

**AFRICAN LITERATURE A CELEBRATION OF ARTISTIC FREEDOM: AN
EXAMINATION OF CHIMAMANDA ADICHIE'S *PURPLE HIBISCUS***

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ABSTRACT: *This inquiry focuses on Chimamanda Adichie's Purple Hibiscus. This is precisely because scholarly studies on Adichie and her literary pieces have attracted increasing interest in literature in recent times, as a result of her recognition as the new voice of Nigerian and indeed African literature, given that she has gained a measure of success that eludes many old and new generation writers within and outside Africa. Earlier scholarship on Chimamanda Adichie's Purple Hibiscus was generally concerned with plot advancement, character presentation, subject matter and thematic projection. Regrettably, none has paid adequate attention to the aesthetic values of Adichie's Purple Hibiscus. This therefore is the preoccupation of this exploration. This examination contends therefore that to extol her artistic liberty, Adichie uses Igbo English (IE) significantly as a deliberate but significant stylistic gizmo. Thus, Adichie writes her Purple Hibiscus in English Language and then she deploys supra-linguistics and para-verbal nuances such as local expressions, African oral tales, oral songs, code variation, transliteration, linguistic apposition, local idioms, incantations, and lampoons. All these language games and stylistic strategies boost the Africanity in her Purple Hibiscus.*

KEYWORDS: Stylistics, Style, Creativity, Foregrounding, Nativization, Oral tradition

INTRODUCTION

Literature represents a language or a people, their culture and tradition in the past, present and future. Ojaide (2009) visualizes African literature as literary works that articulate the social-cultural and historical imperatives of the African people, which is written by any African who is a citizen of any African country. Whereas the artist can confine himself within the structural boundaries or "background" of the language to select different forms germane to his communication needs, he is at liberty to indulge in the use of deviant forms or "foreground" for aesthetic beauty or to achieve "Uniqueness" or "Creativity". This, Osundare (1982:7) delineates as a mark of creativity and inventiveness in the literary artist. For instance, Achebe (1958:146) in his *Things Fall Apart* uses pattern repetition for stylistic efficacy thus:

All our gods	are	weeping
Idemili	is	weeping
Ogwugwu	is	weeping
Agbala	is	weeping
All the others	are	weeping
Our dead fathers	are	weeping

Yankson (2006) opines that this pattern is an amplification of a single noun phrase (NP) into six places. This is a good example of foregrounding, a breach of the linguistic rule because in the normal linguistic code, a single statement "All our gods" would have sufficed but, Achebe

decides to evoke all the supernatural gods for creative import. Okpanachi (2007) displays such repetition in his “The Eaters of The Living” to stress the corrupt tendencies of Nigerian politicians thus:

Ours is a nation of the eaters
 They eat everything and everyone
 They eat like the termites
 They eat like the locust
 They eat like cancer cells
 They eat like acids
 They eat the festering sores of the people
 They eat our phlegm
 They eat our corpse
 They eat names and reputations
 They eat our money.

Statement of the Problem

African literary artists especially the novelists have imbibed Achebe model the “New English”, which is the English language that has been modified to suit the African surroundings. They depended essentially on the manipulation of the foreign languages to capture their cultural, social and linguistic background. Hence, the Nigerian Old Generation Novelists in particular have imbibed the domestication and nativization of the English Language in their literary works. What about the New Generation Writers? This study therefore, aims at investigating how Chimamanda Ngozi Adichie has used the English Language as a tool for artistic liberation.

Objectives of the Study

Specifically, this investigation seeks to find out:

1. if Adichie belongs to Achebe school of thought,
2. if she belongs to Ngugi’s school of thought,
3. if she has a peculiar style of writing,
4. those linguistic features which she manipulated for literariness and personality,
5. whether those distinctive features serve as limitation or inhibition to the English language or the message of the author.

THEORETICAL FOUNDATION

This study agrees with the Hallidian Systemic Functional Grammar, which highlights the functionality of language and thus implies that each individual utterance in a given context has a particular function. Bloor and Bloor (2004) demonstrate this with the expression “Good afternoon” and maintain that a speaker can say ‘good afternoon’ as a means of greeting a friend at the appropriate time of the day. Also, “good afternoon” can be used to reprimand when, for example, a student is late for morning lectures and misses part of the first lesson, the teacher might sarcastically say ‘good afternoon.’ This indicates that the same word can have different communicative functions in different situations. Asiyanbola (2012), then, Projects Systemic Functional Grammar as a functional approach to language and he envisages that adults use language to perform three primary functions, which Halliday christened metafunctions, ideational, interpersonal and textual metafunctions. Ideational Metafunction uses language to organize, and express our perceptions (experiences) of the world around us and about us.

Interpersonal Metafunction uses language to establish and maintain all human relationships while the textual metafunction uses language for the internal organization of texts. Thus, language is used to express meaning and to perform various functions in different contexts and situations of our daily life.

METHODOLOGY

Since this investigation is non experimental or statistical but purely text based, the ex-post facto research design, the primary and secondary data collection methods, the content or descriptive or textual system of data analysis, and the simple random sampling technique were employed in this examination.

Conceptual issues

Creativity

Literary creativity involves a manipulation of language for beauty and signification. Creativity involves the production of novel, useful, surprising and unpredictable works. In other words creativity entails the creation of something different from others. This idea makes Goodman and O' Halloran (2006:10) to say that: "Artistic creativity is a product of exceptional people ..." They maintain that the main element of literary creativity is foregrounding and "foregrounding is a stylistic device, which is concerned with defamiliarization of everyday speech." The major element of foregrounding is deviation and deviation entails making stylistic choices that depart from the canon of everyday language. Affirming this view, Jakobson in (Goodman and O'Halloran 2006) describes literature, especially poetry as "organised violence committed on ordinary speech" because words, phrases and other grammatical structures depart from what is expected. Accordingly, they describe deviation as "expected irregularity in a text" while Mukarovsky in Goodman and O' Halloran (2006:60) describes it as "a deviation from the standard". An instance of grammatical deviation is observed in E. E. Cummings poem "**Love is thicker than forget**" Goodman and O'Halloran explain that E.E. Cummings breaks the grammatical rule for forming comparative structures in the English Language by doubling the comparative. What is grammatically acceptable is "**Love is thicker than forget.**"

Creativity is of no exceptional characteristics in African literature. The African literary artists therefore arm themselves with the western literary cannon mingled with the African folklorism and nativization and this is the style of Chimamanda Ngozi Adichie especially in her *Purple Hibiscus*

Style and Stylistics

In the view of Bloomfield (1976) stylistics is the study or interpretation of the distinctive linguistic elements in writing of a text. It explains the peculiar choices made by an individual or social group in the use of language and it examines both written and oral texts. Initially, stylistics investigated only literary texts but Brown (2005) hints that nowadays it inquires into various kinds of texts such as, recipes, novels, advertisements, films, news reports, songs, lyrics, religious and political speeches as well as road signs. Again, Lawal (1997) defines stylistics as the study of style. Ordinarily, style is a general way of doing something but technically, it refers to some or all the language habits of one person or group of persons such as the style of Dickens or Adichie or the way language is used in a particular genre (poetry for

instance), period, school of thought, writing or some combinations of these as in epistolary style, or the style of the New Generation Nigerian writers.

Style as a Deviation from the Norm

Style as a deviation from the norm rhymes with Fowler (1981) definition of literature as the creative use of language. This indicates the use of unorthodox or 'out of the ordinary' forms of language. The writer deliberately deviates from grammatical rules so as to attract the attention of his or her readers. So, in the opinion of Agrawal (2010) style may be referred to as a departure from the norms. This approach is hinged on the notion that language is both rule governed and accumulation of norms. In other words, there are norms at all the levels of linguistic analysis as posited by Lawal (1997). The norm is the common core from which every member of the speech community draws, and deviations occur when a speaker makes departures from the norms or common core and the common core can be manipulated by a writer to suit his individual creative world or purpose (Kamalu, 2008). Style as a deviation can be examined at the levels of phonology, semantics, syntax, morphology and orthography.

The graphological or orthographical level stipulates certain rules guiding the way and pattern of putting graphic symbols on paper to encode meaning. Awa (2007:93) indicates that capital letters must begin proper nouns, days of the week, sentences, quotations, towns, states, countries, continents, planets, personal names, months, institutions, titles applied to persons, historical events/periods, special days, titles of books, plays, poems, languages, titles of courses, certificates issued in institutions, names of roads and streets. The first person pronoun "I," irrespective of its position in a sentence is written in the upper case. Punctuation, indenting, paragraphing and lineation in both written prose and poetry must be adhered to.

At the level of phonology, the use of accent considered acceptable by a great majority of language users is advocated. And at the morphological level, word formation is guided by some rule-governed processes and conditions. For instance, only common nouns may be pluralized. Adverbs and adjectives, on the other hand do not have plural forms, while sentences are not pluralized in the same way as words in the English language, (Lawal, 1997).

Syntactically, word-order rules specify that basic phrase, clause and sentence patterns are unbreakable. For illustration, the nominal phrase (NP) and verbal phrase (VP) are necessary components of any sentence in English at either the surface or the deep structure level. Thus, the omission of any core element in a basic syntactic pattern may render the model ungrammatical or not well-formed. (Lawal, 1997).

At the level of semantics, there are restrictions concerning words, which can collocate within phrases and sentences, and words that are suitable to a particular communicative context. For instance, we have "white paint" and not "white milk" (though milk is white), "blond hair" and not "a blond door" or "a blond dress", even if the colour were exactly that of blond hair.

At the discourse level (above the sentence level), there are rules governing text organization at the inter-sentential, inter-stanzaic and inter-paragraph levels as prescribed by (Lawal 1997 and Eko 2005).

(a) Such transitional markers as "furthermore", "moreover", "in addition", "first", "second", "third", "again" and so on are used to express sequence and incremental proposition.

- (b) “Thus”, “therefore”, “as a result”, “hence”, “as a consequence” and so on are used for inferential intention or to conclude an argument.
- (c) “However”, “nonetheless”, “nevertheless”, “on the other hand”, “yet”, and “still” are used for a negative or contradictory suggestion.
- (d) “For example”, “for instance”, “as an illustration” and so on are used for exemplification.
- (e) “In other words”, “in simple terms”, “in particular”, “that is” and others are used to clarify a statement and
- (f) “To sum up”, “in summary”, “finally”, “in conclusion”, “in short” and more are used “in summing up an argument and so on.

Yankson (2006) describes syntactic deviation as category rule deviation. The most frequent syntactic violation in literature especially in poetry is hyperbation. Otagburagu (2009:7) describes hyperbation as the “Arrangement of words out of their usual order.” It is the disruption of the normal syntactic sequence of SVOCA or SPCA arrangement. Hence, the literary artist is at liberty to place adjuncts at the initial position of his sentences. For instance, a particular word class could be used as another word form; as seen in Gerald Manley Hopkins’s “Windhover” who refers to **the mastery of, the achieve of the thing**. The lexical item **achieve of the thing** belongs to the verbal group but in the above line the poet placed it in the nominal category.

Semantic deviation is the violation of the selectional restriction rules. It entails the violation of collocational rules. For instance a verb could be made to keep the company of a non-human object, as in **The heavens wept**. This is personification. They are used for rhetorical effects. Yankson (2006) maintains that On page 17 of Ayi Kwei Armah’s *Fragments*, he talks about **aborted towns**. Armah, here confers animate and human features on an inanimate noun, **town**. This is a breach of collocational rule because in the English language code, the verb phrase (VP) **abort**, selects as its subject, the noun phrase (NP), a lexical item with feature + human, just because like human beings, words also keep habitual company.

The drums beat and the flutes sang (Achebe’s *Things Fall Apart*)

This expression violates the rules of word collocation. Achebe for instance has vested on inanimate objects like **flutes** and **drums**, human qualities by making the drum to beat and the flute to sing. All these make for the heightening of literary works.

A significant understanding of phonology is important for an effective appreciation of a poem. We know for instance, that a petrarchan or Italian sonnet has aa abba cde cde pattern while a Shakespearean or English sonnet rhymes ab ab cd cd ef ef and a final couplet gg. The knowledge of the rhyme scheme is an important step in appreciating the poem. The syllabic structure of a poem is of great importance in scansion two syllables make a foot and the meters vary from iambic, trochaic, anapestic to dactylic. The iambic (an unstressed syllable followed by a stressed syllable) is commonly used in lyric poems. The lexical ellipses-aphesis, syncope and apocope are sometimes used for modification of the syllabic structure of a poem. These usages are in contrast with the demands of language (paragraphing) but they are useful because they give cadence to poetry in particular.

The most distinctive graphological deviation, especially in poetry is in the linear arrangement, irregular right hand margins of poems and the discarding of capital letters as observed in Christopher Okigbo’s “Laments of the Flutes” and Soyinka’s “Post Mortem.”

“Post Mortem”

there are more functions to freezing plant
than stocking beer, cold biers to mortuaries
submit their dues, harnessed – glory be

in the cold hand of death
his mouth with cotton filled, his man – pike
shrunk to sub – soil grub

fore - knowledge after death?
his flesh confesses what has stilled
his tongue: masked fingers think from him

to learn, how not to die.
let us love all things of grey; grey slabs
grey scalpel, one grey sleep and,
grey image.

Lawal (1997) argues that Soyinka specifically, writes the entire “Post Mortem” in the lower case as an additional stylistic strategy to convey his great shock and bewilderment at the way in which the imposing structure of man is so severely condensed in death both in size and in eminence.

However, creative language is an incredible exploration. As a result, Awa (2011:40) opines that the linguistic explorer can ‘bend’, ‘break’ ‘flout’ or ‘discard’ the laid down rules of language for stylistic bloom. This means that a writer or a speaker makes a departure from the norms or common core to suit his or her individual creative purposes. Put succinctly, the creative artist discards the preferences forced on him by language to make replacements designed to achieve his stylistic and communication needs. This singular fact gives rise to linguistic deviation, which poetic licence allows him. Poetic licence is “the literary right a literary artist exercises when he ignores rules and the normal conventions of correct usage in language” (Otagburuagu 2009). This is known as “linguistic foregrounding”, “deautomitization of the linguistic code”, “defamiliarization” or “literariness.” Therefore, poetic immunity of the literary artists has paved way for the artistic liberation of the African literary artists especially the novelists and this is the most outstanding quality of Chimamanda Ngozi Adichie particularly in her *Purple Hibiscus*.

Expression of Artistic Freedom in *Purple Hibiscus*

Chimamanda Ngozi Adichie exhibits her artistic liberation splendidly in her *Purple Hibiscus* by using the following linguistic gizmos.

Lexical Transfer

Adichie fortifies her *Purple Hibiscus* with a rich parade of local and traditional religious expressions in her novels and she has a dosage of such expressions in her *Purple Hibiscus*. Asika (2011:67) captures this habit excellently:
She allows her characters express themselves
in words, ideas and images from her

locale without bothering herself with endnotes, glossary and footnotes to explain to her foreign readers what she meant.

Adichie explains that she fuses Igbo and English expressions in her works because “she is of the English-Igbo generation and Igbo alone cannot capture the African experience because of globalization.” Examples of such words are

Ngwo ngwo (P.40) - pepper soup filled assorted meat,	
Dibia (P.300) –traditional doctor	Biko (P.268) – please,
Nwanne m nwanyi (P.257)-my sister	O zugo (P.22) – it is enough
Azu (P.40) – fish,	Nna m (P.282) – my father,
O gini (P.276) - what is it?	Ekwero m (P.276)- What is it?
O me mma, Chineke (P.47)-Gracious God	

Adichie uses these expressions to locate the *Purple Hibiscus* closely to her culture (Igbo culture) and to give colour, coherence and resourcefulness to the *Purple Hibiscus*.

Folk Narrative Style

The greatest endowment of Adichie is her ability to embellish her literary works with African oral traditions. Adichie therefore, grafts the folk splendor of Igbo oral tales, songs, and others to heighten the aesthetic appetite of her narratives. Particularly, in the *Purple Hibiscus*, Papa Nnukwu snatches the folk narrative from the naïve Kambili so as to infuse grandeur of the fable structure into his tale, which centers on “why the tortoise shell is cracked”. The dog sings thus:

Nne, Nne, mother, Mother

Njemanze
 Nne Nne, I have come
 Njemanze
 Nne, Nne, mother, Mother
 Njemanze
 Nne, Nne, I have come
 Njemanze
 Nne, Nne, let down the rope. I have come
 Nne, Nne, mother, mother
 Njemanze
 Nne, Nne, it is not your son coming up
 Njemanze
 Nne, Nne, cut the rope. It is not your son coming up
 It is the cunning tortoise.

Njemanze

(p.165-168)

Use of Igbo Songs

Music and singing are fundamental features of the culture and life of the Igbo. Since Adichie celebrates African culture in her narratives, two main categories of songs are present in her prose. They are the war songs and the Christian songs. The songs are realized in Igbo and this captures the totality of the circumstantial spirit of their performance. Through these songs, she strengthens the Igboness of the environment that creates them, and domesticates the Christian religion in the Igbo environment as in the following examples:

- | | | |
|----|-----------------------------------|---|
| 1. | Ekene nke udo | The greeting of peace |
| | Ezigbo nwanne m nye m aka gi. | My dear brother, give me your hand. (p.246) |
| 2. | O me mma, Chineke | God, one who does good |
| | O me mma One who does good (p.48) | |

Use of Igbo Proverbs

To capture the Igbo folk tradition succinctly, Adichie integrates Igbo proverbs but in English in her stories. Even though, the proverbs are rendered in English, they convey Igboness; as they garnish and infect local colour to her stories, as in the following:

1. Our people say that after the aku flies, it will fall to the toad. P.226
2. You are like a fly blindly following a corpse into the grave P.78

Code Variation

Code variation in Adiche's *Purple Hibiscus* is simultaneously arranged to interpret, explain or to emphasize the thoughts, ideas or information. Examples:

1. Nno nu! Have you come back? We will come in soon to say welcome. (P.63)
2. Papa was staring pointedly at Jaja. "Jaja, have you not shared a drink with us, "Gbo"? (p.21)
3. The traders say it is hard to transport their food because there is no fuel, so they add on the costs of transportation, O di egwu "Aunty Ifeoma said. (P.71)
4. Ozugo, it is enough. Mom, he has joined the others (P.190)

Anyoku (2011) explains that In (3), the switch from English to the Igbo. "O di egwu", "it is terrible", highlights the gravity of the fuel scarcity. So the reality and the economic effects are portrayed while In (4), the switch to "O zugo emphasizes the reality of death and calls for endurance.

Use of Transliteration

This is the process of re-expressing African thoughts in the European languages, (Ayeleru, 2011). Adichie embellishes her English narratives with African linguistic orientations, and such (Igbo) local words, oral materials and ideas make reading her novels, especially the *Purple Hibiscus*, very appetizing because she is able to capture African, Nigerian and specifically, Igbo experiences in her stories. This art is what Abrams in Onukaogu and Onyerionwu (2010) describes as application of "local colour", which entails the detailed representation of African setting, dialect, customs, dressing, way of thinking and feeling. Onukaogu and onyenonwu (2010:298) cite the following examples and explications.

1. I don't have the strength for ifedura's family right now. They eat more and more shit every year (P.82)

Here, they eat shit is used instead, of the more Standard English expression" they behave mischievously or they behave unacceptably."

2. That soup smells like something Amaka washed her hands well to cook. (P.162)

The idea of washing hands well before preparing a dish is the Igbo way of describing sufficient preparation for and careful delivery of a cooking exercise. The idea is that if the preparation is solid and the actual cooking done meticulously, the meal is bound to be a delicious one.

3. Mba, there are no words in my mouth. Jaja replied (P.21). Here, there are no words in my mouth is chosen instead of "I have nothing to say".

4. “Hei” Amaka groaned, “this is not a good time for NEPA to take light. I wanted to watch something on TV.” P.165

In this, “to take light” instead of “to switch off power or to interrupt power supply,” has been used.

All the local songs, proverbs and others carry the unique quality of Igbo way of life and Adichie as a genius has creatively used them to carry her message.

Linguistic apposition

Onukaogu and Onyerionwu (2010) define linguistic apposition as the juxtaposition of local expressions and their English equivalents in a story. Anyoku (2011) describes linguistic apposition as “glossing” while Adedoyin (2011) refers to it as “doubling”. Examples of linguistic apposition or doubling are numerous in Adichie’s *Purple Hibiscus*.

1. Papa and Mama rushed over. Papa thumped my back while Mama rubbed my shoulders and said. O zugo, stop caughing! (P.22)

2. Chelukwa. Wait a minute. Your brother is Eugene Achike, the publisher of the Sandard? (P.144)

3. Aku na efe! Aku is flying a child in the flat upstairs shouted (P.223)

4. Ekwuzina, don’t sound that way (P.157)

In all the examples, the meaning links move to the right while the English translations tilt to the left. The essence of linguistic apposition is specifically to enable the non Igbo reader to assess first-hand the meaning of Igbo expressions. Consequently, he appreciates Igbo language, culture, people and worldview.

Narrative conversational framing

The meaning of the Igbo expression is not exactly close by as it is the case with linguistic apposition. Rather, the meaning is distanced in the story and at times as further as a paragraph away. Thus, narrative framing indicates that meaning in a story is contextually explained. The following are examples from the *Purple Hibiscus*.

1. “Ke kwanu?” I asked when he came in his school uniform, blue shorts, and white shirt with the St. Nicholas badge blazing from his left breast still had the ironed lines running down the front and back. He was voted the neatest junior boy last year, and papa had hugged him so tight that Jaja thought his back had snapped. (P.30)

2. The first time I heard Auntie Ifeoma call Mama “Nwunye m’ years back, I was aghast that a woman called a woman ‘my wife’” (P.81)

Mey in Onukaogu and Onyerionwu describes discourse implicature as “something which is implied.” Here, Adidchie does not juxtapose or distance meaning of expression but meaning is implied, thereby allowing her readers to dig meaning from the narrative. In so doing, the reader engrosses himself or herself in the cultural environment that the story mirrors. Examples from the *Purple Hibiscus* are

1. They even said somebody has tied up my womb with “Ogwu”. Mama shook her head and smiled the indulgent smile that stretched across her face when she talked about people who believed in oracles, or when relatives suggested she consult a witch doctor. (P.28)

2. Kambili, I want you to help me to do the “ora leave”, so I can start the soup when I come back. (P.176)

3. In those days, I plucked “Icheku” from the trees by just reaching out high.

In numbers (2) and (3), we can decipher that “ora” and Icheku are respectively kinds of trees and leaves. While number (1) implies that Mama does not believe in what people say because she knows the cause of her not having many children.

Functions of Igbo Expressions in Adichie's *Purple Hibiscus*

Onukaogu and Onyerionwu (2010:270) reveal that Chimamanda Ngozi Adichie uses her Igbo linguistic frames in the form of local words, proverbs, songs, code mixing, code switching, transliterations, translations and so on to perform some artistic functions in her *Purple Hibiscus* thus:

Information dissemination

Adichie does this by the use of declaratives, emphasizeers, affirmers, introducers and information motivators; as observed in the following examples:

1. "Ifukwa", People are leaving the country. Phillipa left two months ago (P.84)
2. "I mana" you know sucking fuel is a skill you need these days. Father Amadi said (P.158)
3. Have you forgotten, "I marozi", that the doctors went on strike just before Christmas? (P.160)

To express emotions

Adichie uses Igbo language to express emotions in her novels, as in

1. I will not tolerate this rubbish from you I na -anu? (P.250)
2. Nee anya, if you children make patches on the garage walls with that ball, I will cut off your ears!" (P.161)
3. "You sit there and watch her desecrate the Eucharistic fast, maka nnidi?"

To show resentment

1. The father and the son are now equal? Tufia" do you not see? That is why Eugene disregards me, because he thinks we are equal? (P.92)
2. "O joka" Eugene has to stop doing God's job
3. "Kpa," she said. "I will not replace them." (P.23)

To show Surprise

4. He stole his father's exam papers and sold them to his father's students" Ekwuzina! That small boy? (P.248)
5. Neke! Neke! Neke! Kambili and Jaja have come to greet their old father (P.72).

To indicate Regrets/Disapproval

Hei, Amaka groaned. This is not a good time for NEPA to take light. (P.16)

To express Doubt

Will the fuel make it mum? Obiora asked. "A maro m", we can try. (P.140)

For Phatic Role

Adichie establishes contact or relationship with other people through contact initiators, sign off, motivators, gratitude markers and consolatory markers as used in the following:

1. "ke Kwanu?" I asked although I did not need to ask how he was doing (P.19)
2. When she held my hand and said, kee ka I me? I was stunned. (P.220)

To sign off

Jaja says a brief, distant "ka odi not making eye contact with either of us, before he lets the guard lead him away (P.309)

To affirm gratitude

“Father, Chukwu aluka” Auntie Ifeoma said.

To show Sorrow, Pain, Sadness and Loss

1. Hei, Chi mo! Nwunye m! Hei!” Auntie Ifeoma was standing by the table, her free hand placed on her head in the way people do when they are in shock. (P.290)
2. “Onye zi?” Who wants to break my door, eh? (P.235)
3. O zugo, it is enough mum. He has joined the others (P.190)

For Interrogations

Jaja, have you not shared a drink with us, gbo (P.21)

To give commands

1. Nne, ngwa, go and change, mama said to me and to Jaja, “come and help me, biko. (P.16)
2. Amaka ngwa, show Kambili how to peel it (P. 142)

To show request

2. Eugene, “biko” let the children come and spend one week with us. (P.105)

To show appreciation

“Hei”! Auntie yelled, looking into the boot. “Gas cylinders?” Oh, “nwunye m” should not have bothered herself so much.

Affection Indicators

1. Umu m she said, hugging us. My children (P.42)
2. She called me Nwanne m nwanyi- my sister (P.257)
3. “I joke with you, nwa m. Where would I be today if my chi had not given me a daughter?” Papa –Nnukwu paused (P.91)

Social Class Designators

1. As we drove past, people waved and called out papa’s title: “Omelora” (P.63)
2. “Ogbunambala” Papa said” wait for me, I am praying with my family. (P.68)
3. I watched Auntie Ifeoma sink to one knee and say, “Igwe!” in the raised voice of a respectable salute, watched him pat her back (P.102)
4. You are my father, “Ogbuefi Olioike” come back (P.74)

CONCLUSION

Language is rule governed and accumulation of norms. But Adichie as a creative and inventive literary explorer who is grounded in the basic linguistic norms has liberated herself by bending and discarding the linguistic choices forced on her by English language. Consequently, she has embellished her Purple Hibiscus with copious and eloquent transliteration, countless and worthwhile word coinages, multifarious and valid lexical borrowing, profuse and evant folk songs, riddles, zillion and significant incantations, sundry dirges and umpteen lampoons. All these linguistic games have made the English language capable of expressing, projecting and capturing African creative impulse and cultural roots. Thus, the reader especially the non-indigenous, understands Igbo culture and ethnic aesthetics. These portray her sense of pride in

African culture and existence and reveal her as a disciple of Achebe; surprisingly her Igbo linguistic frames are not limiting factors to the English language but extension to the Language.

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