A Systemic Functional Stylistic Appraisal of Chimamanda N. Adichie's *Purple Hibiscus* (2003)

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Abstract: *The linguistic study of style or stylistics has increasingly gained currency in the study of literature in the past three decades or so. In fact, with the publication of Leech and Short's monumental book entitled Style in Fiction in 1981 (reprinted in 2006), new insights have been provided on how to study prose style. But before the printing of this book, it is reported that the study of style had been carried out in poetry, another genre of literature. Literature is said to find its expression in language (Osunbade, 2009, 2013). This means that language cogently serves a specific artistic or aesthetic function in literature. In this perspective, Fowler (1981)opines that literature is the creative use of language. With this mind, stylistic scholars put forth that a writer's linguistic resources encode his/her idiosyncratic style or individuality as well as his/her mindset. It is against the backdrop of the foregoing conceptual or/and theoretical hypothesis that this paper is set. It aims at unveiling the stylistic value of Chimamanda Ngozi Adichie's Purple Hibiscus (2003) from a systemic-functional perspective propounded by MAK Halliday and his followers (Halliday 1971; Halliday and Hasan, 1976, 1985/1989, Halliday and Matthiessen, 2004, Eggins 1994/2004, Bloor ad Bloor, 2004, Fontaine, 2013, etc.). It specifically seeks to apply Leech and Short's checklist of four categories, namely: lexical categories, grammatical categories, figures of speech, and cohesion and context, to three systematically selected extracts, with the view of underpinning the salient linguistic features therein which overtly realize the writer's style and mind-style.*

Keywords: *Adichie, Mind-style, Purple Hibiscus, Style, Stylistics.*

1. INTRODUCTION AND CONCEPTUAL CLARIFICATION

Literature is generally perceived as the artistic, creative and aesthetic use of language. It is also considered as a mode or method of expression wherein language serves a specific artistic, creative and aesthetic function. In this perspective, there is no way one could understand literature without making recourse to the language that realizes it. Simply put, the study of the linguistic features of a given literary text is central to the understanding of the stylistic value or import of the text. The science that serves this purpose is called stylistics. Stylistics is defined as the study of the ways in which meaning is created through language in literature as well as in other types of text (Norgaard, Montoro and Busse, 2010). It is also perceived as the linguistic study of style (Leech and Short, 2006). Some scholars claim that stylistics is the science that discusses literary or artistic effects through linguistic analysis. In this perspective, Simpson (2004:2) holds that "Stylistics is a method of textual interpretation in which primacy of place is assigned to *language*".

Drawing on the foregoing, Acheoah (2014:1) contends that "Defining stylistics […] presupposes a clear understanding of the term "style", which refers to the way language is used in a given context, by a given person, for a given purpose". For Chaika (1989:40), style refers to "the selection of linguistic forms [meant] to convey social or artistic effects". Leech and Short (2006) distinguish between three views of style or stylistics: dualist, monist and pluralist. The dualist view distinguishes between the "manner" of a text and its "matter"; this distinction is between "textual expression" and "textual content". In fact, the dualist view restricts style to those choices which concern "manner" or "form" rather than "matter" or "content". The monist view contends that expressions cannot be separated from their content. The pluralist method, unlike the other two, treats language from a functional perspective. It argues, therefore, that language is used to perform functions, and that these functions are organized to make meaning (Fontaine, 2013). In this sense, a writer's/speaker's/

narrator's language is expected to be structured and functionally relevant to the communicative goals and situational contexts. The systemic scholar MAK Halliday (1971) identifies three functions that language performs, viz.: ideational, interpersonal and textual.

The ideational function refers to how language serves for the expression of content. It is subdivided into two sub-functions, viz.: Experiential: this implies that the writer/speaker/narrator embodies in language his/her experience of the phenomena of the real world, and Logical: this implies that the writer/speaker/narrator employs logical relations such as co-ordination, apposition, modification, etc., in language to structure his/her experience. It should be recalled that the Ideational function of language is encoded in the grammatical structure of Transitivity. The interpersonal function indicates that the writer/speaker/narrator uses language as means of intrusion into the speech event: the expression of his/her comments, his/her attitudes and his/her evaluations, and also of the relationship that s/he establishes between him/herself and the listener or reader. It must be borne in mind that the interpersonal function of language is encoded in the grammatical structure of Mood. The textual function is "concerned with the creation of text" (Halliday, 1971:330), whether spoken or written. It is of note that the textual function of language is encoded in the grammatical structure of Theme. Systemic scholars hold that the three lexicogrammatical structures of Transitivity, Mood and Theme correspond in the same order to the three register or contextual variables of Field, Tenor and Mode.

Field is the total event in which the text is functioning together with the purposive activity of the writer/speaker/narrator. It incorporates the subject matter or topic. Tenor refers to the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved. Mode is the function of the text in the event including both the channel taken by the language, spoken or written, extempore or prepared, and its genre or rhetoric, "phatic communion" and so on. Field, Tenor and Mode collectively define or enact the context of situation of a text central to understanding language in use. Halliday (1971) further argues that any use of language encodes the three strands of meaning or function, and that a choice in one of these functions is the expression of a given stylistic value or import. In this sense, style is perceived as a functional concept whose meaning stems from the interplay of language, context and ideology or mind-style in Fowler's terms.

The current study aims at unveiling the stylistic value of Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) from a systemic-functional perspective propounded by MAK Halliday and his followers (Halliday 1971; Halliday and Hasan, 1976, 1985/1989, Halliday and Matthiessen, 2004, Eggins 1994/2004, Bloor ad Bloor, 2004, Fontaine, 2013, etc.). It specifically seeks to apply Leech and Short's checklist of four categories, namely: lexical categories, grammatical categories, figures of speech, and cohesion and context, to three systematically selected extracts, with the view of underpinning the salient linguistic features therein which overtly realize the writer's style and mind-style. The assumption flagged-up here is that there is a direct link between a speaker's/writer's/narrator's linguistic code and his/her style and mind-style. As Fowler (1986:27) observes, "Linguistic codes do not reflect reality neutrally; they interpret, organize, and classify the subjects of discourse. They embody theories of how the world is arranged: world-views or ideologies."

2. RATIONALE OF THE STUDY

Chimamanda Ngozi Adichie has been selected for this study for three basic reasons. First, she is a prolific and polyvalent literary writer. Her literary writings actually span the three broad genres of literature: poetry, drama and prose. She has written a collection of poems *Decisions*, (1997), a play, *For Love of Biafra* (1998), a collection of twelve short stories, *The Thing Around Your Neck* (2009), and three novels, *Purple Hibiscus,* (2003), *Half of a Yellow Sun,* (2006) and *Americanah* (2013). Secondly, she is considered in the literature as the new voice of Nigerian literature who has already gained a measure of success that eludes many writers both within and outside Africa (see Osunbade, 2009, 2013, Awa, 2015, etc.). Elsewhere, she is considered as one of the 21st century writers whose language marks freshness in the treatment and (re-)packaging of themes centred on or/and representing African (Nigerian) context (cf. Ouma, 2011). Lastly, she is seen as a writer characterized by a certain idiosyncratic trait or flavour of the English language which she uses, in fact, as a privileged medium to reach out to a larger readership (Allagbé, 2015).

Indeed, Adichie's creative and innovative use of the English language has recently been acclaimed by many observers, one of whom is late Chinua Achebe. He attests on the cover page of Adichie's novel *Half of Yellow Sun* (2006) that she "is endowed with the gift of ancient storytellers." This claim,

which, the current researchers strongly believe, stems from an obvious ingenuity in the writer's use of language or/and style, is, however, not backed with any insightful linguistic enquiry! Another informed observer overtly raises a point related to Adichie's narrative skill by asserting that she "consciously romances between history and art to create surprise in her fiction" (Oha, 2007:200). While this claim overtly seems to enhance and validate Achebe's, it does not seemingly result from any self-evident linguistic analysis, all it does is draw attention to the source from which Adichie taps resources to write her fiction. However, this can serve as a hypothesis to be probed empirically: the cultural source from which a writer draws resources to craft his/her fictional text surely determines (or will surely determine) its linguistic choices. Though some researchers have recently established fairly that Adichie taps resources from her culture to craft her prose fiction (cf. Oha, 2007, Ouma, 2011), they have made no pronouncements whatsoever about the linguistic choices constitutive of her fictional language and/or characteristic of her literary style and mind-style. This study aims to fill in this vacuum!

3. METHODOLOGY

The ongoing study is text-centred, given that "[...] the only ultimate valid unit for textual analysis is the [...] text" (Halliday, 1970:58). It draws on the sampling method, which consists of selecting three sample extracts from *Purple Hibiscus* (*PH*, henceforth). This novel is made up of three parts: "Breaking Gods: Palm Sunday", "Speaking with our Spirits: Before Palm Sunday" and "The Pieces of Gods: After Palm Sunday". The three extracts are systemically selected from these parts. Each of these extracts is described in consonance with Leech and Short's checklist of four categories, viz.: lexical categories, grammatical categories, figures of speech and cohesion and context. However, the description as well as the interpretation of the findings inferred from the description is informed by MAK Halliday's systemic functional linguistic model, which cogently considers how people use language in relation to its social functions (Eggins, 1994/2004). This implies thus that this model deals with language form and function as well as the role of sociocultural contexts in human communication, thereby providing a comprehensive analytic framework for a quantitative and qualitative grammatical evaluation of language use. By applying this model to the study of Adichie's fiction under scrutiny, this paper aims at underpinning the salient linguistic features that overtly realize her style and mind-style.

4. ANALYSIS AND INTERPRETATION OF STYLISTIC FEATURES IN THE THREE SAMPLE EXTRACTS FROM *PH* (2003)

As mentioned earlier on, this study aims to analyze three extracts drawn from *PH*.

4.1. Extract 1 (*PH*, 2003:11-13)

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 (1). We had just returned from church (2). Mama placed the fresh palm fronds, which were wet with holy water, on the dining table and went upstairs to change (3). Later, she would knot the palm fronds into sagging cross shapes and hang them on the wall beside our gold-framed family photo (4). They would stay there until next Ash Wednesday, when we would take the fronds to church, to have them burned for ash (5). Papa wearing a long, gray robe like the rest of the oblates, helped distribute ash every year (6). His line moved the slowest because he pressed hard on each forehead to make a perfect cross with his ash-covered thumb and slowly, meaningfully enunciated every word of "dust and unto dust you shall return." (7)

Papa always sat in the front pew for Mass at the end beside the middle aisle with Mama, Jaja, and me sitting next to him (8). He was first to receive communion (9). Most people did not kneel to receive communion at the marble altar, with the blond life-size Virgin Mary mounted nearby, but Papa did (10). He would hold his eyes shut so hard that his face tightened into a grimace, and then he would stick his tongue as far as it could go (11). Afterward, he sat back on his seat and watched the rest of the congregation troop to the altar, palms pressed together and extended, like a saucer held sideways, just as Father Benedict had taught them to do (12). Even though Father Benedict had been in St. Agnes for seven years, people still referred to him as "our new priest" (13). Perhaps they would not have if he had been not been white (14). He still looked new (15). The colours of his face, the colours of condensed milk and a cut-open soursop, had not tanned at all in the fierce heat of seven Nigerian harmattans (16). And his British nose was still as pinched and as narrow as it always was, the same

nose that had had me worried that he did not get enough air when he first came to Enugu (17). Father Benedict had changed things in the parish, such as insisting that the Credo and kyrie be recited in Latin; Igbo was not acceptable (18). Also, hand clapping was to be kept at a minimum, lest the solemnity of Mass be compromised (19). But he allowed offertory songs in Igbo; he called them native songs, when he said "native" his straight-line lips turned down at the corners to form an inverted U (20). During his sermons, Father Benedict usually referred to pope, Papa, and Jesus- in that order (21). He used Papa to illustrate the gospels (22). "When we let our light shine before men, we're reflecting Christ's Triumphant Entry" he said that Palm Sunday (23). "Look at Brother Eugene (24). He could have chosen to be like other Big Men in this country, he could have decided to sit at home and do nothing after the coup, to make sure the government did not threaten his businesses (25). But no, he used the *Standard* to speak the truth even though it meant the paper lost advertising (26). Brother Eugene spoke out for freedom (27). How many of us have stood up for the truth? (28) How many of us have reflected the Triumphant Entry? (29)"

The congregation said "Yes" or "God bless him" or "Amen", but not too loudly so they would not sound like the mushroom Pentecostal churches; then they listened intently, quietly (30).

4.1.1. Lexical Features in Extract 1

This analysis of lexical features covers four word classes, namely: nouns, adjectives, verbs and adverbs. The assumption here is that the study of these word classes will help to uncover the semantic/lexical and grammatical choices that realize Adichie's style and mind-style.

Nouns and Adjectives

This extract is drawn from the first part of *PH* entitled "Breaking Gods: Palm Sunday". In this passage, Adichie draws mainly on concrete nouns: (*Things*, *Missal*, *church*, *line*, *people*, *Papa*, *Mama*, *Father Benedict*, *face*, *nose*, *clapping*, *Brother Eugene*, *congregation*, etc.). The absence of abstract nouns from this extract denotes that the extract is concerned with physical and concrete description. Another striking observation is that all the nouns tend to occur as the Head words of major noun phrases (*his ... line, most ... people, Father ... Benedict, The colours of his ... face, his British ... nose, hand ... clapping, Brother ... Eugene, the ... congregation*). As it appears in the foregoing, the use of these noun phrases denotes once more the writer's preference for concrete depiction. All the nouns in general point to such concrete things as characters or character names (*Papa*, *Mama*, *Father Benedict*, etc.) and their acts and traits (*His line*, *hand clapping*, *the colours of his face*, *his British nose*, etc.).

Adichie also employs adjectives for stylistic effects. She uses the adjectives almost frequently to make her description concrete, physical or visual for the reader. Hence, the reader will notice that the adjectives employed by the writer modify or qualify or refer to people, objects, etc., and most of them are attributive, predicative and non-gradable in nature. The writer employs one non-restrictive adjective and one gradable adjective in the extract. All these are illustrated in the subsequent examples:

- Attributive

… Papa flung <u>his heavy</u> missal across the room and broke the figurines on the étagère (1).

- Predicative

He still looked <u>new</u> (15).

- Non-restrictive

Mama placed the fresh palm fronds, <u>which were wet with holy water</u>, on the dining table and went upstairs to change (3).

- Gradable

His line moved <u>the slowest</u> because he pressed hard on each forehead to make a perfect cross with his ash-covered thumb and slowly, meaningfully enunciated every word of "dust and unto dust you shall return." (7).

Another salient observation in this extract is the writer's use of compound adjectives: *gold-framed* in "… gold-framed family photo (4), *ash-covered* in "… ash-covered thumb ..." (7), *life-size* in "… with the blond life-size Virgin Mary mounted nearby …" (10), *cut-open* in "… a cut-open soursop … (16)

and *straight-line* in "… straight-line lips turned down at the corners to form an inverted U" (20). Though they are not numerous, these adjectives encode the writer's style. Again, the writer uses a noun to modify or qualify another noun; she uses this pattern to express her style in the passage. Consider the very few cases of Noun + Noun pattern in the passage: <u>Father</u> Benedict, <u>Brother</u> Eugene, <u>family</u> photo, <u>marble</u> altar, <u>offertory</u> songs and <u>Palm</u> Sunday.

Verbs and Adverbs

It is very important to note that Adichie does not provide her concrete description without giving an account of the relations that exist between her fictional characters, the roles they play or the acts they perform, etc. The first paragraph in this passage is rife with verbs like *started to fall apart*, *did not go*, *flung … over*, *had just returned*, *placed*, *were*, *went*, *would knot*, (*would*) *hang … on*, *would stay*, *would take*, *helped distribute*, *moved*, *pressed … on*, *enunciated*, *shall return*. The second paragraph contains such verbs as *sat*, *was*, *did not kneel to receive*, *did*, *would hold*, *tightened*, *would stick*, *could go*, *sat*, *watched … troop*, *had taught … to do*, *had been*, *referred to*, *would not have*, *had not been*, *looked*, *had not tanned*, *was*, *was*, *had had*, *did not get*, *came*, *had changed*, *be recited*, *was not*, *was to be kept*, *be compromised*, *allowed*, *called*, *said*, *turned down … to form*, *referred*, *used .. to illustrate*, *let … shine*, *'re reflecting*, *said*, *Look*, *could have chosen to be*, *could have decided to sit … to make sure*, *did not threaten*, *used … to speak*, *meant*, *lost*, *spoke out*, *have stood up*, *have reflected*. The verbs in the third and last paragraph in the extract are *said*, *bless*, *would not sound like*, *listened*.

As it is obvious in the foregoing, Adichie draws on verbs extensively to encode her message. She draws on verbs denoting both states of being or condition (e.g. be) and actions or events (e.g. go), with action verbs dominating largely. The action verbs in this extract are both active and passive in nature. This is to say, most of the sentences in the extract contain an agent, the agent in the sentences is of two types: animate and inanimate, but the animate type predominates largely (e.g. Papa, Jaja, we, etc.). Again, these verbs are both transitive and intransitive, with transitive verbs dominating chiefly. All the action verbs in this extract do encode physical or concrete acts, verbal acts, psychological and physiological states. The following sentences are extracted from the passage:

- Physical Acts

Things <u>started to fall apart</u> at home when my brother, Jaja, <u>did not go</u> to communion and Papa <u>flung</u> his heavy missal across the room and <u>broke</u> the figurines on the étagère (1).

- Psychological Acts

He could have chosen to be like other Big Men in this country, he <u>could have decided</u> to sit at home and do nothing after the coup, to make sure the government did not threaten his businesses (25).

- Physiological Act

Afterward, he sat back on his seat and <u>watched</u> the rest of the congregation troop to the altar, palms pressed together and extended, like a saucer held sideways, just as Father Benedict had taught them to do (12).

- Verbal Act

"When we let our light shine before men, we're reflecting Christ's Triumphant Entry" he <u>said</u> that Palm Sunday (23).

Again, Adichie's use of adverbs in this extract is highly remarkable. In fact, all the sentences in the extract contain one or more than one adverb, and these adverbs occur largely as phrases or groups. The identified adverbs are used to perform the semantic functions of manner, place, direction, time, degree, cause, etc. Systemic scholars would argue that these adverbs are used to enhance the experiential density of the passage. Sylisticians, on the other hand, would hold that these adverbial phrases are used to encode a given spatiotemporal point of view in the text. Consider how Adichie enhances her authorial ideology or reinforces her spatiotemporal point of view in what follows:

Things started to fall apart <u>at home</u> (Place) when my brother, Jaja, did not go <u>to communion</u> (Place) and Papa flung his heavy missal <u>across the room</u> (Place) and broke the figurines <u>on the étagère</u> (Place) (1).

Mama placed the fresh palm fronds, which were wet with holy water (Manner), on the dining table and went upstairs to change (3).

They would stay there <u>until next Ash Wednesday</u> (Time), when we would take the fronds to church (Place), <u>to have them burned for ash</u> (Cause) (5).

4.1.2. Grammatical Features in Extract 1

The grammatical features discussed in this study are the functional and structural types of sentence, sentence length and sentence complexity.

Functional and Structural Types of Sentence and Sentence Length

This extract contains 30 sentences distributed in three paragraphs. Out of the 30 sentences, 27 (i.e., 90%) are statements or declaratives, 02 (i.e., 20%) are questions or interrogatives and 01 (i.e., 10%) is a command or imperative. The most striking feature in this extract is the dominance of declarative sentences; they are used to give information. Another particularity of this extract lies in its distribution of the structural types of sentence. The extract begins with a compound sentence which contains four clauses, thirteen phrases and thirty-two words and ends with a simple sentence which contains six clauses, nine phrases and twenty-nine words. In between these two extremes, we have complex sentences and compound complex sentence types with varied numbers of clauses, phrases and words. The shortest sentence type in this extract is simple sentences (15 and 24); both comprise one clause and four words, the only difference they have is the number of phrases: there are three phrases in (15) but two in (24), whereas the longest sentence types here are complex (17 and 25); they contain each five clauses and fourteen phrases, the difference between them is their number of words: while (17) contains thirty-six words, (25) consists of thirty-seven words. It is of note that the writer's use of the first sentence in this passage is meant to set the scene for the story. Other sentences are used to subsequently build upon the scene laid down by this sentence. As the text progresses, the numbers of clauses, phrases and words oscillate depending on the grammatical intricacy of the sentences. This is what actually determines the length of each sentence. The ratio of sentences to words in this extract is 30:627.

Sentence Complexity

As mentioned before, this extract commences with a compound sentence (1). It is followed by a simple sentence (2). Two compound sentences (3 and 4) come after. They are followed by two simple sentences (5 and 6). A compound complex sentence (7) comes after. It is followed by a compound sentence (8). A simple sentence (9) comes after. It is followed by a compound sentence (10). Two compound complex sentences (11 and 12) come after. These sentences are followed by four simple sentences (13, 14, 15 and 16). A complex sentence (17) comes after. This sentence is followed by seven simple sentences (18, 19, 20, 21, 22, 23 and 24). A compound sentence (25) follows suit. The compound sentence is followed by a complex sentence (26). Four simple sentences (27, 28, 29 and 30) come after. As it appears in the analysis, this extract is woven with a multitude of sentence types. And this denotes sentence variability. There is no doubt that Adichie uses sentence variability for artistic purposes. The intricacy of the various sentences is measured against the backdrop of the numbers of clauses, phrases and words each of them contains. Table 1 presents this in detail. The symbols S/N and S/T, C/C, P/C and W/C stand for 'Sentence Number', 'Sentence Type' and 'Clause Count', "Phrase Count" and 'Word Count' respectively. Due to the structural intricacy of phrases in general, some embedded phrases are left out in the count.

As the table below also exudes, extract 1 is relatively easy and accessible in that it includes19 (i.e., 63.33%) simple sentences, 06 (i.e., 20%) compound sentences, 02 (i.e., 06.66%) complex sentences and 03 (i.e., 10%) compound complex sentences. The extract is also relatively easy and accessible because it contains sentences, clauses, phrases and words whose meaning is not too difficult to grasp. The uncommon words in this extract are "figurines" and "étagère" in (1) but they are understandable in the context of use. Following this observation, it can be put forth that Adichie perfectly bridges the gap between the signifier and the signified, between symbols and referents. The way she diligently provides enough linguistic and extralinguistic clues in her text is what actually makes her literary language communicatively real-to-life and her style vividly dynamic.

Table1.*Number of clauses, phrases and words in each sentence in extract 1*

S/N	S/T	C/C	Observations	P/C	W/C
1	Compound	04		13	32
2	Simple	01		03	06
3	Compound	03	It contains 01 non-restrictive clause.	11	21
4	Compound	02		08	22
5	Simple	02		09	22

6	Simple	01		04	17
7	Compound complex	04		11	35
8	Compound	02		07	25
9	Simple	01		03	06
10	Compound	02		07	23
11	Compound complex	04		10	28
12	Compound complex	04		10	37
13	Simple	02		08	21
14	Simple	02		05	12
15	Simple	01		03	04
16	Simple	01		03	27
17	Complex	05	It contains two "that" clauses.	14	36
18	Simple	03		10	24
19	Simple	02		05	17
20	Simple	04		15	29
21	Simple	01		05	15
22	Simple	01		04	07
23	Simple	03		10	19
24	Simple	01		02	04
25	Compound	05		14	37
26	Complex	03		09	18
27	Simple	01		03	06
28	Simple	01		03	10
29	Simple	01		03	09
30	Simple	06		09	29

4.1.3. Figures of Speech in Extract 1

This analysis figures of speech aims to explore the artistic, lexicogrammatical and phonological ornaments Adichie employs to craft her fictional text under study.

Similes

In this extract, Adichie uses conventional similes of the kind 'X' is like 'Y' to express meaning. This is encoded in *like* in (6); *as ... as* in (11); *like* in (13) and (30); *as... as* (17) and *like* in (25). She also seems to draw on a certain associative or implicative construction that deviates from the conventional structure of similes (see 21-29). In (6), Papa's robe is compared with that of the oblates to underscore his devotion as well as his conformism to the Catholic Doctrine. In (11), the holy or spiritual disposition and concentration Papa exudes during the communion is foregrounded. But in (13) and (30), it is the congregation's attitude during communion and sermon that is highlighted. In (17), the narrator-character characterizes the British priest, Father Benedict. Her comparison reveals her perception of and attitude towards the priest. In (25), the parish priest's comparison of Papa with other Big Men suggests that Papa's attitude is exceptional; he is somebody committed to the truth, freedom and the Gospel. In fact, from (21) to (29), Father Benedict, in his sermons, refers to pope, Papa, and Jesus in that order. He further establishes a parallel between Papa and Jesus with the aim of highlighting his commitment to the truth, freedom and the Gospel.

Synecdoche

Adichie's employs a synedochical expression (17). In (17), Adichie's mouthpiece, Kambili, exudes her mocking attitudes towards the parish priest.

Symbolism/Imagism

In her fictional text, Adichie encodes a certain meaning with symbols like "figurines" and "palms". Kaboré's (2013) study of the symbolic use of palm, figurines and hibiscus in *PH* reveals that figurines as opposed to the missal (a symbol of male power or dominance) that Papa uses to break them are a sign of fragility and can be associated with Mama, whereas palms or palm fronds as opposed to ashes (a symbol related to death or the end of life) symbolize victory or triumph. The victory or triumph alluded to here is that of the narrator-character, Kambili, Jaja and Mama over their terrifying, callous and dictatorial father, Papa. Surprisingly, this very victory is symbolically mentioned at the very beginning of the novel.

Lexicogrammatical Patterns and Phonological Schemes

Apart from the artistic function of similes and synecdoche, Adichie draws on such lexicogrammatical patterns as structural repetition (anaphora and parallelism) also to encode meaning and infuse stylistic quality in her text. The current passage communicates a certain meaning that stems from the lexicogrammatical texture engendered by the repetition of such lexical items as "Papa" in (1, 6, 8, 10, 21, 22, 24 and 27), "communion" in (1, 9 and 10), "The colours" in (16a & b), etc. Consider the token "Papa", it spans the text. The writer uses the personal pronoun "he" to refer to this token in (9, 25a & b, 26, etc.) all through. By so doing, she establishes relations of meaning in the passage. The phrase "The colours" is repeated twice in the same sentential environment (16). This is meant to add emphatic embellishments to what the narrator-writer is saying. There are also many noticeable structural parallelisms in this passage. Consider, for instance, the "would + Base" and "have/had + Past participle" parallelisms in what follows suit: *would knot*, (*would*) *hang ... on*, *would stay*, *would take*, *have stood up*, *have reflected, had taught ... to do*, *had been*, etc. As it is obvious in the foregoing, these parallelisms function to make the passage cohere grammatically in terms of tense, voice, Mood and Modality. The passage also coheres semantically and lexically in that the various lexical items that constitute it form a semantic field with many hyponyms and expectancy relations or/and collocations. These lexical items, *as it were*, encode the field, area of focus or social activity of the extract (Halliday and Hasan, 1985/1989, Eggins, 1994/2004).

Again, Adichie uses phonological schemes to spice her literary language. The salient phonological schemes in this extract are alliterative or/and assonantal patterns. Some examples of alliterative or/and assonantal patterns found in the passage are "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 (1)"; . "… **fr**esh palm **fr**onds, **w**hich **w**ere **w**et **w**ith holy **w**ater, on the dining table and **w**ent upstairs to change (3)"; "… **d**ust and unto **d**ust you shall return." (7); "**The colours of** his face, **the colours of** condensed milk and a cut-open **s**oursop, **h**ad not tanned at all in the fierce **h**eat **of s**even Nigerian **h**armattans (16), etc. In fact, these patterns are rhythmical, melodious and appealing to the ears. As it appears, there is a rhythmical parallelism in this extract. This rhythmical parallelism further enhances the parallelism of grammar. Adichie uses the coupling of the two parallelisms to exquisitely structure the rhythmical cadence of her text. This observation is actually in tandem with Yeibo and Akere (2014).These scholars' study of such phonic elements as alliteration, assonance and onomatopoeia in *PH* reveals that phonic elements are a veritable part of the text's textual (or structural) organization.

4.1.4. Cohesion and Context

The analysis of cohesion and context seeks to unravel the lexicogrammatical and contextual clues Adichie employs to build her fictional text under study.

Cohesion

This extract makes use of noticeable cohesive ties. These cohesive ties are of three types: reference, logical cohesion and conjunction. Referential links are realized by means of anaphora. This is to say, a given referent (presenting or presuming) is referred back to with a reference item or personal pronoun. For instance, consider the referent "Papa" which is mentioned for the first time in the text in (1). As the text unfolds, this referent is referred to with the personal pronoun "he" in (9, 25a & b, 26, etc.). The same thing applies to other main Head words in the text. This implies thus that Adichie uses anaphoric reference to create the text's cohesion. She also employs vocabulary items to encode cohesion in the extract as well. She does so by means of repeated lexical items. Some of the repeated items in this text are "Papa" in (1, 6, 8, 10, 21, 22, 24 and 27), "communion" in (1, 9 and 10), "The colours" in (16a & b), etc. Again, Adichie employs conjunctive items both at the intra-sentential and inter-sentential levels. Halliday and Hasan (1976) contend that what counts in the analysis of conjunctive features is the conjunction that exists inter-sententially. The conjunctive items that the writer uses at the inter-sentential boundary are "Perhaps" in (14), "And" in (17), "Also" in (19) and "But" in (20 and 26). These conjunctive elements do play a semantic role in the text. While *Perhaps* encodes meaning related to uncertainty or probability, *And* and *Also* express addition. *But* encodes contrast. All these cohesive features, as revealed by previous studies (Koussouhon and Allagbé, 2014, Akogbéto, Allagbé and Koussouhon, 2015 and Allagbé, 2015), function to realize both the internal structure and contextual organization of the text.

Context

The current text is written in the first-person. Many linguistic clues in the text attest to this claim: "We" in (2 and 5) and "me" in (8 and 17). The writer speaks through the narrator-character, Kambili. In this focalization process, she overtly encodes her perception of, attitudes or biases towards her subject-matter. The subject-matter treated here is multimodal. Part of the subject-matter is religious fanaticism or fundamentalism. Another part of it is pious rebellion, dictatorial parenting, male power, dictatorial and draconian-cum military regime, military coup and cultural alienation. Mr. Eugene alone embodies religious fanaticism or fundamentalism, dictatorial parenting and male power. He is depicted in the text as a person who often shows an exaggerated seriousness to spiritual things (5-11), a person whose knowledge of religion does not go beyond religious texts in that he does not control his anger, he also rules his home with a heavy hand (1-2). Paradoxically, Mr. Eugene embodies good religious practices as well. Talking about his trait of pious rebellion, Father Benedict represents Mr. Eugene in his sermons as a role model, an example that other parish members should or could imitate (21-29).Father Benedict himself is an embodiment of cultural alienation; he shows his morbid distaste for the Igbo language when he insists that "the Credo and kyrie be recited in Latin; [because, for him,] Igbo was not acceptable (18)". The priest, as noted here, is acting from the ideological point of view of the *mission civilisatrice*, which aims at alienating indigenous Igbo (and African) people in general from their cultures, customs, traditions and mores. Hence, the religious education as well as the sermons this priest is giving to his parish members does not primarily aim at the salvation of their souls.

4.2. Extract 2(*PH*, 2003:101-102)

"I thought the Igwe was supposed to stay at his palace and receive guests (1). I didn't know he visits people's homes," Amaka said, as we went downstairs (2). "I guess that's because your father is a Big Man." (3)

I wished she had said "Uncle Eugene" instead of "your father." (4) She did not even look at me as she spoke (5). I felt, looking at her, that I was helplessly watching precious flaxen sand slip away between my fingers (6).

The Igwe's palace was a few minutes from our house (7). We had visited him once, some years back (8). We never visited him again, though, because Papa said that although the Igwe had converted, he still let his pagan relatives carry out sacrifices in his palace (9). Mama had greeted him the traditional way that women were supposed to, bending low and offering him her back so that he could pat it with his fan made of the soft, straw-coloured tail of an animal (10). Back home that night, Papa told Mama that it was sinful (11). You did not bow to another human being (12). It was an ungodly tradition, bowing to an Igwe (13). So, a few days later, when we went to the bishop at Awka, I did not kneel to kiss his ring (14). I wanted to make Papa proud (15). But Papa yanked my ear in the car and said I did not have the spirit of discernment: the bishop was a man of God; the Igwe was merely a traditional ruler (16).

4.2.1. Lexical Features in Extract 2

Nouns and Adjectives

Extract 2 is drawn from the second part of *PH* entitled "Speaking with our Spirits: Before Palm Sunday". Just like extract 1, this extract includes a great number of concrete nouns: (*Igwe*, *palace*, *father, Mama*, *Papa*, etc.). The use of concrete nouns in this extract denotes the writer's concern with a physical and concrete description. Some of the nouns are the heads of major noun phrases (T*he ... Igwe, his ... palace, your ... father,* etc.). Unlike extract 1, the use of adjectives is very scanty in extract 2; this may be due to its length. The adjectives identified in this extract are attributive, predicative and non-gradable in nature:

- Attributive

"I guess that's because your father is <u>a Big</u> Man." (3)

- Predicative

Back home that night, Papa told Mama that it was <u>sinful</u> (11)

This text contains only one compound adjective: *straw-coloured* in "… straw-coloured tail of an animal" (10). This adjective brings about visual imagery, especially of colour in the text.

Verbs and Adverbs

The verbs employed in extract 2 are: *was supposed to stay… receive, didn't know, visits, said, went, guess, 's, is, wished, had said, did not … look at, spoke, felt, looking, was … watching … slip away, was, had visited, visited, said, had converted, let …carry out, had greeted, were supposed to, bending low, offering, could pat, made of, told, was, did not bow, was, bowing to, went, did not kneel to kiss, wanted to make, yanked, said, did not have, was, was.*

As it is noticed, verbs are frequently used in extract 2; most of them are action verbs. The action verbs in this extract are both active and passive. This implies thus that most of the sentences in the extract contain an agent, the agent in the sentences is of two types: animate and inanimate, but the animate type dominates largely (e.g. I, We, she, etc.). Again, these verbs are both transitive and intransitive, with transitive verbs dominating largely. All the action verbs do encode physical or concrete acts, verbal acts, psychological and physiological states. The subsequent sentences illustrate this:

- Physical Acts

We <u>had visited</u> him once, some years back (8).

- Psychological Acts

I <u>thought</u> the Igwe <u>was supposed</u> to stay at his palace and receive guests (1).

- Physiological Acts

I felt, <u>looking at</u> her, that I <u>was helplessly watching</u> precious flaxen sand slip away between my fingers (6).

- Verbal Act

I didn't know he visits people's homes," Amaka <u>said</u>, as we went downstairs (2).

4.2.2. Grammatical Features in Extract 2

Functional and Structural Types of Sentence and Sentence Length

Extract 2 includes 16 sentences. The most striking feature in this extract is that all the 16 (i.e., 100%) sentences are statements or declaratives. This implies therefore that the extract is meant to give information. Another particularity of this extract is that it begins with a compound sentence which contains three clauses, seven phrases and fourteen words and ends with another compound sentence which comprises five clauses, fifteen phrases and thirty-two words. It also includes simple sentences and complex sentences. The shortest sentence type in this extract is a simple sentence (12); it consists of one clause, three phrases and eight words, whilst the longest type of sentence is a compound sentence (16); it contains five clauses, fifteen phrases and thirty-two words. The ratio of sentences to words in this extract is 16:261.

Sentence Complexity

This extract begins with a compound sentence (1). It is followed by a complex sentence (2). Two simple sentences (3 and 4) come after this simple sentence. One complex sentence (5) comes after them. It is followed by three simple sentences (6, 7 and 8). A complex sentence (9) comes after. It is followed by six simple sentences (10, 11, 12, 13, 14 and 15). A compound sentence (16) comes after. As the analysis shows, this extract is knit with a multitude of sentence types. This denotes sentence variability. Adichie's use of sentence variability is meant to develop the artistic quality of her text. The intricacy of the various sentences is measured against the backdrop of the numbers of clauses, phrases and words each of them contains. Table 2 presents this in detail. The symbols S/N and S/T, C/C, P/C and W/C stand for 'Sentence Number', 'Sentence Type' and 'Clause Count', "Phrase Count" and 'Word Count' respectively. Due to the structural intricacy of phrases in general, some embedded phrases are left out in the count.

The table indicates as well that extract 2 is relatively easy and accessible in that it includes 12 (i.e., 75%) simple sentences, 02(i.e., 12.50%) compound sentences and 02 (i.e., 12.50%) complex sentences. Again, extract 2 is relatively easy and accessible because it contains sentences, clauses, phrases and words whose meaning is not out of reach. The unusual words in this extract are "Igwe" in (1) and "Awka" in (14) but they are understandable in the context of situation.

Table2.*Number of clauses, phrases and words in each sentence in extract 2*

S/N	S/T	C/C	Observations	P/C	W/C
1	Compound	03		07	14
2	Complex	04		10	14
3	Simple	03	It contains 01 that clause.	07	11
4	Simple	02		06	10
5	Complex	02		05	10
6	Simple	03		09	18
7	Simple	01		04	10
8	Simple	01		05	08
9	Complex	04	It contains 01 that clause.	14	27
10	Simple	05		14	37
11	Simple	02		07	11
12	Simple	01		03	08
13	Simple	02		05	09
14	Simple	02		08	21
15	Simple	01		04	06
16	Compound	05		15	32

4.2.3. Figures of Speech in Extract 2

Metaphors

Three metaphoric expressions are identified in this extract, viz.: (3), (16a) and (16b). In (3) Amaka uses the metaphor to elevate Papa. Likewise, in (16a), Papa metaphorically elevates the bishop. But he debases the Igwe in (16b). This exudes his attachment to Christianity (and by extension modernism) and detachment from African tradition all the same.

Symbolism/Imagism

The symbol 'fan' is used in the text to encode royalty or traditional rulership or authority. But this traditional authority is depicted as weakened in front of such a powerful element as money.

Lexicogrammatical Patterns and Phonological Schemes

This extract comprises such lexicogrammatical patterns as structural repetition (anaphora and parallelism). The extract conveys a certain meaning that stems from the lexicogrammatical texture created by the repetition of such lexical items as "Igwe" in (1, 9, 13 and 16), "your father" in (4a & b, 9, 11, 15 and 16), "Mama" in (10 and 11), etc. Consider the token "Igwe", it spans the text. The writer uses the personal pronoun "he" and its variants "him" and "his" to anaphorically refer to this tokenin (2, 8, 9 and 10a & b). By repeating these lexical items, the writer establishes semantic relations in the passage. There are also many noticeable structural parallelisms in this passage. Consider, for instance, the "was/were + Past participle", "did + not + Base verb" and "had + Past participle" parallelisms in what follows suit: *was supposed to stay… receive*, *were supposed to, didn't know, did not ... look at, did not bow, did not kneel to kiss, did not have, had said*, *had visited, had converted* and *had greeted*. These structural parallelisms function to make the passage cohere grammatically in terms of tense, voice, Mood and Modality. The passage also coheres semantically and lexically in that the various lexical items that constitute it form a semantic field with many hyponyms and expectancy relations or/and collocations. These lexical items, *so to speak*, encode the field, area of focus or social activity of the extract (Halliday and Hasan, 1985/1989, Eggins, 1994/2004).

In the same token, Adichie uses phonological schemes to encode rhythmical or musical effects in the text. The salient phonological schemes in this extract are alliterative or/and assonantal patterns: "**M**ama **h**ad greeted **h**im the traditional **w**ay that **w**omen **w**ere supposed to, bending low and offering **h**im **h**er back so that **h**e could pat it **w**ith **h**is fan made of the **s**oft, **s**traw-coloured tail of an animal (10). … So, a few days later, **w**hen **w**e **w**ent to the bishop at Awka, **I** did not kn**ee**l to k**i**ss **h**is **ri**ng (14). **I** wanted to make **P**apa **p**roud (15)."

4.2.4. Cohesion and Context in Extract 2

Cohesion

This extract makes use of three types of cohesive features: reference, logical cohesion and conjunction. Referential links are realized by means of anaphora. Consider the token "Igwe", it spans

the text. The writer uses the personal pronoun "he" and its variants "him" and "his" to refer to this token in (2, 8, 9 and 10a & b). The same thing applies to other main heads in the text. This implies thus that Adichie uses anaphoric reference to create the text's cohesion. She employs vocabulary items to encode cohesion in the extract. She does so through repeated lexical items. Some of the repeated items in this text are "Igwe" in (1, 9, 13 and 16), "your father" in (4a & b, 9, 11, 15 and 16), "Mama" in (10 and 11), etc. Adichie also employs conjunctive items both at the intra-sentential and inter-sentential levels. The conjunctive items that the writer uses at the inter-sentential boundary are "So" in (14) which encodes the semantic role of consequence and "But" in (16) which expresses contrast.

Context

Written in the first-person, this extract treats issues like the deconsecration of kingship roles, money power and cultural alienation. With regard to the deconsecration of kingship roles, Amaka raises the point as to whether it is normal that the crowned head should leave his royal palace to pay people visits. She also draws a parallel between this abnormal role or/and behaviour of the monarch with the influence of money, given that the king will not visit but a rich person, even if this person flouts or treads upon customary laws, traditions, customs and code of conduct. Papa shows his inclination for Christianity (and by extension modernism) when he warns his wife not to bow down to greet the Igwe according to the Igbo way and yanks his daughter's ear when she, in her desire to impress him by following his warning: "You did not bow to another human being" (12), has not kissed the bishop's ring as a sign of strict respect to the religious authority. This denotes an inherent paradox that balances itself perfectly, thereby leaving room for ideological deconstruction in the text.

4.3. Extract 3(*PH*, 2003:292-293)

I sat with Jaja in our living room, staring at the space where the étagère had been, where the ballet-dancing figurines had been (1). Mama was upstairs, packing Papa's things (2). I had gone up to help and saw her kneeling on the plush rug, holding his red pyjamas pressed to her face (3). She did not look up when I came in; she said, "Go, *nne*, go and stay with Jaja," the silk muffling her voice (4).

Outside, the rain came down in slants, hitting the closed windows with a furious rhythm (5). It would hurl down cashews and mangoes from the trees and they would start to rot in the humid earth, giving out that sweet-and-sour scent (6).

 The compound gates were locked (7). Mama had told Adamu not to open the gates to all the people who wanted to throng in for *mgbalu*, to commiserate with us (8). Even members of our umunna who had come from Abba were turned away (9). Adamu said it was unheard of, to turn sympathisers away (10). But Mama told him we wished to mourn privately, that they could go to offer Masses for the repose of Papa's soul (11). I had never heard Mama talk to Adamu that way; I had never even heard Mama talk to Adamu at all (12).

4.3.1. Lexical Features in Extract 3

Nouns and Adjectives

This passage is extracted from the last part of *PH* entitled "The Pieces of Gods: After Palm Sunday". The passage comprises a great number of concrete nouns: (*Jaja*, *Papa, Mama, Adamu*, etc.). The use of adjectives like *ballet-dancing* in "ballet-dancing figurines"(1) *red* in "his red pyjamas"(3) and *that sweet and sour* in "that sweet-and-sour scent" (6) brings a visual dimension to the writer's description. The adjectives *sweet-and-sour* and *ballet-dancing* are compounds. While the former is a three-unit compound, the latter is a two-unit compound.

Verbs and Adverbs

The verbs in this extract are: *sat, staring at, had been, had been, was, packing, had gone up to help, saw … kneeling on, holding, did not look up, came in, said, go, go, stay, muffling, came down, hitting, would hurl down, would start to rot, giving out, were locked, had told … not to open, wanted to throng in, to commiserate with, had come, were turned away, said, was unheard of, to turn … away, told, wished to mourn, could go to offer, had … heard, had … heard … talk to*. It is obvious in the foregoing that verbs are frequently used in extract 3; most of them are action verbs. The action verbs in this extract are both active and passive. This means that most of the sentences in the extract contain an agent, the agent in the sentences is of two types: animate and inanimate, but the animate type dominates largely (e.g. I, Mama, she, etc.). Again, these verbs are both transitive and intransitive, with transitive verbs dominating largely. Most of these verbs denote movement, change or transformation.

All the action verbs encode physical or concrete acts, verbal acts, psychological and physiological states. The sentences below exemplify all this:

- Physical Acts

I <u>sat</u> with Jaja in our living room, … (1).

- Psychological Acts

I had gone up to help and <u>saw</u> her kneeling on the plush rug, holding his red pyjamas pressed to her face (3).

- Physiological Act

She <u>did not look up</u> when I came in; she said, "Go, *nne*, go and stay with Jaja," the silk muffling her voice (4).

- Verbal Act

But Mama <u>told</u> him we wished to mourn privately, that they could go to offer Masses for the repose of Papa's soul (11).

4.3.2. Grammatical Features in Extract 3

Functional and Structural Types of Sentence and Sentence Length

Extract 3 is made up of 12 sentences. The most striking feature in this extract is that all the 12 (i.e., 100%) sentences are statements or declaratives. This means that the extract aims at giving information. One more particularity of this extract is that it begins with a simple sentence which contains four clauses, nine phrases and twenty-three words and ends with another simple sentence which comprises four clauses, eight phrases and twenty-one words. Again, this extract is characterized by its use of only one compound sentence (6). The shortest sentence type in this extract is a simple sentence (07); it includes one clause, two phrases and five words, whereas the longest type of sentence is still a simple sentence (04); it comprises seven clauses, thirteen phrases and twenty-three words. The ratio of sentences to words in the extract is 12:221.

Sentence Complexity

This extract starts with a simple sentence (1). It is followed by four other simple sentences (2, 3, 4 and 5). A compound sentence (6) comes after. It is followed by six simple sentences (7, 8, 9, 10, 11 and 12). As the analysis exudes, this extract is knit with two varieties of sentence types. This denotes sentence variability. Adichie's use of sentence variability is meant to develop the artistic quality of her text. The intricacy of the various sentences is measured against the backdrop of the numbers of clauses, phrases and words each of them contains. Table 3 presents this in detail. The symbols S/N and S/T, C/C, P/C and W/C stand for 'Sentence Number', 'Sentence Type' and 'Clause Count', "Phrase Count" and 'Word Count' respectively. Due to the structural intricacy of phrases in general, some embedded phrases are left out in the count. The table shows also that extract 3 is very easy and accessible in that it includes 11 (i.e., 91.66 %%) simple sentences and only 01(i.e., 08.33%) compound sentence. Again, extract 3 is very easy and accessible because it comprises sentences, clauses, phrases and words whose meaning is not too difficult to understand. The uncommon words in this extract are "*nne*" in (4), "*mgbalu*" in (8) and "*umunna*" in (9) but they are understandable in the immediate context of use.

Table3.*Number of clauses, phrases and words in each sentence in extract 3*

S/N	S/T	C/C	Observations	P/C	W/C
1	Simple	04		09	23
2	Simple	02		05	06
3	Simple	03		07	21
4	Simple	07		13	23
5	Simple	02		07	15
6	Compound	03		09	25
7	Simple	01		02	05
8	Simple	04		09	24
9	Simple	02	It contains 01 restrictive clause.	04	13
10	Simple	03		05	10
11	Simple	03		10	22
12	Simple	04		08	21

4.3.3. Figures of Speech in Extract 3

Idioms

Two idiomatic expressions are found in this extract: *would hurl down* in (6) and *turned away* in (9). Let's consider the sentences wherein these idioms are employed in order to decode their meaning: "It (the torrential rain) would hurl down cashews and mangoes from the trees and they would start to rot in the humid earth, giving out that sweet-and-sour scent" (6) and "Even members of our umunna who had come from Abba were turned away" (9). In (6), the idiom *would hurl down* means would pluck down and the idiomatic expression *turned away* in (9) denotes were not allowed to enter.

Symbolism/Imagism

This extract is very rich in symbols. These symbols encode the new trend of things after Papa's demise and its impact on the lives of the narrator-character, Kambili, Jaja and Mama. The verbs *sat*, *staring at* and *had been* in "I sat with Jaja in our living room, staring at the space where the étagère had been, where the ballet-dancing figurines had been" (1),*was* and *packing* in "Mama was upstairs, packing Papa's things" (2),*came* and *hitting* in "Outside, the rain came down in slants, hitting the closed windows with a furious rhythm (5) and *would hurl down*, *would start to rot* and *giving out* in "It would hurl down cashews and mangoes from the trees and they would start to rot in the humid earth, giving out that sweet-and-sour scent" (6) and *were locked* in "The compound gates were locked" (7) do deictically encode movement, change or transformation. The *rain* symbol is also meant to encode a meaning related to regeneration, a new dawn and freedom from bondage in the text. This meaning can be associated with the sordid past of the narrator-character, Kambili, Jaja and Mama under Papa's reign. However, it is very difficult for these personae to get rid of their past or at least to dissociate themselves from it without pain and/or sense of a great loss: "Mama was upstairs, *packing* Papa's things (2). I had gone up to help and saw her kneeling on the plush rug, *holding* his red pyjamas *pressed* to her face (3). She *did not look up* when I came in; she said, "Go, *nne*, go and stay with Jaja," the silk muffling her voice (4)".

Lexicogrammatical Patterns and Phonological Schemes

This extract consists of such lexicogrammatical patterns as structural repetition (anaphora and parallelism). The extract conveys a certain meaning that stems from the lexicogrammatical texture created by the repetition of such lexical items as "Mama" in (2, 8, 11 and 12a & b), "Adamu" in (8, 10 and 12a & b), "Jaja" in (1 and 4), etc. Consider the token "Mama", it spans the text. The writer uses the personal pronoun "she" and its variant "her" to point back to this token in (4a & b). In doing so, the writer establishes semantic relations in the passage. There are also many noticeable structural parallelisms in this passage. Consider, for example, the "had + Past participle" and "would + Base verb" structural parallelisms in what follows suit: *had been*, *had come*, *would hurl down*, *would start to rot*, etc. These structural parallelisms function to make the passage cohere grammatically in terms of tense, voice, Mood and Modality. The passage also coheres semantically and lexically in that the various lexical items that constitute it form a semantic field with many hyponyms and expectancy relations or/and collocations. These lexical items, *as it were*, encode the field, area of focus or social activity of the extract (Halliday and Hasan, 1985/1989, Eggins, 1994/2004).

Likewise, Adichie uses phonological schemes to encode sound effects in the text. The prominent phonological schemes in this extract are alliterative or/and assonantal patterns: "I had gone up to **h**elp and saw **h**er kneeling on the plush rug, **h**olding **h**is red pyjamas pressed to **h**er face" (3)."It **would** hurl down cashews and mangoes from the trees and they **would** start to rot in the humid earth, giving out that **s**weet and **s**our **s**cent" (6).

4.3.4. Cohesion and Context in Extract 3

Cohesion

This extract draws on three types of cohesive features: reference, logical cohesion and conjunction. Referential links are realized by means of anaphora. Consider the token "Mama", it spans the text. The writer uses the personal pronoun "she" and its variant "her" to refer to this token in (4a & b). The same thing applies to other main heads in the text. This implies thus that Adichie uses anaphoric reference to create the text's cohesion. She employs vocabulary items to encode cohesion in the extract. She does this with repeated lexical items. Some of the repeated items in this text are "Mama"

in (2, 8, 11 and 12a & b), "Adamu" in (8, 10 and 12a & b), "Jaja" in (1 and 4), etc. Again, Adichie employs conjunctive items both at the intra-sentential and inter-sentential levels. The only conjunctive item that the writer uses at the inter-sentential boundary is "But" in (16), it expresses contrast.

Context

This extract is a first-person narration. Many linguistic clues in the text attest to this claim: "I" in (1, 3, and 12a & b) and "We" and its variant "us" in (8 and 11). This extract is about movement, change or transformation as encoded by the symbolic representation therein. The movement, change or transformation is due to Papa's demise. Papa is actually poisoned by his wife. Because Mama could not bear Papa's spousal ill-treatment and dictatorial parenting anymore, she decides to put an end to his life. A new trend is bound to follow this situation. Close relatives will have to come to sympathize with the bereaved family, the narrator-character, Kambili, Jaja and Mama will have to experience a new dawn, freedom or victory or triumph. This is what actually accounts for the multitude of action verbs in the extract encoding movement, change or transformation. This meaning is also conveyed through symbols like *rain*. One main remark is obvious in this extract. It is Mama's unconventional instruction given to Adamu, the gate-keeper and her unusual outspokenness: "Mama had told Adamu not to open the gates to all the people who wanted to throng in for *mgbalu*, to commiserate with us (8). Even members of our umunna who had come from Abba were turned away (9). Adamu said it was unheard of, to turn sympathisers away (10). But Mama told him we wished to mourn privately, that they could go to offer Masses for the repose of Papa's soul (11). I had never heard Mama talk to Adamu that way; I had never even heard Mama talk to Adamu at all" (12). The foregoing passage clearly exudes in Mama the symbolic death of a weak, voiceless and helpless woman as well as the symbolic birth of a new female personality characterized by female assertiveness, power and dominance.

5. SUMMARY AND CONCLUSION

This paper has set out to unveil the stylistic value of Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) from a systemic-functional perspective propounded by MAK Halliday and his followers (Halliday 1971; Halliday and Hasan, 1976, 1985/1989, Halliday and Matthiessen, 2004, Eggins 1994/2004, Bloor ad Bloor, 2004, Fontaine, 2013, etc.). It has specifically used Leech and Short's checklist of four categories, namely: lexical categories, grammatical categories, figures of speech, and cohesion and context to explore in three systematically selected extracts the salient linguistic features which overtly realize the writer's style and mind-style. With regard to lexical categories, Adichie has used such word classes as nouns, adjectives, verbs and adverbs mainly to craft her fiction under scrutiny. As the analysis exudes, the writer's choice of these classes is in consonance perfectly with her communicative goals and situations. Her choices in the category of nouns reveal her preference for physical and concrete description. Even her adjectives encode a certain visual imagery that further sustains her physical and concrete description. Her selections in the categories of verbs and adverbs also enhance her description in that two-thirds of them are action verbs, with most of them containing agents who actually act upon someone or something in the spatiotemporal settings deictically enacted by the adverbial phrases or groups of manner, place, direction, time, degree, cause, etc., in the sample extracts. The analysis of grammatical categories also indicates the writer's selection and use of the functional type of declarative sentences largely. This implies thus that the writer's utmost aim in the sample extracts is to give information. Again, she shows her preference for the structural type of simple sentences with relatively less dense semantic/lexical elements and less intricate grammatical structures. For instance, whenever the writer uses uncommon words like Igbo lexical items (which actually add local flavour to her literary language and subsequently mark her style),she often places the translated items next to the uncommon words, or provides enough contextual clues to facilitate their interpretation. This somehow characterizes the writer's writing style or literary language as relatively easy, accessible and authentic all the same.

Pertaining to the categories of figures of speech, the analysis reveals selections in similes, metaphors, synecdoche, idioms, symbolism/imagism and lexicogrammatical patterns and phonological schemes. Adichie has actually employed similes, metaphors and synecdoche to express her hidden mind-style, point of view or authorial attitudeor ideological stance which does not overtly align with conventional and/or androcentric ideologies or tends to deconstruct them. Her use of idioms and symbolism/ imagism underpins the foregoing as well. Again, Adichie draws on such lexicogrammatical patterns as structural repetition (anaphora and parallelism) to encode cohesion and coherence in the sample

extracts. Also, her use of phonological schemes like alliterative or/and assonantal patterns in the extracts is a proof that Adichie has not neglected the rhythmical, poetic and artistic function of sound patterns in her fiction under study, she actually uses these patterns to build the fictional text's rhythmical structure. The analysis of cohesion and context further exudes that Adichie has drawn on cohesive features like reference (anaphora), lexical cohesion (repetition mainly) and conjunction to generate cohesion in the extracts, on the one hand, and contextual clues lexicogrammatically enacted by the three contextual variables of field, tenor and mode, to create coherence therein, on the other. What's more, the analysis of contextual features unveils that the three extracts are written from the first-person point of view. The narrator-character is Kambili; she serves as the mouthpiece of Adichie. To highlight the link between a narrative point of view and a writer's linguistic code as well as his/her style and mind-style, Simpson (1993:4) writes what follows suit: "In the context of narrative fiction, point of view refers generally to the psychological perspective through which a story is told. It encompasses the narrative framework which a writer employs, whether this be first person or third person, restricted perspective or omniscient perspective, and accounts for the basic viewing position which is adopted in a story. Narrative point of view is arguably the very essence of a story's style, what gives it its 'feel' and 'colour'." By drawing on the first-person point of view in her *debut* novel, Adichie overtly rules out others, and by so doing, she favours a certain reading which unquestionably spells out her style and mind-style therein. It follows from this to establish that Adichie, through her mouthpiece, Kambili, does not endorse or tends to deconstruct religious fanaticism or fundamentalism, dictatorial parenting, male power, dictatorial and draconian-cum military regime, military coup and cultural alienation (see extract 1) and the deconsecration of kingship roles, money power and cultural alienation (see extract 2).In addition, she seems to align with feminism at the expense of patriarchy and/or institutionalized sexism and its androcentric ideologies (see extract 3).

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