nominal elliptical structure which has enhanced the recovery of the omitted element 'beer' as used in the sentence marked [iv]. Therefore, it could have been 'it was his third (beer)…'

Aside from avoidance of repetitive use of lexical items, the application of ellipsis in Adichie's novels seems to serve the purpose of creating an enabling environment for a shift in the topic towards a new piece of information which is introduced in the structure. For instance, in the above Extract [110] 'beer' is elided probably to emphasise the quantity of beer Emenike had consumed and then to divert the meaning of the sentence to a new piece of information; of how Emenike '…become looser and louder…' after he had taken the 'third (bottle of beer).' This is the manner with which Adichie employs the nominal ellipsis as a feature in her recreation of social realities. She uses it, on the one hand to create textual cohesion, and on the other hand, to project other thematic preoccupations that amplify solidarity in the narration.

5.4.2 Verbal Ellipsis

In verbal ellipsis, the elliptical choices occur within the verbal group system. As Halliday and Hasan (1976) postulate, an elliptical verbal group is one whose structure does not fully express its systemic features; but is understood through its structural link or presupposition. The choices that are being made within the verbal group structure include: finiteness (finite or non- finite), polarity (positive or negative), voice (active or passive), and tense (past, present or future). Further studies in textual cohesion have brought about a further classification of verbal ellipsis to include: gapping, antecedent-contained ellipsis, and pseudo-gapping. In gapping, a verb is deleted but at least one complement or adjunct of the verb is still overt in the sentence.

Furthermore, antecedent-contained ellipsis is said to be the special case of verb ellipsis whereby the elided item contains its own antecedent. Though similar to gapping, in pseudo-gapping elliptical structure, a dummy verb 'did' appears in the sentence in place of the elided lexical verb.

The following extract [111], drawn from *Purple Hibiscus* (PH), demonstrates Adichie's efficacy in the application of verbal ellipsis as a discourse strategy to achieve textual cohesion in the texture of her texts.

Extract [111]: [i] Aunty Ifeoma stood up. [ii] 'Jaja and Kambili, <u>we usually say the rosary every night before bed</u>. [iii] Of course, you can stay up as long as you want afterwards to watch TV or whatever else' (PH: p.131-2).

There is the presence of verbal ellipsis in the underlined part of the second sentence marked [iii]: 'Jaja and Kambili, we usually say the rosary before bed'. The insertion of 'before', at this juncture, introduces a verbal elliptical expression. The verbal elements '…going to…' is elided. The above can be likened to gapping, a situation whereby a verb is deleted but at least one complement or adjunct of the verb is still overt in the sentence. In the above sample, though '…going to…' is elided, the insertion of the grammatical word 'before', at this instance, serves as its complement. The plural collective pronoun, 'we', which Aunty Ifeoma uses to talk about a family religious activity before going to bed at night, amplifies familial and religious solidarities.

In the next extract [112], there is elision of the main verb in the verbal group:

Extract [112]: 'We don't sing at home,' Jaja answered. 'We do here,' Aunty Ifeoma said and I wondered if it was irritation that made her lower her eyebrows. (PH: p.133)

The expression 'we do here …' is considered an elliptical structure in the sense that the main verb: 'sing' is elided and 'do' is used in its place. This is a sample of what is being referred to as pseudo-gapping; the dummy verb 'do' appears in the structure in place of the elided lexical verb 'sing'. The insertion of 'we' in: 'we don't sing at home …', and in 'we do it here …' aside from being a case of elision, is a contrastive feature which has intensified the level of familiality that exists in the two families. Another example of this type of elision is observed in extract [113].

Extract [113]: He was the first to receive communion. Most people did not kneel to receive communion at the altar, with the blond life-size Virgin Mary mounted nearby, but Papa did. (PH: p.12)

In extract [113], 'Papa did' introduces a verbal elliptical expression; the dummy verb 'did' is inserted in the structure in place of the elided lexical verb 'kneel'. And as a stylistic marker, recourse has to be made to the preceding structure in order to grasp the omitted lexical item. The elision of the verb, 'kneel', has, therefore, intensified Papa Eugene's actions, and foregrounds his religious fanaticism, a feature coerced by solidarity.

In *Half of a Yellow Sun* (HOAYS), similar elliptical expressions are found. And just like in the previous novel, Adichie uses it as a discourse strategy to facilitate textual cohesion in the novel. The sample provided in extract [114] below demonstrates the use of this device of elision to create cohesion in the novel.

Extract [114]: [i] '…You must read books and learn both answers. [ii] I will give you books, excellent books'. (HOAYS: p.11)

The second segment [ii] in the above two sentences: 'I will give you books, excellent books' introduces a verbal elliptical construct: 'to read…' This is because the first construct contains the missing lexical item which is the emphasis in the second sentence: '…must read…' What Adichie has done at this instance of elision, is to draw attention to the most important aspect in the utterance which is 'to read'. This technique has facilitated the conveyance of accurate and ineffable meanings of these structures to be more eloquent.

Similarly, available evidence from extract [115] below which is drawn from *HOAYS* has again demonstrated Adichie's use of ellipsis as a discourse strategy to emphasise concealed meanings and connects her readers directly to the message in the narration.

Extract [115]: [i] 'Sah! Should I bring another pair?' Ugwu asked. [ii] But Master had already slipped on his shoes, without socks, and hurried out. [iii] Ugwu heard him bang the door and drive away. [iv] His chest felt weighty; he did not know why he had ironed the socks, why he had not simply done the safari suit. [v] Evil spirits had made him do it. [vi] They lurked everywhere, after all… (HOAYS: p.14)

The focus of the above structure seems to be on 'ironed' as is contained in sentence [iv]: 'His chest felt weighty; he did not know why he had ironed the socks, why he had not

simply done the safari suit'. The deletion of 'iron' and its subsequent elision and replacement with 'done' suggests a shift of emphasis of the elided item alluded to with 'done' in the second clause of sentence [iv].

Extract [116], below, provides a rare variation in the use of elliptical expressions to emphasise a salient message within the structure. Though the concerns of this analysis is on verbal ellipsis, extract [116], in particular, demonstrates how the use of both nominal and verbal ellipsis within a stretch of a discussion re-echoes and places emphasis on a useful information conveyed in the text.

Extract [116]: [i] 'They forced themselves on her. [ii] Five of them.' [iii] Nnesinachi sat
down and placed the baby on her lap. [iv] Ugwu stared at the distant sky.
[v] 'Where did it happen?'
[vi] 'It has been more than a year.'
[vii] 'I asked where?'
[viii] 'Oh.' Nnesinachi's voice quavered. [ix] 'Near the stream.'
[x] 'Out side?'
[xi] 'Yes.'
[xii] Ugwu bent down and picked up a stone.
[xiii] 'They said the first one that climbed on top of her, she bit him on
the arm and drew blood. [xiv] They nearly beat her to death. [xv]
One of her eyes has refused to open well since.' (HOAYS: p.421)

The first sentence [i]: 'They forced themselves on her' is like an opening, or a lead to a barrage of information which is quickly coordinated with the introduction of a cardinal nominal elliptical expression in sentence [iii]: 'five of them.'). The cardinal 'five' answers and provides typical questions that might have arisen from sentence [i] 'They forced themselves on her', and from sentence [ix]: 'Near the stream'. Sentence [x] ('outside') and sentence [xi] ('yes') that follow are typical of conversational structures which Adichie uses to smoothly thrust pieces of information and develop her narration into a meaningful unit.

The use of verbal ellipsis in *AMERiCANAH* (AH) demonstrates the same stylistic feature that operates in *Purple Hibiscus* (PH) and *Half of a Yellow Sun* (HOAYS). The application of this stylistic feature seems to suggest Adichie's primary concern of laying emphasis on some important pieces of information and therein perfect the flow of thoughts in the narration of her re-creation of social realities. Extract [117], for example, demonstrates Adichie's use of an operator type of verbal ellipsis as a discourse strategy to lay emphasis on the narrator's preference of Princeton because of 'lack of smell' in

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the city as compared to other American cities during summer in the context of her narration.

Extract [117]: [i] Princeton, in the summer, smelled of nothing, and although Ifemelu liked the tranquil greenness of the many trees, the clean streets and stately homes, the delicately overpriced shops and the quiet, abiding air of earned grace, it was this, the lack of smell, that most appealed to her, perhaps because the other American cities she knew well had all smelled distinctly. [ii] Philadelphia had the musty scent of history. [iii] New Haven smelled of neglect. [iv]Baltimore smelled of brine, and Brooklyn of sun-warned garbage. [v] But Princeton had no smell. *(*AH: p.3)

The second clause in the third sentence [iii], which is underlined, is the ellipted structure in the Extract. In the first sentence [i] the focus on the subject of the sentence, which is 'smelled of nothing' is clearly stated. Further from there, the other clauses in sentence [i] help back up the claim introduced in the first clause of the sentence. A build up of this comparison of how other American cities 'smell in the summer' is reinforced in sentences [ii] and [iii] which have mentioned specific American cities and how they 'smell in the summer…' This comparison continues up to the first clause of the fourth sentence [iv], and in the second clause of sentence [iv] (underlined above) with the aid of an 'operator ellipsis', comparison is heightened with the final the emphasis placed on the sentence [v] as a conclusive statement 'But Princeton had no smell', as the focal point in the comparison.

What is deduced from the elision above is somewhat like a sentence tempo-builder. A sentence-structural situation whereby an idea is introduced worked upon to the climax and then resolved with the insertion of an ellipsis. In that respect, the first sentence [i] could be regarded as an exposition which is climaxed to sentences [iv], [iii] and the first clause in sentence [iv]. The second clause in sentence [iv] takes the exposition to its final climax leading to the resolution contained in sentence [v]: 'But Princeton had no smell'. The implication for application of ellipsis is that, aside from facilitating textual cohesion, the structural component brought about by elision seems to correspond with the traditional narrative strategy of 'exposition, climax and resolution'. This is the beauty which Adichie applies this stylistics means of ellipsis to coat the various aspects in her narration into meaningful units.

In extract [118] Adichie uses the lexical brand of the verbal ellipsis to create an enabling environment for cohesion and to build up the tempo in the narration as well.

Extract [118]: [i] SISTER IBINABO was powerful, and because she pretended to wear her power lightly, it only made her more so. [ii] The Pastor, it was said, did whatever she asked him. [iii] <u>Others that</u> she knew a terrible secret from his past, <u>still others that</u> she simply had more spiritual power than he did but could not be pastor because she was a woman. (AH: p.50)

There is an omission of the lexical verb ('say') in the underlined two structures in the first and the second clause of sentence marked [iii]. It could have been 'others say that…' and 'still others say that…', but the lexical verb 'say' has been omitted though with emphasis placed on it, the intended meaning becomes more poignant and what people 'say' about her has increased in strength so as to show how powerful 'SISTER IBINABO' was in the church and the community.

The application of the device of ellipsis clearly shows how Adichie uses it as a discourse strategy to emphasize some salient issues in her narration. At every instance, once she wants to foreground a particular issue, she uses elliptical device as a strategy to draw attention to it. For instance, in extract [119], the elided element has placed emphasis is on the apology which the male Professor offered to Obinze's mother.

Extract [119]: [i] 'No she didn't fight. She was on a committee and they discovered that this Professor had misused funds and my mother accused him publicly and he got angry and slapped her and said he could not take a woman taking to him like that. [ii] So my mother got up and locked of the conference room and put the key in her bra. [iii] She told him she could not slap him back because he was stronger than her but he would have to apologize to her publicly. [iv] <u>So he did</u>. [v] But she knew he didn't mean it. (AH: p.59)

The structure in sentence [iv]: 'So he did', is a sample of elision of a lexical verb 'slapped him'. And as a point of emphasis, the lexical verb is elided so as to stress the subject matter in the utterance, 'apology'. Moreover, just like in the other instances discussed above, Adichie seems to be using the device of ellipsis not only as a means of presupposition but also as a means to build up the tempo in her narration; whereby an issue is raised-exposition, and it is drawn to its climax, then to its resolution. The use of verbal ellipsis therefore facilitates the connection of the various sequences of actions at various points into appropriate intended meanings to re-create social realities.

5.4.3 Clausal ellipsis

A clause in English, according to Halliday and Hasan (1976), has two-part structure consisting of the modal and propositional elements that convey various speech functions, such as statements, questions, and responses. Clausal ellipsis occurs when either of these elements and or the verbal element of the clause is elided in the structure. The elision of modals occurs mostly in typical WH-questions, a situation in which the subject is presupposed from what has gone on before. In the elision of the prepositional elements, in which the mood and polarity are the principal components of the sentence, elements such as the complements or adjuncts are elided. Propositional ellipsis is mostly used in response to statements and yes/no questions.

Results arising from analysis of some of the structures have shown that clausal ellipsis is one among the discourse strategies Adichie has deployed, not only to achieve textual cohesion, but to amplify the social relevance in her narration by using it to emphasise some meanings from the textual networks in the novels. In *Purple Hibiscus*, for instance, the opening paragraph is couched with clausal ellipsis consequently providing an additional meaning into what is just being said.

Extract [120]: Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the étagère. <u>We had just returned from church.</u> (PH: p.11)

The underlined sentence is a sample of clausal (propositional) ellipsis. A recourse to elided element emphasized two propositions alluded to in the sentences. That: 'things started to fall apart from home…when we had just returned from church' and that: 'Papa flung his heavy missal across the room and broke the figurines on the étagère (when) we had just returned from church'. What is apparent from this use of ellipsis is the fact that, at any point where Adichie intends to raise a very important issue in her narration, she resorts to the use of a discourse strategy in order to make the intended message more poignant. These two issues; the home and the church, with the application of ellipsis, have been projected and as the narration progresses, these two items, the church and the home, become the central focus that anchors the backgrounds on which aspects of solidarities re-created in PH thrive.

This observation can also be made given the role played by clausal ellipsis in extract [121]:

Extract [121]: [i] I lay in bed after Mama left and let my mind rake through the past, through the years when Jaja and Mama and I spoke with our spirits than with our lips. [ii] Until Nsukka. [iii] Nsukka started it all. [iv] Aunty Ifeoma's little garden next to the veranda of her flat in Nsukka began to lift the silence. [v] Jaja's defiance seemed to me now like Aunty Ifeoma's experimental purple hibiscus: rare, fragrant with the undertones of freedom, a different kind of freedom from the one the crowds waving green leaves chanted at Government Square of the camp. [vi] <u>A freedom to be, to do</u> (PH: p.23).

Extract [121], the expression: 'A freedom to be, to do' sited in sentence [vi], contains clausal ellipsis. The elision of the clausal element seems to be a discourse strategy Adichie uses to emphasize the nature and kind of freedom she is referring to; a freedom that lifted the silence off the lips of Papa Eugene's children and gave them the opportunity to explore and experience their environment more freely. The use of clausal ellipsis's at that particular moment in the narration has foregrounded vital aspect in the narration, and makes a comparison of the present and future situations in the lives of the children to take a dimension. Consequently, aside from playing to prominence these changes in the lives of Papa Eugene's children, the elided clause has also enhanced textual cohesion. Thus, the narration is built from one end to another through connectors, like clausal ellipsis, making the various portions in the narration to connect and flow into cohesive units.

Similarly, the application of clausal ellipsis has also facilitated grammatical cohesion and foregrounded other thematic preoccupations in *Half of a Yellow Sun* (HOAYS). Extract [122], demonstrates grammatical cohesion resulting from the use of clausal ellipsis functioning as a discourse strategy to foreground perspectives that amplify solidarity, and facilitate cohesion in the texture of the novel.

Extract [122]: [i] Ugwu did not believe that anybody, not even this Master he was going to live with, ate meat *every day*. [ii] He did not disagree with his aunty, though, because he was too choked with expectation, too busy imagining his new life away from the village. [iii] They had been walking for a while now, since they got off the lorry at the motor park, and the afternoon sun burned the back of his neck. [iv] <u>But he did not mind.</u> (HOAYS: p.3)

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The clausal propositional element is elided in the underlined structure in sentence [iv]: 'But he did not mind'. Therefore, a better understanding of this structure ('but he did not mind') can be achieved only when it is connected variously with the preceding structures so as to obtain a useful clue as to why '… he did not mind'. Consequently, deductions can be made that 'though they had been walking for a while now … he did not mind', and that, though '…the afternoon sun burned the back of his neck … he did not mind', all because '…because he was too choked with expectation, too busy imagining his life away from the village'. The interpretation of 'but he did not mind', is, therefore, dependent on recourse to the other constituents thereby creating meaning. Furthermore, the elision of the clausal elements in sentence [iv] which have been foregrounded in the actions and reasons, as expressed in sentences [i], [ii] and [iii] above.

The insertion of clausal ellipsis in extract [123], has created a more subtle relationship between the elliptical element and the other elements to which recourse is been made. That is as a matter of fact, displays a grammatical situation in which the elliptical element is connected to the other elements in the structures, the intended meanings of the utterance sprout out more easily from these relations.

Extract [123]: Richard laughed, and he was even more amused because she did not laugh; she simply went back to brushing her hair. He thought about the next time he would laugh with her and <u>then the next.</u> He found himself often thinking about the future, even before the present was over. (HOAYS: p.69)

The elided clause in extract [123]: '…then the next', is not only suggestive of the countless number of times Richard was thinking of meeting Kainene, but the significance of this particular meeting. Apparently, Adichie's application of clausal ellipsis extends beyond mere omission but seems to be a deliberate attempt to allow the readers fill up the rest of the stories with whatever conclusion without necessarily disclosing the entire information.

This next extract [124] offers yet another dimension into usage of ellipsis:

Extract [124]: <u>'I'm going to sell my brown shoes to Mama Onitsha, and I will make a new pretty dress for Baby,'</u> Olanna said finally and Ugwu thought her voice was forced (HOAYS: p.286).

The first part of the underlined structure: 'I'm going to sell my brown shoes to Mama Onitsha…' is an elliptical expression in the sense that it has not provided in totality, the complete information about the action of selling 'my brown shoes', the second part contains information about what would be done with the proceeds from the act of selling 'my brown shoes' which would be to '…make a new pretty dress for Baby'. The elision herein lays emphasis on the action, the sacrifice; to 'make a pretty dress for Baby', therein amplifying solidarity.

Similarly, clausal ellipsis is also one a of the discourse strategies that have enhanced textual cohesion in Adichie's *AMERiCANAH* [AH]. The extract below demonstrates how the use of propositional clausal ellipsis has created textual cohesion.

Extract [125]: [i] THEIR FLAT SMELLED of vanilla on weekends, when Obinze's mother baked. [ii] Slices of mango glistening on a pie, small brown cakes swelling with raisings. [iii] Ifemelu stirred the batter and peeled the fruits; her own mother did not bake, their oven housed cockroaches (AH: p.71).

Extract [125] is subdivided into [i], [ii] and [iii] has provided a very interesting instance in the use of propositional clausal ellipsis to aid grammatical cohesion. The second clause in the first sentence ('…when Obinze's mother baked.') houses the propositional ellipsis. The question which arises is 'baked what?' and the answer to this question is quickly supplied in the preceding structure '…small brown cakes'. The other piece of information which is aided by the insertion of the propositional ellipsis is found in the second and third clauses of the third sentence [iii], which convey information that Ifemelu's '…mother did not bake…' and that '…their oven housed cockroaches'. What the elision of this clause has done is that it has not only provided information about what goes on in the two houses as a matter of comparison but has also answered another question that might have arisen; 'what does she use in baking?' The answer, which is, 'oven', is being provided in the third clause of the third sentence. As an elliptical element, most of the information that are now being provided in the subsequent structures are presupposing and in this respect, the elision of the clause here has not only enhanced grammatical cohesion but has also foregrounded the meaning conveyed in the structures.

Extract [126], Adichie seems to use clausal elliptical structure to intensify suggestiveness of actions that might follow a sequence of events.

Extract [126]: [i] 'I have a suggestion for a better kind of massage', he said. [ii] When he undressed her, he did not stop, as usual, at her underwear. [iii] He pulled it

down and <u>she raised her legs to aid him.</u> [iv] 'Ceiling', she said, half-certain. [v] She did not want him to stop, but she had imagined this differently, assumed they would make a carefully planned ceremony of it.
[vi] '<u>I'll come out,</u>' he said.
[vii] 'You know it doesn't always work.'
[viii] 'If it doesn't work, then we'll welcome Junior.' (AH: p.93)

The above underlined elliptical clauses in [iii] and [vi] demonstrate the dependence of each structure on the preceding structures for interpretation. The elision of the clause in: '…She raised her legs to aid him' presupposed the first clause in that structure: ''He pulled it down', which in turn depends on the preceding structure: 'when he undressed her, he did not stop, as usual, at her underwear'. Therefore, in spite of the elision of the entire clause in [iii]: 'she raised her legs to aid him', the expression is understood, as recourse is made to the preceding structures.

The second underlined structure in [vi], however, does not in any way depend on the preceding structure, but rather on the proceeding structures: [i] 'You know it doesn't work.' [ii] 'If it doesn't, then, we'll welcome Junior'. With these suggestions, the gap to be filled becomes so obvious. With the succeeding two structures, Adichie seems to permit her readers to fill it up and make up the story. Interestingly, even with this sort of disconnect in the structures, cohesion still persists.

Extract [127] further demonstrates how Adichie's use of the modal clausal ellipsis has created cohesion and then develops her narration into a meaningful unit.

Extract [127]: [i] 'Oh. [ii] Cool.' [iii] Kesley had slender fingers; they would be perfect for advertising rings. [iv] I'm going to Africa in the fall. [v] <u>Congo and Kenya and I'm going to try and see Tanzania too.</u> (AH: p.189)

There is modal elision of the first clause of the above underlined structure [v]: '…Congo and Kenya and I'm going to try and see Tanzania too'. This is however understood since it ties with and is presupposed from what has gone on before in the preceding structure [iv]: 'I'm going to Africa in the fall'. It is only by recourse to this preceding structure that the meaning of the elliptical structure is understood.

The above expansive illustrations demonstrate the creative efficacy of application of elliptical constructions as discourse strategies in Adichie's novels. The deployment of ellipses in these novels has facilitated not only their textual cohesion but has continually projected contexts in their textures that amplify communication of intentions signifying solidarity.

5.5 Reference in Adichie's *Purple Hibiscus* (PH), *Half of a Yellow Sun* (HOAYS) and *AMERiCANAH* (AH)

Reference is described as a grammatical condition whereby, the identity of a presuming reference item is retrieved from either a preceding or succeeding linguistic environment in which it was earlier mentioned. It is said to enhance cohesion in the sense that cohesion is maintained since there is continuity of its identity as it occurs in another form in the text. There are a number of different linguistic contexts from which the identity of a referent may be retrieved. These include homophoric, exophoric and endophoric.

In homophoric reference situation, the location of item referred to is reclaimed from general context of culture. Apparently, in exophoric reference, the identity of the item is retrieved from the context of situation of the text. While in endophoric reference, as the item re-enters the text, its identity is recovered, at some point, either from the prior or succeeding structural environment in which it occurred.

However, there are arguments that it is only endophoric reference that has the potential to enhance textual cohesion, and others suggest that homophoric and exophoric reference only contribute to the text's situational coherence. These arguments have arisen due largely to the fact that the textual character of endophoric reference is said to possess the highest level of cohesive tendencies that bind lexical and grammatical structures within texts into meaningful units than homophoric and exophoric references do.

Furthermore, the rate of occurrence of endophoric cohesive referential ties is facilitated by means of anaphoric and cataphoric referential potentials in the endophoric structure. Anaphoric reference occurs when mention is made of a referent that has appeared at an earlier point in the text. Typically, anaphoric reference is an instance of an item mentioned nearby; either in one or two sentences that have previously occurred in an immediate context, though sometimes it may refer back to an item mentioned many pages before. Cataphoric reference occurs when reference is made to a referent that is yet to appear, but will be provided subsequently. Unlike anaphoric reference, in cataphoric reference the referent is introduced in abstraction before it is subsequently identified.

The analysis of reference in the selected novels is concentrated on how the use of endophoric and exophoric reference discourse strategies by Adichie has enhanced textual cohesion and with some of the grammatical structures amplifying aspects of social solidarity.

5.5.1 Endophoric reference

An analysis of the extracts below indicates how the deployment of anaphoric reference has enhanced the retrieval of specific information within the sentence and has tied them into cohesive units. Extract [128], drawn from *Purple Hibiscus*, demonstrates how endophoric reference has tied and create referential chain in the uses of personals in the novels.

Extract [128]: [i] <u>Papa</u> always sat in the front pew for Mass, at the end beside the middle aisle with Mama, Jaja, and me sitting next to <u>him</u>. [ii] <u>He</u> was first to receive communion. [iii] Most people did not kneel to receive communion at the marble altar, with the blond life-size Virgin Mary mounted nearby, but <u>Papa</u> did. [iv] <u>He</u> would hold <u>his</u> eyes shut so hard that <u>his</u> face tightened into a grimace, and then <u>he</u> would stick <u>his</u> tongue out as far as it could go. [v] Afterward, <u>he</u> sat back on <u>his</u> seat and watched the rest of the congregation troop to the altar, palms pressed together and extended, like a saucer held sideways, just like <u>Father Benedict</u> had taught them to do. [vi] Even though <u>Father Benedict</u> had been at St. Agnes for seven years, people still referred to <u>him</u> as "our new priest."[vii] Perhaps <u>they</u> would not have if <u>he</u> had not been white. [viii] <u>He</u> still looked new. [ix] The colours of <u>his</u> face, the colours of <u>his</u> condensed milk and a cut-open sour soup, had not tanned at all in the fierce heat of seven Nigerian harmattans (sic). [x] And <u>his</u> British nose was still as pinched and as narrow as it always was, the same nose that had had <u>me</u> worried that he did not get enough air when <u>he</u> first came to Enugu (PH: p.12).

For the purpose of this analysis, Extract [128] above is divided into ten sentences marked [i-x]. The pronouns: 'him', 'he' and 'his' found in sentences [i], [ii], [iii] and [iv]; conspicuously refer back to 'Papa' in sentence [i]. Therefore, information about these pronouns is retrieved with reference to 'Papa' used in sentence [i]. However with the introduction of the subjects: 'Father Benedict' in the fourth sentence [iv] and 'people' in the fifth sentence [v], there is a swift change of the pronoun referent; as 'Father Benedict' assumes the role of the topic in the succeeding sentences, all the pronouns that are inserted in the subsequent sentences are now referring to Father Benedict, and with the use of 'they' in sentence [v] as referent to 'people'. Apparently, the nominal 'His' in [x]: 'And his British nose…' refers to 'Father Benedict' just like 'he' in the second clause of that sentence. Given the nature of anaphoric resolution in the text, information about 'me' mentioned in the second clause in sentence [x] is retrievable because of reference to 'me' made in sentence [i]: 'Papa always sat in the front pew for mass, at the end beside the middle aisle, with Mama, Jaja, and <u>me</u> sitting next to him.' And information about ''me''

could as well be retrieved from 'my brother', cited in the very first sentence [i] of the novel found on an earlier page: 'Things started to fall apart at home when my brother, Jaja, did not go to communion…' (p.11). Consequently, the anaphoric referential ties are so explicit such that retrieval of either noun or pronoun referent from the preceding structure becomes uncomplicated.

In the next extract [129], the anaphoric resolution is such that the first person singular pronoun ties effortlessly with either the subject it refers to or the pronoun it is referring to just like the first person plural pronoun and the possessives in the context does.

Extract [129]: [i] When Jaja and I sat down to have dinner that evening, I thought about Papa and Mama, sitting alone at our wide dining table. [ii] We had the leftover rice and chicken. [iii] We drank water because the soft drinks bought in the afternoon were finished. [iv] I thought about the always full crates of Coke and Fanta and Sprite in the kitchen store back home and the quickly gulped my water down as if I could wash away the thoughts. [v] I knew that if Amaka could read my thoughts, mine would not please her. [vi]There was less talk and laughter at dinner because the TV was on and my cousins took their plates to the living room. [vii] The older two ignored the sofa and chairs to settle on the floor while Chima curled up on the sofa, balancing his plastic plate on his lap. [viii] Aunty Ifeoma asked Jaja and me to go and sit in the living room, too so we could see the TV clearly. [ix] I waited to hear Jaja say no, that we did not mind sitting at the dining table, before I nodded in agreement (PH: p.131).

Extract [129] consists of nine sentences, marked as sentence [i-ix]. The anaphoric relation is such that the nominal in the preceding sentences tie with the ones in the proceeding sentences. For instance, first sentence labelled [i] has a plural subject: 'Jaja and I' (a proper noun and pronoun-first person singular) while the second sentence labelled [ii] has a singular noun subject: 'I' (pronoun-first person singular). The possessive 'our' in the second clause of the second sentence [ii] coheres with the compound subject in the first sentence [i]: 'Jaja and I.' The first person plural pronoun, 'we' in the third and fourth sentences labelled as [iii] and [iv] ties with and refer to the compound subject of the first sentence [i]: 'Jaja and I…' Similarly the first person singular pronoun 'I', sited in the first and the third clauses of the fourth sentence [iv], anaphorically ties with the first person singular pronoun in the second person that is one of the elements that constitute the compound subject in the first sentence [i]. Furthermore, the possessive 'mine' located in the second clause in the fifth sentence [vi], ties with the first person singular pronoun which is the subject of the sentence. The first person plural pronoun; 'we', in sentence

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[viii] coheres with the compound plural subject ('Jaja and me') of the sentence. The referent of 'we', in the second clause of the sentence [ix], is therefore the plural subject of the preceding sentence.

The same stylistic feature is also found in Adichie's *Half of a Yellow Sun*. These anaphoric resolutions have enhanced grammatical cohesion and facilitated a simpler interpretation of Adichie's re-creation and interpretation of social events in the texture of the novel. In HOAYS, just like PH, Adichie explicitly re-introduces the various subjects via appropriate association of these with their identifiable referents. An instance in the use of anaphoric reference in extract 130, which is drawn from HOAYS, demonstrates this emphasis:

Extract [130]:   [i]'Hello,' Richard said. [ii] Kainene was salient for too long, with her cigarette between her lips as she looked at him levelly, and so he ran his hand through his hair and mumbled, 'I'm no relation of Sir Winston's, I'm afraid, or I might have turned out a little cleverer.'
[iii] She exhaled before she said, "How funny". [ix] She was very thin and very tall, almost as tall as he was, and she was staring right into his eyes, with a steely blank expression. [v] Her skin was the colour of Belgian chocolate. [vi] He spread his legs a little wider and pressed his feet down firmly, because he feared that if he didn't he might find himself reeling, colliding with her. (HOAYS: p.57)

The anaphoric ties between the pronouns and their referents in the first two sentences [i] and [ii], are too obvious. In the second sentence [ii], the referent of the third person feminine 'her' and 'she' is Kainene while the referent of the third person masculine 'him', 'he' and the possessive 'his' is Richard, cited in the first sentence [i]. Having laid that cohesive groundwork, though the subjects are not explicit, the referent of the third person subject form 'she', in the third sentence [iii] clearly points back to Kainene; the subject mentioned earlier. The third person pronoun feminine in the subject case, 'she', ties with its referent cited in the same sentence [iii] which then ties with the subject 'Kainene' that is in the second sentence [ii]. And by virtue of these ties, the referent of the possessive masculine pronoun 'his' (in '…into his eyes…') located in the fourth sentence [iv] is aptly 'Richard'; in sentence [i]. The third person feminine possessive pronoun in the objective case; 'her'; which occurs in 'her hair…', in the fifth sentence [v] therein ties with and refers to 'she' in the preceding structure ('…she was staring right into…') which coheres with 'Kainene' the operational subject of the structure. Similarly, the referent of the third person pronoun masculine, 'He', in the subjective case of the

sixth sentence [vi] is the pronoun 'he' and 'his' in the fourth sentence [iv] which coheres with the subject 'Richard' in the very first sentence [i]. And in a similar cohesive relation, the nominal 'her'; a third person pronoun feminine in the objective case in the sixth sentence [vi] (in '…colliding with her'), coheres with the 'her' in the subject case in the fifth sentence [v] which ties with 'she' located in the subject case of the first and second clauses of the fourth sentence [v] which in turn coheres with 'she' in the subject form in the second and third sentences [iii] that pave the way for these ties with the subject 'Kainene' in the second sentence [ii].

Furthermore, extract [131], which is also drawn from HOAYS, demonstrates how Adichie has skilfully tied the various participants in the text through the application anaphoric reference.

Extract [131]: [i] <u>Ugwu</u> kept himself from glancing back at <u>his</u> mother; <u>he</u> rolled <u>his</u> window down so the air would rush loudly past <u>his</u> ears and distract <u>him</u>. [ii] When <u>he</u> finally turned to look at <u>her</u>, just before <u>they</u> got to the campus, <u>his</u> heart stopped at the sight of <u>her</u> shut eyes, <u>her</u> lax lips. [iii] But <u>her</u> chest was rising and falling. [iv] <u>She</u> was breathing. [v]He exhaled slowly and thought about those cold evenings when <u>she</u> would cough and cough, and <u>he</u> would stand pressed to the flinty walls of <u>her</u> hut, listening to <u>his</u> father and Chioke ask <u>her</u> to drink the mixture. (HOAYS: p.90)

The first sentence [i] in the above extract (131) has clearly defined the subjects as 'Ugwu' and his 'mother' and the anaphoric relation created is such that each of the preceding four sentences are tied to either one of the referents in the subject position of the first sentence [i] depending on the information they convey. Consequently, the possessive ''his'' in the first and second clauses of the first sentence [i]: '…glancing back at his mother…', '…rolled his window down…' and as mentioned in '…his ears…' refers back to Ugwu and ties with it to give meaning. The second sentence [ii] introduces another dimension into the tie; the third person pronouns 'he' and 'her' cohere with the plural 'they' in the second clause in sentence [ii] which ties with an earlier introduced clause to show that the two nominal subjects, Ugwu and his mother, were with another person, Master, who drove with Ugwu to the village. Sentence [iii] has 'her', a singular third person pronoun, and the next sentence [iv], because it still discusses the subject cited in the preceding sentence, has the nominal 'she'; a third person singular pronoun, which coheres with proceeding subject. And as the subject of succeeding sentence [v] changed, the pronoun that follows also changes in order to reflect the change.

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In the structures, Adichie has used mostly the third person pronoun to enhance cohesion between the subject and its antecedents. But this is not to say that that is the only means with which she creates cohesion. In the extract below an examination is been made of the different and divergent ways which Adichie adopts to enhance grammatical cohesion in her narration.

Extract [132]: [i] <u>Everyone</u> was moving to the living room. [ii] Soon, Olanna would turn off the light because the fluorescent glare was too bright, and Ugwu would bring more drinks, and <u>they</u> would talk and laugh and listen to music, and the light split that in from the corridor would fill the room with shadows. [iii] <u>It</u> was <u>his</u> favourite part of their evenings, although <u>he</u> sometimes wondered if Olanna and Odenigbo touched each other in the dimness. [iv] <u>He</u> shouldn't think about <u>them</u>, <u>he</u> knew; it was no business of <u>his</u>. [v] But <u>he</u> did. [vi] <u>He</u> noticed the way Odenigbo looked at <u>her</u> in the middle of an argument, not as if <u>he</u> needed <u>her</u> to be on <u>his</u> side, because <u>he</u> didn't seem ever to need anybody, but simply to know that <u>she</u> was there. [vii] <u>He</u> saw, too, how Olanna sometimes blinked at Odenigbo, communicating things <u>he</u> would never know. (HOAYS: p.109)

The opening sentence in extract [132] has an indefinite pronoun, 'everyone', has its subject. In the second sentence, an explanation of whom the indefinite pronoun being referred to is made as the subject: 'everyone', which resolves round Odenigbo, Olanna and Ugwu. With this resolution, the subsequent pronouns either describe the subject as a group or as an individual entity within the group. Apparently, the third person plural 'they' coheres with 'everyone', the indefinite pronoun in the subjective case in the first sentence. The third person singular pronoun 'it' in the third sentence [iii] is in reference to the occasion of putting off the light, drinking, dancing and talking. The third person possessive 'their' located in sentence [iii]: ('… favourite part of their evenings…') ties with 'they' in the first sentence and coheres with the indefinite pronoun 'everyone' which was earlier resolved into nominal ('Odenigbo', 'Olanna' and 'Ugwu'). The subject form of the third person singular pronoun 'he' in the fourth sentence [iv] ties with the third person singular pronoun 'he', and the possessive 'his' in the third sentence [iii] refers to the nominal 'Ugwu' found in the second clause of the second sentence [ii]. The referent of the third person plural pronoun 'them' is 'they', in the third clause of the second sentence ties with 'Olanna' and 'Odenigbo'; which are part of the indefinite pronoun in the nominal group expressed in ''everyone'' in the subject position of the first sentence [i]. Given this anaphoric referential element, the relationship existing between the third

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person pronouns: 'he', 'her' 'she', and the possessive 'his' situated in the subsequent sentences is easily determined as these elements, anaphorically, refer back to the various subjects mentioned earlier in the structures.

Furthermore, as a typical feature of Adichie's discursive style to ensure that the various units in her narration cohere with each other, thus forming a network of meaningful sequential relations, her third novel, *AMERiCANAH*, also contains in its texture, these anaphoric referential relations as demonstrated in extracts (133– 134).

Extract [133]: <u>He</u> told <u>her</u> that <u>he</u> and <u>his</u> wife had adopted a black child and <u>their</u> neighbours looked at <u>them</u> as though <u>they</u> had chosen to become martyrs for a dubious cause. (AH: p.5)

The anaphor of the third person singular pronouns 'he' and 'her' could be cited at an earlier instance in the body of the narration. For instance, the referent of the third person pronoun 'he' could be traced back to the nominal 'the man' located in: 'Then there was the man from Ohio, who squeezed next to her on a flight' (AH: p.4). The nominal, 'the man', is the referent which: 'He told her…' refers back to. The referent of the third person singular pronoun 'her' located in: 'He told her…' With the above anaphoric resolution, the possessive 'his' in the nominal group: '… his wife…' ties with the third person pronoun 'he' in the subject position. The referent to the plural second person pronoun 'them' and 'they' are therefore referring of the possessive 'their' in '…their neighbours…' What is apparent is that these referential relations have facilitated textual cohesion by necessitating retrieval of vital information about the nominal groups in question.

In extract [134], the ties are unequivocal such that in spite of the length of its occurrence in the narration, the referents are linked to their anaphors, thus building and expanding the various semantic relations in the story.

Extract [134]: [i] CURT LIKED to say that it was love at first laugh. [ii] Whenever people asked how <u>they</u> met, even people <u>they</u> hardly knew, <u>he</u> would tell the story of how Kimberly had introduced them, <u>he</u> the cousin visiting from Maryland, <u>she</u> the Nigerian babysitter whom Kimberly talked so much about, and how taken <u>he</u> was by <u>her</u> deep voice, by the braid that had escape from <u>her</u> rubber band. [iii] But it was when Taylor dashed into the den, wearing a blue cape and underwear, shouting, "I am Captain Underpants!" and <u>she</u> threw back <u>her</u> head and laughed, that <u>he</u> had fallen in love. [iv] <u>Her</u> laugh was so vibrant, shoulders shaking, chest heaving; it

was the laugh of a woman who, when she laughed, really laughed. [v] Sometimes when they were alone and she laughed, he would say teasingly, 'That's what got me. [vi] And you know what I thought? If she laughs like that, I wonder how she does *other things*.' [vii] He told her, too, that she had known he was smitten-how could she know?-but pretended not to because she didn't want a white man. [viii] In truth, she did not notice his interest. [ix] She had always been able to sense the desire of men, but not Curt's, not at first. [x] She still thought of Blaine; saw him walking along the platform at the New Haven train station, an apparition that filled her with a doomed yearning. [xi] She had not merely been attracted to Blaine, she had been arrested by Blaine and in her mind he had become the perfect American partner that she would never have. [xii] Still, she had other crushes since then, minor compared to that strike on the train, and had only just emerged from a crush on Abe in her ethics class, Abe who was white, Abe who liked her well enough, who thought her smart and funny, even attractive, but who did not see her as female. [xiii] She was curious about Abe, interested in Abe, but all the flirting she did was, to him, merely niceness. [xiv] Abe would hook her up with his black friend, if he had a black friend. [xv] She was invisible to Abe. [xvi] This crushed her crush, and perhaps also made overlook Curt. [xvii] Until one afternoon when she was playing catch with Taylor, who threw the ball high, too high, and it fall into the thicket near the neighbour's cherry tree. (AH: p.191-2)

Extract [134] above consists of fourteen sentences labelled i-xvii; it has demonstrated another characteristic feature in Adichie's use of anaphoric reference as a discourse strategy to persistently keep track of the nominal and pronominal groups as they re-enter the discourse, at whatever point of occurrence in the narration, the second time. The referents in the above structures are: Curt, Ifemelu, Kimberly, Abe and the third person pronoun 'they' used in the subject position.

In each of the sentences in extract (134) above, the subject(s) or 'pronominal' in each case has a referent that uniquely identifies and ties with it. For instance, 'Curt' and the 'other person' cited in the first sentence [i] is the subject/referent which is referred to subsequently, by the third person plural 'they' in the preceding structure, labelled as sentence [ii]: 'whenever people asked how they met, even people they hardly knew…' Though the other subject is not mentioned, the use of 'they' points back to Ifemelu who is being kept tracked of through the anaphor 'they'. Therefore, 'they'; 'Curt and Ifemelu'; are still being kept tracked of as the third person plural pronoun, 'them', which ties with 'they'' and refers back to 'them' (Curt and Ifemelu). The third person pronouns singular 'he' and 'she' situated in the subjective case in the fourth and fifth clauses ('…he the cousin…') and ('…she the Nigerian babysitter…') of the second sentence [ii] resolve into

a separation of the compound subject and clearly explain who the 'they' and 'them' in the structure referred to in the other clauses. Subsequently, the third person pronouns: 'he' and 'her' in the subject and object cases in sentence [ii] ('…how taken <u>he</u> was by <u>her</u> deep voice…') cohere with the preceding subjects being discussed.

The tracking of 'Curt' and 'Ifemelu' as the referents continues to the sixth sentence [ix]. However, with the insertion of a new referent, 'Blaine', in '…she still thought of Blaine…' in sentence [x], and as there is a shift in conversation from Curt/Ifemelu to Ifemelu/Blaine, the pronominal; either: 'he', 'she' or 'they', and the possessives 'his' and 'her' used at this juncture are referents to either Blaine or Ifemelu or both in the case plural 'they'. And as the subject of discussion changes from Ifemelu/Blaine to Ifemelu/Abe in sentence [xii], there is also a corresponding shift in the pronoun referent; especially the masculine pronouns are now used to refer back to Abe and not Blaine any more. The same stylistic feature is repeated in the sentence labelled [xvii]; as the subject changes from Ifemelu/Abe to Ifemelu/Taylor the anaphor in question also changes to reflect this change. Adichie seems to have an exceptional way of signalling this change to avoid confusion; anytime she wants to change the referent, she signals the change through the use of proper noun as an anaphor.

Interestingly, within these cohesive ties there are some linguistic features that illuminate solidarity. For instance, from these anaphoric referential relations, they emerge grammatical configurations that intensified predicates such as 'perfect American partner' used to describe Blaine who is an American; 'his African friends' used it in reference to Abe's friends who are from Africa, and description of Ifemelu as 'the Nigerian babysitter', which amplify perspectives explicating solidarity in the novel.

Similarly, the grammatical features in the next extract [135], which is drawn from AH, again demonstrates Adichie's use of anaphoric reference as a discourse strategy with which the different syntactic elements are bound together at the inter-sentential level in the various segments of her narration into a single meaningful unit.

Extract [135]: [i] It was Sunday morning, and Aunty Uju called, agitated and strained. [ii] "Look at this boy! Come and see the nonsense <u>he</u> wants to wear to church. [iii] <u>He</u> has refused to wear what <u>I</u> brought out for <u>him</u>. [iv] <u>You</u> know that if <u>he</u> does not dress properly, <u>they</u> will find something to say about <u>us</u>. [v] If <u>they</u> are shabby, it's not a problem, but if <u>we</u> are, it is another thing. [vi] This is the same way <u>I</u> have been telling <u>him</u> to tone it down at school. [vii] The other day, <u>they</u> said <u>he</u> was talking in class and <u>he</u> said <u>he</u> was talking because <u>he</u> had finished <u>his</u> work. [viii] <u>He</u> has to

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tone it down, because <u>his</u> own will always be seen as different, but the boy doesn't understand. Please talk to your cousin!" (AH: p.215)

The anaphor 'this boy' in sentence [ii] is an anaphoric element referring to Dike, Aunty Uju's child. Adichie uses the third person singular masculine pronoun 'he' in sentence [ii] as its anaphor. In sentence [iii], the third person singular masculine pronoun 'he', in the subject case, and 'him' are the anaphor referring to 'this boy' in sentence [ii]. In the preceding sentence [iii], 'he' is an anaphor that refers to 'this boy' and despite the introduction of undisclosed participants with the third person plural pronoun 'they', the insertion of the first person plural pronoun 'us' in the same structure is the referent-the 'in-group'; a discourse strategy with an intent to delineate 'self' from 'others', probably, as a referential strategy to segregate migrants and other races in America. Thus, 'they' and 'we' in sentence [v] are anaphoric referents of 'they' and 'us', respectively, in the preceding sentence.

Apparently, going by the endophoric relations in the above excerpt, 'I' and 'him' in sentence [v] refer back to Aunty Uju and Dike, respectively. And nominal ''they'' in subject position in sentence [v] refers back to the 'they' in sentences [iv] and [v] above. The remaining third person pronoun 'he' and the possessive 'his' in the proceeding structures refer back to Dike, 'this boy' in sentence [ii]: 'Look at this boy! ...'

By binding the different syntactic elements, Adichie has skilfully constructed and strategically maintained different social spheres in her discourses as she re-creates social realities. The insertion of nominal 'we' and 'us', and 'they', at various points in the text do not only enhance textual cohesion but these are suggestive of discourse strategies to earmark different groups and evoke perspectives that amplify social solidarity in the communication of intention of the various actors representing these groups in the texture of these novels. With these stylistic means, Adichie has been able to create a unique narrative.

5.5.2 Cataphoric reference

This is a grammatical situation in which a referent item in a structure is subsequently recovered at a point in the texture of the discourse. A cataphora, or the referent, refers forward to a lexical item or larger unit of expression which occurs at a later portion in the discourse. This assertion that a cataphora involves a larger unit is based on the strength of arguments that sometimes it is not only a single lexical item that is involved in the cohesive relations but that the referent item could be referring to a

larger unit particularly when demonstrative pronouns such as 'this', 'these', 'those' and other compound words signifying larger entities, are involved.

A closer examination of the grammatical structures in Adichie's selected novels has revealed that cataphoric reference is one of the discourse strategies discovered to have facilitated textual cohesion in the novels. In *Purple Hibiscus*, for instance, the beauty of Adichie's style and power of her re-creation of social realities lie firmly in her judicious use of cataphoric reference. Extract [136], culled from Adichie's PH demonstrates this literary feat.

Extract [136]: [i] The day after the coup, before we left for evening benediction at St. Agnes, we sat in the living room and read the newspapers; four copies each, on Papa's orders. [ii] We read the *Standard* first. [iii] Only the *Standard* had critical editorial, calling on the new military government to quickly implement a return to democracy plan. [iv] Papa read one of the articles in *Nigeria Today* out loud, an opinion column by a writer who insisted that it was indeed time for a military president, since the politicians had gone out of control and our economy was in a mess.
[v] 'The *Standard* would never write this nonsense', Papa said, putting the paper down. [vi] 'Not to talk of calling the man a 'president.'
[vii] 'President' assumes he was elected,' Jaja said. [viii] 'Head of state' is the term.'
[ix] Papa smiled, and I wished I had said that before Jaja had.
[x] 'The *Standard* editorial is well done,' Mama said.
[xi] 'Ade is easily the best out there,' Papa said, with an offhand pride, while scanning another paper. [xii] 'Change of Guard.' [xiii] What a headline. [xiv] They are all afraid. [xv] Writing about how corrupt the civilian government was, as if they think the military would not be corrupt. [xvi] This country is going down, way down.
[xvii] 'God will deliver us,' I said, knowing Papa would like my saying that. [xviii] 'Yes, yes,' Papa said, nodding. [xvix] Then he reached out and held my hand, and I felt as though my mouth was full of melting sugar. (PH: p.34)

The above extract [136] is a sample of non- strict inter-sentential cataphoric reference. The third person plural pronoun 'we' in the third clause of sentence [i], is the anaphor to the postcedent referents: 'Papa', 'Jaja', 'Mama' and 'I' which it refers to in the rest of the structures. Adichie uses this referential cataphoric device to resolve 'we'; which first of all, has as co-referent 'us' before the post-cedents ['Papa', 'Jaja', 'Mama' and 'I'] which are revealed in a sequential order. The first character to be revealed in this cataphoric referential tie is 'Papa' in the fifth clause of sentence [i], then 'Jaja' in sentence [vii], followed by 'Mama' in sentence [x], and finally 'I' (Kambili, the narrator) in sentence [xvii]. Aside from adhering to grammatical rules of cohesion, the use of first person

plural pronoun, 'we', which dissolves and ties it with constituents that constitute it as an indivisible entity with perspectives that amplify familial relationship that exist among the interactants.

The next extract [137] drawn from PH illustrates strict cataphoric referential tie which Adichie has used as a discourse strategy to delay the revealing of the identity of a character which is subsequently shown in the course of the narration.

Extract [137]: [i] The green sign outside the church was lit with white lights. [ii] The words ST. PETER'S CATHOLIC CHAPLAINCY UNIVERSITY OF NIGERIA seemed to twinkle as Amaka and I walked into the incense-scented church. (PH: p.245)

The word 'church' in the first sentence [i] is a cataphor, the referent to 'ST. PETER'S CATHOLIC CHAPLAINCY UNIVERSITY OF NIGERIA', which is in the second sentence [ii], that provides us with enough information about the ''church'' mentioned earlier. The lexical item 'Church', therefore, is the cataphor whose strict referent is: 'ST. PETER'S CATHOLIC CHAPLAINCY UNIVERSITY OF NIGERIA'.

Adichie has also deployed cataphoric reference as a cohesive device in HOAYS as she re-creates social realities. And just like in the previous use, she has employed this device in its various forms; either as strict or non-strict cataphoric referential cohesive device. Extract [138], drawn from HOAYS, further demonstrates the use of a cataphor with a chain of referents.

Extract [138]: Olanna wished she still had those flashes, moments when she could tell what Kainene was thinking, when they were in the primary school, they sometimes looked at each other and laughed, without speaking they were thinking the same joke. (HOAYS: p.31)

'Flashes' in the first clause is the concept being referred to in this analysis as a cataphor, Adichie goes ahead to provide an explanation of the nature of the 'flashes 'in the following succeeding clauses as '…moments when she could tell what Kainene was thinking'. That '… they sometimes looked at each other and laughed, without speaking, because they were thinking the same joke'. This technique has facilitated an easy access into the understanding of the narration and the tie is such that the third person plural pronoun 'they', which is reiterated, seems to be foregrounded with intent to amplify familial solidarity.

In extract [139], Adichie uses cataphoric referential tie, as seen previously in PH, as a subtle means of introducing the various characters in the narration, whose identities she hides under a phrase only to reveal them subsequently.

Extract [139]: [i] The following weeks, when she started teaching a course in introductory Sociology, when she joined the staff club and played tennis with other lecturers, when she drove Ugwu to the market and took walks with Odenigbo and joined the St. Vincent de Paul Society at St. Peter's Church, she slowly began to get used to Odenigbo's friends. [ii] Odenigbo teased her that more people came to visit now that she was here, that both Okeoma and Patel were falling in love…
[iii] Olanna liked Dr Patel, but it was Okeoma whose visit she most looked forward to… [iv] She was still not sure of what to make of Professor Ezeka's hoarse superciliousness… [v] Neither was she sure of Miss Adebayo… (HOAYS: p.51)

For the purpose of stylistic analysis, extract [139] is grouped into [i], [ii], [iii]' [iv] and [v]. The sixth clause ('…she slowly began to get used to Odenigbo's friends.') in the first segment houses the anaphor 'friends' whose post-cedents appear much later in the discourse. The co-referents, which are revealed much later, are 'Okeoma', 'Dr Patel', 'Professor Ezeka' and 'Miss Adebayo'. With the use of cataphoric reference, the identity of Odenigbo's friends' is exposed in subsequent structures. It could be argued that this process has intensified nomination and predicational discourse strategies; interest is aroused as these characters' identities are hidden initially and then described subsequently as discussions about them deepen. The foregrounding of the lexical item, 'friends', is a discourse strategy that intensifies group cohesion.

Extract [140] below again, demonstrates how Adichie uses this artistic feat to create textual cohesion and amplify solidarity in her narration.

Extract [140]: [i] Ever since the second coup some weeks ago, when the Igbo soldiers were killed, he had struggled to understand what was happening, read the newspapers more carefully, listened more closely to Master and his guests. [ii] The conversation no longer ended in reassuring laughter, and the living room often seemed clouded with uncertainties, with unfinished knowledge, as if they all knew something would happen and yet did not know what. [iii] None of them would ever have imagined this would happen, that the announcer on ENBC Radio Enugu would be saying now, as Ugwu straightened the tablecloth, 'we have confirmed reports that up to five-hundred Igbo people have been killed in Maiduguri'. (HOAYS: p.142)

The third person singular pronoun 'he' situated in the third clause of the first sentence [i], as a nominal in the subjective position, cataphorically ties with 'Ugwu' situated in the third clause of sentence [iii]. The 'he' being talked to is in reference to 'Ugwu' are therefore 'Ugwu' is the postcedent of 'he'. On the other hand, the anaphor 'this' in the first clause in sentence [iii] has '…confirmed reports that up to five-hundred Igbo people have been killed in Maiduguri', as its referent or postcedent. The anaphor 'this' in this regard is therefore pointing forward to the expression: '…confirmed reports…' about the death of 'Igbo people' in the Northern part of the country after the second coup. Aside from textual cohesion, the plural pronoun referent: 'we' in: 'we have confirmed reports that up to five-hundred Igbo people have been killed in Maiduguri' has singled out a group from another group thereby magnifying the ''killing of a tribe by another tribe; evidence of tribal solidarity.

As a discourse strategy, similar application of this technique is also observed to be used by Adichie in AH. Adichie uses this device to either introduce her characters or emphasise some important moments in the course of her narration. Extract [141] further demonstrates how Adichie uses cataphoric reference to introduce a character in the narration:

Extract [141]: [i] At the buffet table, he saw <u>a young man</u> looking with sad disappointment at the cold cuts and pastas. [ii] Obinze was drawn to <u>his</u> gaucheness; in <u>the young man's</u> clothes, and in the way that he stood, was an outsider, he could not shield even if he had wanted to.
[iii] 'There's another table on the other side with Nigerian food', Obinze told him, and <u>the young man</u> looked at him and laughed in gratitude. [iv] <u>His name was Yemi</u> and he was a newspaper journalist. [v] Not surprising: pictures from Chief's parties were always splattered in the weekend papers. (AH: p.31)

The is one of the samples demonstrating Adichie's use of strict-cataphoric reference as a discourse strategy to delay the identity of a character, create suspense which is later dispersed by subtle disclosure of the identity of the character. In extract [141], the referent is introduced with an indefinite article: 'a young man', which is casually mentioned in the first sentence [i]. In the second mention and appearance of this nominal group: 'a young man', in the second sentence [ii], reference to this nominal group: 'a young man' is made through the second person singular pronoun, 'his', which qualifies the insertion of the definite article 'the' before 'young man' to become 'the young man', consequently making him a definite feature in the narration. In the third mention of this

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nominal group: 'young man' in sentence [ii], he is still being given a definite attribute; 'the young man'. However, in sentence [iv] where his final disclosure is made; Adichie finally identify this 'young man' with a proper noun: 'Yemi' and that '…he was a newspaper journalist'. With this nomination and predicational discourse strategies, a firm ground for further narrative exploration of the character. As if preparing the ground, Adichie stylistically takes us into depth and breadth of who 'this young man' called 'Yemi' is. That, he was a Newspaper Journalist who '… had studied English at University…' though for 'this young' called 'Yemi', '… a book does not qualify as literature unless it had polysyllabic words and incomprehensible passages…' This is the narrative beauty with which Adichie's use of cataphoric reference as a discourse strategy creates in the texture of her narratives. She picks one end of a technique and achieves numerous narrative feats with it.

A similar application of cataphoric reference as a predicational discourse strategy in which the identity of a character is hidden at first mention and then disclosed subsequently in the narration is further demonstrated in extract [142] drawn from Adichie's AH.

Extract [142]: [i] It was a Sunday morning, early, and <u>someone</u> was banging on the front door. [ii] Ifemelu liked Sunday mornings, the slow shifting of time, when, she, dressed for church, would sit in the living room with her father while her mother got ready. [iii] Sometimes they talked, she and her father, and other times they were silent, a shared and satisfying silence, as they were that morning. [iv] From the kitchen, the hum of the refrigerator was the only sound to be heard, until the banging on the door. [v] A rude interruption. [vi] Ifemelu opened it and saw <u>the landlord</u> standing there, a round man with bulging, reddened eyes who was said to start his day with a glass of harsh gin. (AH: p.48)

The lexical item 'someone' in the second clause of the first sentence [i] is later revealed in sentence [vi] to be 'the landlord'. In this regard 'someone' is a cataphoric reference to 'the landlord'. As a discourse strategy in which Adichie launches some of her characters' entrance into her narrations, the first appearance of 'the landlord' is simply 'someone' whose characterisation springs out from this narrative style. Like in the case of 'Yemi' discussed in the previous extract [141], this form of introduction seems to come with some form of predications which provides additional disclosures about the character: from just 'someone' sited in his first mention in sentence [i] to a more definite person 'the landlord' in the second clause of sentence [vi] whom we are informed that he is '…a

round man with bulging, reddened eyes who was said to start his day with a glass of harsh gin…' in sentence [vi]. With these predicates qualifying 'someone…the Landlord', Adichie launches the readers into a much fuller characterisation of the character. Apparently, the landlord is further described as someone '…who was said to start his day with a glass of harsh gin…' apparently to further explicate as to why he came so early to bang on his tenants' door with cataphoric referential device; when the 'THE LANDLORD CAME AGAIN' (AH: p.75), as illustrated in Extract [143]:

Extract [143]: '(He)…barged past Ifemelu into the flat, into the kitchen, and reached up to the electric meter, yanking off the fuse, cutting off what little electricity they had. (AH: p.75)

There is no surprise at his behaviour, because Adichie has already equipped the narration with the necessary predications that described the character. Though this seems to be like a strategy to prepare the readers ahead of what is about to come, the various grammatical elements maintain a tie that enhances textual cohesion in the narratives.

Furthermore, extract [144] which is drawn from AH demonstrates how Adichie uses cataphoric reference as a discourse strategy as a predicational device to prepare the grounds for the introduction of her characters and deepens group cohesion.

Extract [144]: [i] At school, friends gathered around Ginika. [ii] They all wanted to take her out to the tuck shop, and to see her after school, as though her impending departure had made her even more desirable. [iii] Ifemelu and Ginika were lounging in the corridor, during short break, when the Big Guys joined them: Kayode, Obinze, Ahmed, Emenike and Osahon. (AH: p.65)

The antecedent, 'friends' in the first sentence [i] is a cataphoric reference to the first item, 'Ifemelu', in the compound subject of the first clause in the third sentence and then 'Big Guys', a noun in the object case of the same sentence which resolves into mention of actual names signalled by the colon: 'Kayode', 'Obinze', 'Ahmed', 'Emenike' and 'Osahon'. With mere introduction of just 'friends' at the beginning of the narration, the cataphoric reference, Ginika's friends are clearly disclosed as the post-cedents, 'Ifemelu' and the 'Big Guys', are further introduced in the narration. The lexical item 'friends', used to describe Ginika's school mates, is also a discourse strategy to show the nature of solidarity that existed between them. In a school setting, we expect to hear of 'school mates', therefore, designating these group as 'friends' more than school mates or any

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other predicational qualities, is definitely a strategy to indicate solidarity. That apart, the naming of the characters is a sort of predicational strategy with which the 'friends' are described is worth noting, since this is a discourse strategy to amplify solidarity. They are Kayode, a Yoruba name from the Western part of Nigeria, Obinze- probably of Igbo extraction, Ahmed-a Hausa name from Northern Nigeria, and Osahon, probably from the minority in the South-South region of Nigeria, draws the undertone of solidarity in the novel. This kind of discourse strategy adopted by Adichie has made the narrative structure of the story so interesting and very easy to understand.

Adichie's use of reference, in this instance, also seems to conform to our earlier argument which was introduced during the analysis of her application of the various conjunctive devices. Just like in the earlier argument, the deployment of referential cohesive devices suggests a narrative mood that conforms to the traditional pyramidal story telling technique; where there is an opening known as exposition, followed by crisis which climaxed to a denouement or resolution. In this case, the antecedent, whether in anaphoric or cataphoric referential situation, serves as an exposition and the first postcedent referent items which resemble the crisis point then climaxed in a final reference tie. Like in the case of cataphoric reference illustrated in extract [144]; the antecedent 'friends' foregrounds an expository stage, the story then progresses to the first mention of these 'friends' as 'Ifemelu', which pointed to the 'Big Guys', which is suggestive of a resolution or denouement; full disclosure of what the lexical constituent 'Big Guys' means just as 'Kayode', 'Obinze', 'Ahmed', 'Emineke' and 'Osahon'. This is what constitutes Adichie's literary feat; the beauty in her narration which result from a fair choice of words which enhances crafting of episodes in the narratives in such a manner that the various sequences of actions uniquely cohere as she re-creates social realities and magnify group cohesion.

5.5.3 Exophoric reference

Exophoric reference refers to a linguistic instance in which the identity of a presumed item is deductible from the immediate context of situation; a situation in which one element points outside the text to the context of situation in which it is embedded. This mode of reference is used by writers in discourses to direct attention to the immediate context. Though the referent at some point in the exophoric referential relations might not be found within the immediate context but is assumed to be part of the shared world either in terms of knowledge or experience.

Though the proponents of this concept are of the view that this type of reference is not a textual cohesion device by making reference to contexts outside the text '…it does not bind the two elements together into a text' (Halliday and Hasan 1976: p.18). However this proportion is to introduce and strengthen an argument that; since cohesion in text is a matter of semantics properties, 'outwards references' or 'exophora' also contribute to the overall semantic properties within the text, giving rise to the textual quality of the text. This implies, therefore, that in order to arrive at the entire meaning of a text, all the items, both linguistic and para-linguistic, which contribute to the textual character of such text has to be taken into consideration; since writers depend heavily on the resources of language, making reference to context of situation as part of the variables that enriched the texture of texts.

The discourse strategy of making reference to variables in the context of situation is one of the resources provided by language which aid writers like Adichie as they explore the various episodes in the corporate existence of their various societies. Since most of the issues treated by Adichie are about her society, she has incorporated a lot of items from exophoric reference in order to make her re-creation of social solidarity more real as she addresses the various concerns in her society. By the way, stories are considered as mere representations of realities and inferences to these are best made when references are made to and associated with actual events and people in the society.

Consequently, since Adichie's novels are re-creations of social realities, therefore, the events, issues and the characters in the narratives have resemblances to the actual events, issues and people in the larger society. Adichie's *Purple Hibiscus*, for instance is about the aftermath effects of colonialization on the average Nigerian family, society and the state in general. She has therein used exophoric reference as one of the discourse strategies to succinctly capture these events starting with the typical Nigerian religious home, the family, and the instrument of government and the various other samples of actions of individuals that have contributed to this degrading nature of the Nigerian society she intends to project. In order to re-create aspects of social solidarity in the textures of her novels, for instance, the very first two sentences in Adichie's PH demonstrate the use of exophoric reference not only as a cohesive device but as a discourse strategy to amplify religious solidarity.

Extract [145]: [i] Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke

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the figurines on the étagère. [ii] We had just returned from church … (PH: p.11)

The exophora: 'Communion', 'missal' and 'figurines on the étagère' in sentence [i] are the sense relation items that share semantic relationship with ''church'' in sentence [ii]. These elements point outside the text to the religious context of situation in which they are embedded. As these elements enter into the text, the understanding of these concepts therefore depends on the readers' prior knowledge in reference to these items outside the text; in this case the religious context. As a discourse strategy, the reference to the understanding of these concepts has led to further mention of 'Church', which is introduced the second sentence [ii]: 'we had just returned from church…' With this probing the meaning of these concepts: 'communion', 'missal', and 'figurines' constitute a sense relation that intensify the aim of drawing sympathy to a particular religion; the Catholic Church. Therefore aside from enhancing textual cohesion, a fuller understanding of what these words mean imply reference to a context outside of the text.

Furthermore, with the insertion of 'heavy missal', the immediate context that comes to mind is reference to the book that '…contains daily readings for all the three cycles of the church year …' (PH: p.15) which is used mostly in the Catholic Church. Similarly, 'figurines on the étagère' is a reference whose disclosure must lead one to recall the sacred place for prayers in homes associated with the Catholic Church. Apparently, the meaning of 'communion' used in this context also becomes clearer as it occurs in this set; 'communion in the Catholic Church' only when one associates it with the Catholic Church in the context of situation. Given this association, conclusions could be drawn that members of the 'home' where 'things have started to fall apart' are therefore catholic faithful. These linguistic relations occasioned by the exophoric reference are part of the processes involved in nomination/predicational discourse strategy; that act of naming a particular group and then describing it so as crave solidarity for the group.

Another argument which could be advanced from Extract [145] is that, these elements: 'home', 'communion', 'heavy missal', 'figurines', and 'church' are elements which we can point at. The interpretation could be 'the home', which we can point at, a 'heavy missal', associated with the catholic faithful. Making these elements are feasible, the sequences of occurrence of the lexical items therefore qualify 'the church' as a Catholic Church and the occupants of the 'home' Catholics, and not just ordinary

Catholics but the ones with 'an altar' (Figurines); this is an intensification discourse strategy which is deployed to signify religious sentiments that would go on in that house, and family. Apparently, this explains the claims stated earlier on that, in spite of the fact that exophoric reference is not cohesive, it however contributes in binding textual elements and therefore influences greatly the textual quality of the text.

Similarly, as Adichie has deployed exophoric reference to tie textual elements and furnish the structural quality of the utterances, the lexico-grammatical configurations project the various aspects of social solidarity in her narration. For instance, from this humble beginning in *Purple Hibiscus*, three most important issues are foregrounded in the narration: 'the home', 'the family', and 'the church' which are tied to the entire society for exploration. And as the narration progresses, Adichie firmly leads us into who this family is made up of not just 'my brother and I', but Papa (Brother Eugene Achike) and Mama, Papa Nnukwu and aunty Ifeoma and her children. On the one hand, to explicit the mention of 'Catholic', exophoric reference is made of items denoting worship and ceremonies in the Catholic Church. Mention is made of 'palm fronds', 'Ash Wednesday', 'Virgin Mary', and communicant lining up 'to receive Holy Communion'. On the other hand, aspects of traditional religious worship are referred to with the introduction of the character, Papa Nnukwu, as being a pagan. These are predicative elements deployed with the intent to describe the characters, and therefore, earmarking the nature of religious solidarity in the narration.

The referential situation in the next extract [146], which is drawn from PH, further demonstrates the structural efficacy in Adichie's application of exophoric reference as a discourse strategy which, first of all, enhances textual cohesion and then furnishes the textual quality of her narration with necessary structural features that give credence to the various concerns in her re-creation of social realities like national solidarity.

Extract[146]: The day after the coup, before we left for evening benediction at St. Agnes, we sat in the living room and read the newspaper; our vendor delivered the major papers every morning, four copies each, on Papa's orders. We read the *Standard* first. Only the *Standard* had a critical editorial, calling on the new military government to quickly implement a return to democracy plan. Papa read one of the articles in *Nigeria Today* out aloud, an opinion column by a writer who insisted that it was indeed time for a military president, since the politicians had gone out of control and our economy was in a mess. (PH: p.33)

The exophora whose meaning could as well be sought for outside the text extract [146] include: 'coup', 'benediction', 'St. Agnes', 'newspapers (standard and Nigeria Today)', 'military president', and '(Nigerian) politicians'. Hence, Adichie discusses a given historical moment in the Nigerian state, the concept of ''coup'' is best understood when reference to it is associated with a coup that actually occurred in Nigeria during the narrative epoch. The element 'benediction' is a prayer period observed in St. Agnes; a cataphoric reference to the 'Church' mentioned earlier in the narration. Similarly, there are newspapers like the 'Standard' and 'Nigeria Today' in the Nigerian society that were said to be critical about the military regime that addressed its leader as a 'Military President' during this period in the history of Nigeria. Thus, for Adichie to have used these concepts in her narration, though with fictitious characters, is a discourse strategy that has added credence to the semantic properties in her narration and quality to the texture of her text. The literary narrative allusion to the concept of a 'military president' and the use of the plural personal pronoun 'our' cut the picture of a reference to 'our' country 'Nigeria', a country where once in its corporate existence there was a coup and the 'military leader' addressed as the 'military president'. The register; field, mode and tenor, used by Adichie in the above instances demonstrated in extracts [145] and [146], configure a semantic selection that specifies certain linguistic conditions realisable when situated within a context, in this case, Nigeria. Apparently, within these linguistic elements, she nails national solidarity by using nominal such as 'our' to project the collective concern of individuals to the welfare of members in their group.

There is also evidence of the contributions of exophoric references to the quality of the texture and semantic configurations for social solidarity in the narration of other Adichie's texts. For instance, Extract [147] drawn from HOAYS demonstrates this narrative feat:

Extract [147]:]i] 'There are two answers to the things they will teach you about our land: the real answer and the answer you give in school to pass. [ii] You must read books and learn both answers. [iii] I will give you books, excellent books'. [iv] Master stop to sip his tea. [v] 'They will teach you that a white man called Mungo Park discovered River Niger. [vi] That is rubbish. Our people fished in the Niger long before Mungo Park's grandfather was born. But in your exam, write that is was Mungo Park'. (HOAYS: p.11)

An exophoric reference made to the discovery of River Niger by 'a white man called Mungo Park' invokes some kind of reference to external evidence provided by linguistic

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clues in the interpretation of texts. The choice of register in the above context provides hints with which to relate the linguistic elements to our experience of the environment in order to arrive at textual meaning. The feature in the environment that necessitates this relation is the existence of such a figure, 'Mungo Park', in the story of the real River Niger in Nigeria. Therefore the exophoric reference to 'Mungo Park', and 'River Niger' evokes situational clues to the issue of 'the real answer and the answer you give in school to pass'. The nature of information provided by exophoric references helps to support a total understanding of the situation being discussed. The lexical item, 'they', in sentence [v]: 'They will teach you a white man called Mungo Park…' draws attention to the issue of 'us' and 'them' which situate social actors to be positively disposed to the group they belong to and then refer to the 'other' with negative reference. Consequently, the insertion of 'they' in sentence [v] does not only cohere with its previous mention in sentence [i] but has also positioned Master in a particular social group in which his identification to national solidarity becomes conspicuous.

The next extract [148], which is drawn from HOAYS, further demonstrates the nature of the cohesive value of exophoric reference in the texture of the text and the semantic features embraced by these exophora in the entire understanding of the text.

Extract [148]: [i] 'This is the end of corruption! This is what we have needed to happen since that general strike,' one guest said…
[ii] 'Those majors are true heroes!' Okeoma said…
[iii] 'They said the Sardauna hid behind his wives.'
[iv] 'They said the finance minister shit in his trousers before they shot him'.
[v] 'The BBC is calling it an Igbo coup,'… 'And they have a point. It is mostly Northerners who were killed.
[vi] 'It is mostly Northerners who were in government' …
[vii] 'The BBC should be asking their people who put the Northerners in government to dominate everybody!' master said.
[viii] '…Those North Africans are crazy to call this an infidel versus righteous thing…'
[ix] '…If we had more men like Major Nzeogwu in this country, we would not be where we are today…'
[x] 'Isn't he a communist? … He went to Czechoslovakia when he was at Sandburs.'
[xi] 'You Americans, always peering (sic) under people's beds to look for Communism'. (HOAYS: p.125)

The contribution of exophoric reference to the textual quality and semantic properties to an overall understanding of a text is more conspicuous in extract [148] above. The

exophora: 'corruption', 'general strike', 'those majors', 'Sardauna', 'finance minister', 'BBC', 'Igbo coup', and 'Northerners', aside from being linguistic elements playing cohesive functions in the structures, they are also pointing to features outside the text; the context of situation and at the same time, items for the disclosure of sympathies which align individuals to particular social groups. Predicational discourse strategies such as 'Northerners', 'Igbo coup', 'Sardauna', prop up clannish sentiments, and in this regard amplify tribal solidarity. The insertion of 'Czechoslovakia' and 'Americans', therefore, is a predication discourse strategy that foregrounds communism in Czechoslovakia and capitalism in America, which intensifies cross-national solidarities in the texture of the text.

Furthermore, the expression: 'This is the end of corruption!', in sentence [i], is a sample of both anaphoric and cataphoric reference whose association with the external or exophoric reference brings to mind the popular slogan among Nigerians after the first coup that toppled Nigeria's civilian government. As an internal linguistic feature, 'general strike' is part of the elliptical structure in the second sentence [ii] in extract [148], which, in this situation, provides reference to instances of series of strikes that were put in place by the public to register their dissatisfaction with the Nigerian civilian government at that time. The civilian government was toppled in a bloody coup by 'Major', apparently, reference to 'those majors' brings to mind the image of the Majors that were led by Nzeogwu to topple a civilian government in Nigeria.

Aside being an exophoric reference, this has invoked textual cohesion as it acts as both anaphoric and cataphoric reference. The item 'Majors' refers either 'forward' or 'backward' to Major Nzeogwu and others that organised the coup. As a discourse strategy to capture social solidarity, reference is made to 'those soldiers as true heroes'; the names or the ring leader of these soldiers is named as 'Major Nzeogwu', this exophorically refers to people from the Eastern part of Nigeria, the social actors in question are also from there, and therefore they refer to their own even in a coup situation as 'true heroes', a perspectivational discursive strategy to map out social solidarity.

Furthermore, reference to the lexical item, 'Sardauna', though in literary context said to '… hide behind his wives…' during the coup, invokes reference to 'The Sardauna of Sokoto', who was Premier of the Northern Region of Nigeria during the days covered in the narrative. The exophora, 'BBC', is an acronym in exophoric reference to the British Broadcasting Cooperation. At some instances, this acronym is even used to refer

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to Britain, or to represent the British government. Apparently, this usage is also displayed in this narration. Adichie makes this as a remark through one of her characters that: ''The BBC should be asking their people who put the Northerners in government to dominate everybody'' in sentence [vii]. If analysis of this is to be made linguistically, BBC could be associated with a series of linguistic features like being an acronym and or synonym. It could be a predicational discourse strategy in reference to Great Britain as a country.

In the same way, to have an understanding of what the exophora: 'Igbo coup' and 'Northerners', invoke reference must be made to what these concepts mean in the context of the Nigerian scene. The country is known to have three major ethnic groups: Yoruba, Hausa and Igbo, whom are spread in the Northern, Eastern and Western Regions of the country. And because the coup was championed by the 'young majors' of Igbo extraction, it is regarded as an 'Igbo coup'. Reference to the coup as an 'Igbo coup' also invokes the high level of trivial tribal consideration of issues in the country. By making reference to issues outside of the text, exophoric reference adds value in the meaning interpretation of the various linguistic properties in the texture of the texts as well.

Consequently, in order to facilitate a fuller, deepening and better understanding of the events in her narration, Adichie uses discourse strategies which consist of registers that boost textual cohesion and at the same time, connect us with our experience of the world outside the text. As a result, the nominal group exophora: 'Those North Africans' which has added an internal linguistic quality to the other components in the structure: 'infidels' and the 'righteous', can only be understood when deeper analyses of these concepts are linked with our experience outside of the text. Apparently, from our social experience outside the text the 'Northern Africans' are regarded as countries whose population is predominantly Muslims, therefore giving credence to the register of 'infidels'' and the ''righteous'' mentioned in the text. This implies therefore that the textual meanings associated with lexical items in the text like democracy and communism, are readily understood with the inclusion of the exophora; Czechoslovakia and America. Therefore an expression such as '…He went to Czechoslovakia when he was at Sandburs' is easily understood when its meaning is taken outside the text. Sandburs is an actual place where Nigerian soldiers are sent for training. Major Nzeogwu is considered a 'communist', because in the course of his military training in 'Sandburs', he visited to 'Czechoslovakia', a communist country. When these linguistic properties

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enter a text, this kind of interpretation of the text becomes possible only when an analysis of what they meant is taken outside of the text.

The concern of Adichie's fiction may be to re-create real events; she uses referential discourse strategy to freely mention names of people that played very important roles in Nigeria during the country's most trying historical moment. Consequently, as she uses real names of people, places and events whose reference to alone spark series of interpretations apparently contributing, meaningfully, not only to the linguistic quality of her narration but to the entire understanding of the text. Extract [149] below which is drawn from Adichie's HOAYS demonstrates this discursive strategy.

Extract [149]: As the girl set out the local gin and small metal cups, the soldiers talked about the Nigerian Officers, about how they would hang Danjuma, Adekunle, and Gowon upside down after Biafra's victory. (HOAYS: p.364)

Apart from the fact that extract [149] displays a linguistic harmony and coordination of the various lexical items into meaningful cohesive units, for instance, a brief linguistic dissection describes the above structure as single sentence. The lexical item 'the soldiers', in the subject position in the second clause is cataphoric to 'Biafra', which is found in the objective case in the fourth clause of the structure. 'Nigerian Officers', stated in the objective case in the second clause is cataphoric to 'Danjuma', 'Adekunle', and 'Gowon' located in the third clause. And the lexical element, 'and', which is situated in-between these two objects and nominal: '… local gin and metal cups…' and '…Danjuma, Adekunle, and Gowon…' is a sample of additive conjunction.

Consequently, to effectively associate the lexical items above with the meaning intended by Adichie, recourse into what these items refers to in our experience of our social environment outside of the text in question becomes very significant. The exophora used by Adichie in extract [149] that facilitate this relation between the linguistic and the situational context for meaning deduction include: 'local gin', 'metal cups', 'Nigerian officers (Danjuma, Adekunle, and Gowon)' and 'Biafra soldiers'. The exophoric reference to the lexical items, 'local gin and metal cups' has set the scene for a typical event during the war and what is obtainable in typical African setting during discussions, especially during the war. The mention of the actual names of Nigerian soldiers (Danjuma, Adekunle, and Gowon) has added credence to the discussion, especially by the Biafra soldiers. Though the names of Nigerian officers and other lexical

items used are evidence of an instance of an artistic creation, the register (field, mode and tone) Adichie uses in this discussion, the structures enjoy a re-enactment of a typical war situation during the Nigeria's civil war. These dimensions in the narrative networks in the novels have ascertained various aspects of social solidarity as well.

A similar application of exophoric reference as a discourse strategy to propel social solidarity in the linguistic quality and semantic character in the narration is observed in Adichie's use of this device in AH. Just like in PH and HOAYS, the issues Adichie examines in AH are of particular importance to the concern of an individual and the society at large. Apparently, she resorts to the use of register that is full of situational-semantic configuration. Extract [150], drawn from AH, demonstrates this literary feat.

Extract [150]: [i] Princeton, in the summer, smelled of nothing, and although Ifemelu liked the tranquil greenness of the many trees, the clean streets and stately homes, the delicately overpriced shops and the quiet, abiding air of earned grace, it was this, the lack of a smell, that most appealed to her, perhaps because the other American cities she knew well had all smelled distinctly. [ii] Philadelphia had a musty scent of history. [iii] New Haven smelled of neglect. [iv] Baltimore smelled of brine, and Brooklyn of sun-warned garbage. [v] But Princeton had no smell. [vi] She liked taking deep breaths here. [vii] She liked watching the locals who drove with pointed courtesy and parked their latest-model cars outside the organic grocery store on Nassau street or outside the sushi restaurants or outside the ice cream shop that had fifty different flavours including red pepper or outside the post office where effusive staff bounded out to greet them at the entrance. [viii] She liked the campus, grave with knowledge, the Gothic buildings with their vine-laced walls, and the way everything transformed, in the half-light of night, into a ghostly scene. [ix] She liked most of all, that in this place of affluent ease, she could pretend to be someone else, someone specially admitted into a hallowed American club, someone adorned with certainty.
[x] But she did not like that she had to go to Trenton to braid her hair. It was unreasonable to expect a braiding salon in Princeton-the few blacks locals she had seen were so light skinned and lank-haired she could not imagine them wearing braids-and yet as she waited at Princeton Junction station for the train, on an afternoon ablaze with heat, she wondered why there was no place she could braid her hair. (AH: p.3)

The sentences [i-x] in extract [150] above are the very first ten sentences that open the narrative in Adichie's *AMERiCANAH*. And just like the opening sentences found in Adichie's PH and HOAYS, these ten sentences observed at the very beginning of AH are coated with situational-semantic parameters that configure linguistic variables that foreground a setting in support of social solidarity in the narration. Since a text is a unit

of situational-semantic organisation, the exophora in the above excerpt, which include: 'Princeton', 'Philadelphia', 'New Haven', 'Baltimore', 'Brooklyn', 'Gothic buildings', 'Trenton', 'sushi restaurants', and 'Nassau street' and others, though immersed in a perfect linguistic cohesion, provide clues for the kinds of meanings that will finally emerge from this sequential relations best inferred from by the context of situation which warrants the various degrees of grammatical immersion.

One of the meanings of 'smell' is simply put as quality of something which can easily be sensed through the nose by people and animals. In the above Extract [150], Adichie immerses the lexical item, 'smell', with other linguistic features; the sense with which to arrive at the exact meaning of 'smell' extending beyond its common definition asserted above. The kind of 'smell' literally being referred to in this linguistic environment associated with these lexical items: 'Princeton', 'Philadelphia', 'Baltimore', and 'Brooklyn', could only be perfectly understood with consideration of what these items imply outside the text. These lexical items name places that are actual cities in the United States of America to unravel the meanings of these items as Adichie makes an exophoric reference to them as: Princeton as being 'smelled of nothing', Philadelphia as having 'the musty scent of history', New Haven to 'smelled of neglect', Baltimore to 'smelled of brine' and 'Brooklyn of sun-warmed garbage'. This becomes possible only when the register of these specific linguistic conditions is situated within the context of situation. Apparently, if Princeton 'smelled of nothing', it is probably because it is one of the safest cities to live and work in America; so it has no blemish (smelled of nothing) even 'in the summer'. Philadelphia, because it played a very vital role during American Revolution, as the capital during the Revolution and a hub that grew from an influx of both European and African-American immigrants as well as having a history of numerous civil rights protest and riots, which could possibly be an explanation for why the choice of such linguistic configuration by Adichie as having 'had a musty scent of history'. New Haven 'smelled of neglect' would be understood only when what it referred to outside the text is immersed with the linguistic configuration in the text. For the city to smell of neglect foregrounds considerations in the context of situation which regards the city as one of the most dangerous cities, given the high rate of crime, to live in the United States of America. And probably because Baltimore is an industrial city, with a large population of Africa-Americans in the United States of America, Adichie refers to it as having 'smelled of brine'. And an interpretation of Adichie's reference of

Brooklyn as smelling of 'sun-warmed garbage', could probably be because being the fourth most populous city in America, there is always a heavy 'garbage traffic' in the city. Trenton is a major manufacturing city home to a large number of Italians, Hungarian and Jewish communities in America; this must have explained why Adichie's Ifemelu has to go there to braid her hair.

To fully understand why Adichie links the various brands of ''smell'' with these cities, and why one of the cities does not smell at all, is not just simply an issue of grammar alone but a discourse strategy which has enabled the inclusion of the contextual variables; the material, social and ideological environment so as to map out social solidarity. Thus, Adichie's selection of the various linguistic elements must have been informed by what these cities actually represent in real life. But as an artistic creation, Adichie discursively strategizes a simple configuration of a linguistic raptness that best conveys her intended message.

Apparently, because Adichie wants to project the good, the bad, and the ugly sides of the American cities in the eyes of a migrant, she reiterates 'she liked', and she describes Princeton as 'smelled of nothing', while other cities are described as having different kinds of 'foul smell'. Princeton is so clean that it becomes '…unreasonable to expect a braiding salon…' (AH; p.3) to operate in it; so Ifemelu has to go to Trenton to braid her hair. Thus exophoric reference has been deployed as a strategy to set the pace for emergence of perspectives from the various lexico-grammatical relations in the texts. Consequently, considerations of the external factors that have influenced Adichie's choice of register, and to a large extent, have also enabled a deeper understanding of the textual qualities that prop up situations such as social solidarity in the novels.

Similarly, the exophoric reference in the grammatical structures in the following extract [151] below drawn from Adichie's AH demonstrates how the context of situation warrants the choice of a register that facilitate textual cohesion and intensify perspectives that earmark social solidarity.

Extract [151]: [i] Ifemelu joined the taxi line outside the station. [ii] She hoped her driver would not be a Nigerian, because he, once he heard her accent, would either be aggressively eager to tell her that he had a Master's degree, the taxi was a second job and his daughter was on the dean's list at Rutgers; or he would drive in sullen silence, giving her change and ignoring her 'thank you', all the time nursing humiliation, that this fellow Nigerian, a small girl at that, who perhaps was a nurse or an accountant or even a doctor, was looking down on him. [iii] Nigerian taxi drivers in America

were all convinced that they really were not taxi drivers … [iv] Her taxi driver was black and –middle – aged. She opened the door and glanced at the back of the driver's seat. [v] Mervin Smith. [vi] Not Nigerian, but you could not be sure. [vii] Nigerians took on all sort of name here. [vii] Even she had once been somebody else (AH: p.8)

Adichie has made exophoric reference to: 'taxi line' in [i], 'Nigerian taxi driver' in [iii], 'Rutgers' in [ii] and 'Mervin Smith' in [v]. These exophoric reference items are immersed with other grammatical structures to enhance the various levels of textual cohesion in the extract above. What cannot be ignored in this consideration is also the fact that the exophora have in one way or the other tried to coerce certain levels of interpretation only when context of situation is taken into consideration. For instance, it is a common knowledge that educated Nigerians go to America to look for greener pasture but end up to combine taxi driving and other menial jobs in order to survive. And as immigrants in America, it is easy to detect one's origin from his accent. Rutgers is a name given to public Universities in New Jersey that offer various grades of scholarships to students. And it is common that, because most immigrants' are in search of a new identity, they take new names like Mervin Smith, while in America. Adichie is an immigrant; as such she is using her knowledge of the environment in the lenses of an immigrant to re-create her on version of the social realities. These are also predicational discourse strategies to project aspects of tribal solidarity

Giving these kinds of associations, it becomes explicit that the various grammatical structures in the text are cohesive, not only as a result of their structural configurations. but also due largely to the exophoric reference which have informed the texture of the text. Apparently, informed by the various contextual variables, Adichie uses predicational discourse strategies to describe the Nigerian taxi driver as having '…had a master's degree, the taxi was a second job…', and 'his daughter' is in no other school but '…on the dean's list of Rutgers…' a public American University that gives scholarship to students! The name 'Mervin Smith' is indicative of the various new identities immigrants assume in order to either escape or take advantage of certain social vices in America. As Adichie's Ifemelu enters the taxi, she discovers that the taxi driver is not a Nigerian. This again has confirmed that not only Nigerians in America are taxi drivers but other immigrants as well. Therefore, the use of 'taxi driver' in this context is symbolic of menial jobs available for immigrants in America. The various interpretations

which are associated with these lexical items have added interpretative value to and evoked social solidarity in the texture of the novel.

Also, just like in the above situation, the context of situation described in extract [152] illuminates the basis for the choice of the grammatical structures made in the text.

Extract [152]: When Obinze first saw her e-mail, he was sitting in the back of his Range Rover in still Lagos traffic …a rusty-haired child beggar glued outside his window, a hawker pressing colourful CD's against the other window, the radio turned on low to the Pidgin English news on WAZOBIA FM, and the grey gloom of imminent rain all around. (AH: p.19)

In extract [152], the selection of an exophoric referent seems to influence the choice of another lexical item in the structure. For instance, the choice of 'Lagos traffic' foregrounds the choice of the adjective, 'still', in the structure to best describe the flow of traffic in Lagos. And as a usual feature witnessed in 'still Lagos traffic', '…a rusty-haired child beggar…' is '…glued outside…' the window of his Range Rover. Given the typical Lagos traffic scene, it is not just 'a child beggar' but 'a rusty-haired child beggar', and then '… a hawker pressing colourful CD's …' is typical of a street scene in Lagos, the brand of language aired on the radio is Pidgin English. The radio is no other radio but 'WAZOBIA FM!' The various levels of textual cohesion in this text, which are determined by the context of situation, have influenced the selection of the register and configuration of the grammatical structures that illuminate social solidarity in the text. For instance, the name 'Obinze' is typical of Nigeria, and then his listening to no other radio station but 'WAZOBIA FM', is suggestive of the social group which Obinze belongs. The question that arises is 'why WAZOBIA FM and not any other radio station?' This choice is probably to show a preference; a discursive means which, in this case, illuminates Obinze's identification with his group.

CHAPTER SIX

SUMMARY AND CONCLUSION

6.1 Summary

With an immersion of Halliday's SFG with Fairclough's CDA and then complementing these linguistic analytical concepts with relevant principles from Durkheim's model of social solidarity to analyse PH, HOAYS and AH, it has been revealed that the textual qualities of Adichie's novels are as a result of her resounding use of various networks of linguistic relations to carve a texture with discourse strategies that have evoked aspects of social solidarities such as familial, religious, regional and cross-national, and enhance textual cohesion as she re-creates the various social activities in the novels. With the application of these models to analyse the linguistic character of these novels, it is interesting to note that deep within the textual networks of the novels are lexical and grammatical complexities that do not only enhance textual cohesion, but collaborate to configure aspects of social solidarities. This confirms arguments in support of claims that since language is a social activity, there are instances in its use that express concern not only for power relations, feminism, or social inequalities but well positioned lexical and grammatical relations that demonstrate concern for social solidarity.

In the course of the analysis, it has been discovered that, the discourse strategies deployed in the textual networks of these novels to designate solidarity include: nomination/referential and predicational strategies, which are used to name and categorise the characters in their various social groups and describe them, respectively, in terms of qualities or characteristics that earmarked them as members of particular social groups so as to plot and harness their attitudes; has indeed been an effective discursive scheme to demonstrate the various aspects of social solidarities outlined in Durkheim's concept of social solidarity. Furthermore, the various perspectives are moulded to develop the characters' points of view as a means to project their identity, descriptions of self as either 'in-group' or 'out-group' members, their attitudes towards these groups and the disposition of their social solidarity. Furthermore, the various perspectives are wrapped up with intensifying and mitigating discourse strategies so as to adequately qualify and modify the epistemic status of the characters' propositions to clearly catalogue their identities and stance in group solidarity.

The discourse strategies in the novels are variously engrossed in the lexical and grammatical complexities that facilitate textual cohesion of the texts. Some of the lexical devices unveiled in these novels are reiterations/repetitions and collocations/colligations of lexical item both at the intra and inter sentential level. And at the various points these items occur, they cohere and maintain a network of sequential relations which enhances textual cohesion. The reiterated words are often nominal, which make it possible for linguistic radiation of perspectives which are either through intensified and or mitigate expressions that foreground aspects social solidarity. Similarly, sense relations words also co-occur in collocative situations prop up linguistic conditions that have encouraged the elucidation of social solidarity in the textual networks in these novels.

Furthermore, it has also been revealed through this analysis that the textual quality that sprouts from the textures of these novels has been necessitated by the use of grammatical features like additive, adversative and temporal conjunctions; nominal, verbal and clausal ellipsis; grammatical substitution of the nominal, verbal and clausal linguistic elements. Furthermore, there are instances of endophoric (anaphoric and cataphoric) and exophoric references which have contributed immensely to the textual cohesion in the novels. The application of these grammatical devices have also contributed greatly to the emergence of a textual environment that facilitates the evocation of familial, religious, ethnic, national and cross-national facets of social solidarity in the novels.

Similarly, grammatical conditions like the conjunction, ellipsis and substitution have eased the foregrounding of the linguistic features that demonstrate the various aspects of social solidarities in the textual networks of these novels. The grammatical feature of reference; either through endophoric or exophoric referential linguistic stipulations, activate nomination or predicational discursive conditions which create linguistic forms for intensification and or mitigation discursive situations that amplify solidarity. This linguistic environment has broadened the linguistic scope in the textures of Adichie's PH, HOAYS and AH to enjoy peculiar discursive attributes that are said to have evoked aspects of social solidarity and heightened the cohesiveness in the textual networks of these novels.

The beauty and creative quality in the texture of the three novels is in the cohesive inclination of the various lexical and grammatical items which have capabilities to reveal diverse phases of social realities. Consequently, to fully understand lexico-grammatical

affiliations and the linguistic nexus that facilitate the textual quality of these novels and the social context therefore imply an application of both the systematic methodology and context – sensitive methods like CDA so as to account for the existence of features, like solidarity, in the textual character of these novels.

Apparently, this study has successfully demonstrated the fact that the discourse, as a form of social activity, neither only represents, nor reinvigorates the society by reproducing unequal relations of power alone, but it is a construct that sometimes scheme discursive characteristics that contain features of the various aspects of social solidarity as well. This is because the ways in which language is used affects all aspects of life; the manner the world is represented also includes the desire to stay together as a cohesive group which could as well be sieved from discursive events. The discourse strategies a literary genre takes are capable of achieving more than just one social activity but multiplicities of issues which entwine the textual networks of the genre. Consequently, given the contextual variables that prompt and prod the choice of linguistic items in these texts, it is apparent that the various textual ties explicate concern for social solidarity as well.

With the above revelations, it might not be out of place to submit that the success and numerous accolades won by Adichie's novels resides in her tactical use of lexical and grammatical elements which have led to the emergence of discourse strategies that neatly weave the various angles of social realities into meaningful literary creative units. No wonder these novels are alleged to be the best this generation has ever produced.

6.2 Conclusion

It is a remarkable fact that the linguistic quality exhibited in the texture of literary texts consist of lexical and grammatical properties that do not merely provide for the apparent beauty in the use of language alone but usually enfold subject matters which the text prod upon as induced by the context. The character of lexical and grammatical elements prompts discursive styles in the texture of literary discourses in which different social realties radiate. This implies, therefore, that the preferences that facilitate the choice of some lexical and grammatical elements over others is an indication of the compelling linguistic options a writer has to adapt in order to strategically enact specific instances that provoked his re-creation of social realities.

Apparently, literature is a kind of mirror, as we read it to find about the world, we also find about ourselves and our reactions to situations in the world. This means therefore that the dominant feature of language in any literary discourse is to make explicit, the social function of such a genre. Therefore apart from the entertainment value in the texture of literary genres, the linguistic prevalence's in the textual networks in the literary geniuses activate different subject matters about the various phases of our lives and our reactions to the events in the society.

Writers, because of the need to re-create the various phases of our social realities, resort to use of assortment of styles in order to capture these episodes and project their other concerns. Literary discourses are therefore embodied in an array of language use which writers feel can best put across their thematic thrusts. One of such thematic preoccupation that might sprout from the use of particular mode of discourse strategies in the texture of literary texts is group cohesion; the desire of social actors to stay together and achieve common goals as members of a particular social group. The bond demonstrating shared beliefs, feelings, aims, and pursuance of common goals as members of the same social group or differentiation of 'self' and members in the same group from 'others'; is either explicitly or implicitly enacted in the textual networks of literary discourses.

Interestingly, Adichie might have had in mind just stories to tell, but in the process the various linguistic indices found in the texture of her narratives have rather outlined a discursive character that energizes the emergence of peculiar textual networks that index assorted topical issues some of which demonstrate familial, religious, tribal/ethnic, national and cross-national solidarities. Similarly, the various lexical and grammatical features operating in these stories cohere forming a network of sequential relations to give these stories a unique textual quality. Apparently, the various discourse strategies suggest that Adichie's tactics of commenting on topical issues that have neither affected particular individuals, families nor only certain countries but rather have great impact on humanity in general; whether at home, in the Diaspora, or in whatever mutual cross-national relationships. Therefore, as a discursive means to amplify group affinities, the use of personal pronouns like: 'we', 'us' 'they' and pronominal groups such as 'our family', 'our country', 'my people', 'my brother', 'our new Priest' and 'our tribe', 'our African brothers and sisters', are some of the verbal strings that underline the nous of group membership apparently evoking familial, religious, ethnic/tribal, national, cross-

national and other facets of social solidarities in the textures of the novels. The uses of these personal pronouns, nominal and predicational inklings are some of the linguistic resources that designate characters in Adichie's novels as belonging to particular social groups and at the same time harness their stance towards members of other groups in which they are not members. The discursive trend is to identify with one's group by alternating from first person singular pronoun and the third person plural pronoun, and then switch over, especially at the tempo of some discussions, to the third person singular/plural to demonstrate not just the change in the functions of words but show group distinction. Apparently, given the prevailing social realities, the textual networks exhibited in the novels, therefore, reflect the much needed solidarities where these novels are produced.

Each novel makes a significant description of various aspects of life with typical use of language that is engrossed in discourse strategies Adichie tries to outline the diverse social and political conditions confronting the individual in the 21st century society. Accordingly, Adichie's use of language in the novels has evidently demonstrated that the textures of literary discourses have the linguistic capabilities to encode topical concerns of individuals to live together as indivisible, peaceful social groups existing in the society; a situation that encourages members of particular social groups to express their enthusiasm to care and respect the feelings, needs and aspirations of other members, and always prepared to protect the interests of the group. Going by the character of the discourse strategies Adichie deploys through unequivocal use of the resources of language, thematic preoccupations such as social cohesion become so glaring in the textual networks of the novels. Apparently, the literary greatness and success of these novels is consequence of the profundities of the language in these novels which have made them to be described as been best so far written in contemporary times.

With this kind of discovery, this study has the potentials to stimulate further researches into the linguistic nexus of discourses which might pilot the discovery of more about the operations of language in the texture of the novels for this study, and in the works of other creative writers. Findings from this attempt facilitate the synthesis of linguistic theories with perspectives from other fields to come out with more innovative and interesting interpretations of the social variables that are woven circumspectly in the textual networks of literary and other discourses.

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