

**Accommodationist Styles in Selected Works of Chimamanda Ngozi Adichie
and Akachi Adimora-Ezeigbo**

By

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Approval Page

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DEDICATION

This work is dedicated first, to the strength of my life – the Almighty God and to all who have taught me to know.

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Abstract

This research intentionally investigated the literary works of Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and *Americanah* and Akachi Adimora- Ezeigbo's *Roses and Bullets* and *Trafficked* to reveal their accommodationist styles. Over the years, researchers who engaged in the study of style and stylistics concentrated their analysis on the old methods where, every literary and linguistic works, were analysed from phonological, morphological, syntactic and semantic levels. This research had opened another vista for the analysis of works based on accommodation and its principles. The research being a textual analysis, purposefully selected a total number of seventy-three (75) accommodation items both linguistic and non-linguistic, convergence and divergence from the selected works of these writers to demonstrate their levels of accommodation. Six research questions were formulated which helped the researcher in providing answers to the issues/questions raised. The communication accommodation theory propounded by Howard Giles (1973) and the Ethnography of communication theory by Dell Hymes (1962) formed the theoretical frameworks for this study. These theories whose major concerns were language, culture, and identity for the communication accommodation theory and communication, culture and context for ethnographic theory equally helped in the analysis of the research questions. After the analysis, the findings showed that both writers used different characters in their novels to demonstrate different levels of accommodation, and the different reasons why people accommodated others and also the different contexts and speech events that aided accommodation. The researcher concluded that language users accommodated convergently when they belong to the same culture, when they love their communication partners and the context they find themselves. Language accommodation convergence led to peaceful co-existence while divergence communication behaviours were demonstrated when people do not belong to the same culture, hate their communication partners and it led to quarrels, hatred and in extreme cases death. The researcher recommended that language users, especially lecturers and students, should teach and learn how to accommodate convergently, so as to live peacefully in the academic environment and the society. Researchers were also advised to look out for other ways and means of analyzing literary and linguistic works, different from the old method. Again researchers should engage themselves in the non-verbal aspect of language to show how accommodation can be applied.

CHAPTER ONE: INTRODUCTION

1.0 Background to the Study

There is no work of art that exists in a vacuum. Writers draw their inspirations from the happenings in their societies. Humans are seen as “Homo Sapiens and Homo Loquens, the wise speaking animals. Before their thoughts are put on paper, language is involved. They think in a particular language and express their thoughts and feelings in the same language or another language; hence language is very important in the works of art. Writers cannot be dissociated from their languages and cultural backgrounds within the societies in which they live. This statement corresponds with the Sapir-Whorfian hypothesis of Linguistic Relativism and Determinism, which state that individuals from different cultural and social units perceive the world through the lens provided by their unique languages. They aver further that those who are monolingual, bilingual or multilingual see the world differently. These mean that people create words to describe things or concepts that are significant in their environments, contexts and situations. Sapir and Whorf acknowledged the close relationship between language and culture and maintained that they are inextricably related, that an individual cannot understand or appreciate one without the knowledge of the other.

Language which literary artists use in passing their information has attracted a lot of definitions, but those definitions that are relevant to this study were looked at. For the socio linguists, language is an instrument for the building and dissemination of culture. Each language therefore becomes a vehicle for dissemination of a particular culture and its transmission to the next generation. In this sense therefore, language is creative. This definition captured the writers – Adichie and Adimora-Ezeigbo as creative writers who through their language use, built and disseminated their culture (Igbo) to other generations and Nations.

Furthermore, language, according to Hornby (qtd in Okpara 260) is “The system of sounds and words used by humans to express their thoughts and feelings”. It connotes characteristic ways of talking, thinking and feeling about attitude, goals and ideals. Here, language is seen as the prerogatives of humans, who string words together to express their thoughts and feelings. Language, according to Onyekpere and Amadi (qtd in Mbata 69) is a “medium which a community develops out of the necessity for the people to communicate the experiences arising from their particular environment and circumstances”. For this reason therefore, a language distinguishes its participants and set them apart from participants of other languages. It confers on the participants a unique identity. We can, therefore, not talk of any meaningful discussion of a people’s identity divorced from their languages. The writers, whose works are being analyzed, created characters that were identified as belonging to a speech community through the words they imbued in them. In other words, the identity of the writers and their different characters in their novels, were known through their language use. According to Emenanjo, “language is a particular way or style of speaking, or writing. It is that complete whole of communication which includes, signs, symbols, knowledge, belief, customs and cultures and any other abilities of speech acquired by human kind for the sole purpose of communication and identity” (Emenanjo 260). Language, here, is seen as the total configuration of a person or group of persons that enable people in the society share common information and ideas through communication. The primary aim of language is communication.

Communication generally is a process of passing information from one person to another through any means which could either be linguistic, paralinguistic or extra-linguistic. Communication is not a one way traffic. It involves two or more persons who are expected to behave in one way or the other during the communication exercise. According to Ngonebu, communication is any transmission of information from one person to another, in order to

elicit a response (Ngonebu 53). It is this response that shows whether the communicator converges or diverges. Again, Ijeoma defines communication as an interaction by means of signs and symbols. The symbols may be gesture, plastic or verbal or any other, which would serve as stimuli to behaviour (Ijeoma 213). Eyre (qtd in Sybil et al. 3) defines communication as not just the giving of information, it is the giving of understandable information and receiving and understanding the message. Communication is the transfer of a message to another party, so that, the message can be understood and acted upon.

Communication is the interaction in one form or the other, either by visual or auditory symbols. People are continually interacting with themselves and with their environment by talking to their friends, watching television, listening to the radio, reading printed pages, calling or sending away domestic animals. Communication involves the interactions of one or more people saying or doing something which attracts reactions in the minds of other people. Symbols such as words or gestures are the major means that people use to communicate.

From all these definitions, there are some common features present in them, that communication involves more than one person, that messages are passed through different means and that there is always reactions in the minds of people involved in the communication exercises. It is these reactions that show whether the communicators are converging or diverging. This takes us to literary communication which is the transmission of a written or spoken text between a sender (author, writer) and a receiver (readers or listeners) in order to elicit some reactions/responses from the reader or listener. It is this Reader-response or reaction that is referred to in stylistics approach as Reader-response approach to stylistic analysis. It is this Reader-response approach which has to do with the role of the reader in literary interpretation or the readers' role in constructing meaning in literary texts that the researcher adopted in this work which helped her to refer to the writers as

accommodationists. This is also what made different researchers see or interpret the same texts from different perspectives, using different theories. Every reader responds to a literary text based on the angle-either form or content perspective. Using different theories, every reader, responds to a literary text based on the angle-either form or content perspective. Literary texts communicate to people in different ways. Hence the texts under study had communicated differently to different people/readers based on their different perspectives.

The researcher having understudied these works gave the writers accommodationist, based on their style of language use. Accommodationist is a coinage or a neologism from accommodation. It is used as an adjective to represent Adichie and Adimora Ezeigbo's stylistic virtuosity as contemporary writers. In their language use, characters either used language to draw their communication partners closer or drive them away. An accommodationist is a writer who creates characters, who know how to adapt to any communication situation. He/she knows the how, why, where, when and reasons for every communicative/speech event. An accommodationist varies his/her language having the context/characters at the back of his/her mind.

Finally, an accommodationist equips his/her characters with all linguistic, paralinguistic and extra-linguistic nuances of communication. He/she knows when to use simple words and when to use high sounding words for the purpose of bringing the communicative partners closer.

To study a literary work from the accommodationist approach, the researcher adopted the framework of communication accommodation theory propounded by Howard Gills in (1973) and ethnography of communication by Dell Hymes (1962). The major concern of the communication accommodation theory is language, communication and identity, while the ethnography of communication is centered on language, culture and context. Furthermore, the

communication accommodation theory is concerned with the behavioural changes that people make to attune their communication to their partners and the extent to which people perceive their partners as appropriately attuning to them. Put differently, communication accommodation theory is a theory of communication that tries to find out the adjustments that people do while communicating. This theory is made up of two principles of convergence and divergence. Convergence is a process where people tend to adapt the other person's communication characteristic to reduce the social differences while divergence is the process that contradicts the method of adaptability and in this context, the individual's emphasis, is on the social differences and nonverbal differences between the interactants.

Similarly, Ethnography of communication with its SPEAKING Grid was propounded by Dell, Hymes in (1962) and revised in 1964. It was formerly known as Ethnography of Speaking. This theory was adopted to help the researcher create a context for the different communicative events. The 'K' which stood for key in the theory, helped the researcher to classify the characters as moody, happy or unhappy, friendly or unfriendly and so on. This theory helped in assigning functions to the different characters. With the help of the SPEAKING Grid or Model, different interpretations were giving to every letter. Hymes also incorporated five basic units in this theory to enable analysts do a proper analysis. These units are; speech community, speech event, speech style, speech situation and speech act. Among these units, speech event is the most important because it is the basic unit of analysis.

Other works had been done by other researchers in other areas, using either the communication accommodation theory or ethnography of communication. But none of Adimora-Ezeigbo's or Adichie's works had been understudied with these theories. Some of the works either studied movies, face to face interactions, speeches of preachers and meetings. The absence of research on the two novels of Adichie and Adimora-Ezeigbo and the

combination of the two theories of communication accommodation and ethnography of communication prompted the researcher to look at these areas so as to fill the vacuum created.

1.1 Statement of the Problem

Literary works have been studied and analysed using linguistic models, such as those of stratificational grammar, tagmemic grammar, systemic functional grammar, transformational generative and literary theories such as modernism, post structuralism, semiotics, narratology and post structuralism and so on. The analyses of text using stylistics in these forms took place because stylistics then was regarded as a study of literary works, that is, literature. But in the recent time the knowledge and methods of other disciplines and theories have been injected into text analysis thereby giving stylistics an interdisciplinary status. Consequently the eclectic nature of stylistics has given rise to some other approaches such as cognitive stylistics/cognitive poetics, corpus stylistics, critical stylistics, feminist stylistics, formalist stylistics, critical stylistics, historical stylistics, multimodal stylistics, pragmatic stylistics, narratology, reader response stylistics, emotive stylistic approaches, film stylistics/ the stylistics of film, pedagogical stylistics and forensic stylistics approaches and so on.

Among these old and new approaches to stylistic analysis of literary text used by literary analysts, none has applied the reader-response approach known as accommodationist approach to the study of Adichie and Akachi's texts.

Among these old and new approaches to stylistic analysis of literary text by literary analysts, non has applied the reader- response approach known as accomodationist approach , using Adichie and Akachi's texts. As a result of this, the problems that emanate from communication between interlocators have remained unresolved. Here lies the problem of this study.

Accommodationist approach does not only end with the identification of the linguistic, non linguistic and extra linguistic features used by writers, but it looks at the effects those features have on its users. Having identified these effects, proffers solutions to the problem.

1.2 Purpose of the Study

This research, which is, accommodationist styles in the selected works of Adichie and Akachi was done in order to open a new vista where literary and linguistic analysts can analyse works using accommodation as their yardstick.

To achieve this purpose, the study was specifically done for the following purposes:

- To identify and discuss linguistic features that reflected accommodationist stances of the writers.
- To identify and discuss socio-cultural features that reflected accommodationist stances in the writers whose works were studied
- To identify and discuss characters used in the novels to portrayed accommodationist stances.

To identify and discuss speech situations and events, that were obvious in accommodation and why?

- To reveal the effects that accommodation features and principles have on their users.
- To reveal the significance of these principles on the academia.

1.3 Significance of the Study

This study is of great importance to all language users especially lecturers, upcoming lecturers, students both now and in the future. Lecturers after studying this work will begin to apply this method as an analytical tool in the study of literary works thereby moving away from the traditional method of analysis. They will also teach their students the new readers-response stylistic analysis.

Students and upcoming lecturer are exposed to a new vista of stylistic analysis that exposes them to the reasons communicators adapt to their partner's speech behaviours.

Finally, this study contributed to already existing literature in the areas of style and stylistics, by opening a new vista to stylistic analysis.

1.4 Scope of the Study

Adichie and Adimora-Ezeigbo wrote extensively and much as it is desirable to study all their works, such study will involve much time and space than this dissertation can accommodate. It becomes necessary, therefore, to select a few of their works, so as to satisfy the demand of this study.

The selected works of Adichie were *Half of a Yellow Sun* and *Americanah*, while Akachi's works were, *Roses and Bullets* and *Trafficked*. The researcher intentionally selected all the data that linguistically and non-linguistically, socio-culturally contributed to accommodationist styles of the writers.

1.5 Research Questions

The following research questions were addressed in this study:

1. What linguistic features reflect accommodationist stances of the writers whose works were analysed in this study?
2. What socio-cultural features reflect accommodationist stances of the writers?
3. Which characters were used in the novels to portray these accommodationist stances?
4. In what speech situations/events were these accommodationist stances more obvious and why?
5. What effects have the accommodation features on their users?
6. Of what significance are these accommodationist behaviours in the academia?

CHAPTER TWO: REVIEW OF RELATED SCHOLARSHIP

2.1 Conceptual Framework

This chapter is an overview of all the concepts that have some bearings with this research and the theoretical frameworks upon which this work is based. The literature review covers a number of relevant researches which have utilized Howard Giles communication theory (CAT) and Dell Hymes Ethnography of communication (ECT) in different discourses. Further, the unique nature of this work vis-a-vis previous researches, were discussed. Howard Giles (1973) theory of accommodation communication serves as the main theoretical framework for this study. In addition, the theory of ethnography of communication as proposed by Dell Hymes (1962) was also employed as a useful compliment to communication accommodation theory. These two theories were discussed under theoretical framework.

2.1.1 Concept of Accommodation

In common parlance, when the word ‘accommodation’ is mentioned, our minds immediately go to a building or offering some strangers help, by allowing them pass the night in our homes. Very often, too, we hear such expressions as, you are not accommodating at all or you are accommodating, which could be interpreted ordinarily as being friendly or not, that is being unfriendly.

In other fields of human endeavours, accommodation means different things. To the physiologist, it means the automatic adjustment in focal length of natural lens of the eyes. In linguistics, accommodation is defined as a process by which participants in a conversation adjust their accent, diction or other aspects of language according to the speech style of the other participants. It is also called linguistic accommodation, speech accommodation and communication accommodation.

This definition by linguist is related to the layman's definition, which attributes either positive or negative tendencies – being accommodative and not being accommodative. A language user is accommodative when he/she uses language to make his/her listener feel at home, when he/she uses language to draw his/her interlocutor closer (convergence) but when language is used negatively, abusively to push away the interlocutor, the language user is being unaccommodating (divergence).

Accommodation most often takes the form of convergence, when a participant chooses a language variety that seems to fit the style of the other participant. Less frequently, accommodation may take the form of divergence when a participant signals social distance or disapproval by using a language variety that differs from the style of the other participant.

According to Donald, “participants accommodate to the speech of their interlocutors to promote a sense of common identity”. It is this linguistic accommodation that gave rise to communication accommodation theory (CAT) developed by Giles Howard in 1972.

An accommodationist on the other hand is a person who applies all the positive aspects of language in communication. When everything involved in bringing your communication partners, closer in your communication exercises, you are referred to as an accommodationist. That is, being accommodating convergently.

A communicator, who is an accommodationist knows when to smile, grimace, and laugh, when to say I am sorry, to code switch and code mix, when to talk and when to be silent, recognizes the age, status and the contexts of his/her discussion. All these enable him/her to draw his/her communication partners closer and also make them to feel at home, thereby leading to peaceful co-existence.

2.1.2 Style and its Importance

There have been so many approaches to the study of style and what style means, is debatable. It is very difficult to arrive at a full description and discussion of style that is acceptable to all scholars. Style is a very vexed issue among scholars, each giving his/her own idea, no consensus has been reached yet. For example, style may be viewed as the product of social situation that is of a common relationship between language users. All languages are open to stylistic investigation and careful study of literary texts will show that a literary text is a viable study.

The word 'style', however, means different things to different people. Adejare makes this evident when he states, that style is an ambiguous term (Adejare 20). Kamalu, supporting the views of Adejare, says that, finding a generally acceptable definition of the term "style" has been a cumbersome exercise (Kamalu 9). Esser asserts that "style is like a Chamelon" (Esser 172). Most definitions given to it were based on one's discipline or area of interest. Hence, to the psychologist, style is a kind of behaviour, to a hairdresser, it is a kind of hair style; to a literary minded person, it is the attribute of the writer. A linguist, however, would define style as the varieties and function to which language is put (Esser 172).

Style, according to Wardhaugh is the implementation at any given time, of a combination of features from many varieties... registers... and performance genres... at the participant's disposal ... It is continuously modulated as it is accomplished, co-produced by audience addressee and referees sensitive to characteristics of these as well as to delicate contextual factors such as presence of an overhearer (Wardhaugh 116).

Braette defines style as the "set of linguistic variables that are characteristics of a given dialect, register or genre (qtd in Wardhaugh 116).

Onwukwe quoting Crystal, sees style as “one of the thorniest concept” (Crystal quoted in Onwukwe 60). This shows that style as a concept is difficult to define.

In the words of Middleman “style is the personal idiosyncrasy of language use” (Middleman 20). Chapman defines style as manner – “the manner in which the form is executed or the content expressed” (Chapman 35).

From all that had been said about style, one can observe that there is polysmy in its definition. In order to have a wider idea of what style is, it would be defined based on the following notions: style as choice, style as the man, style as deviation, style as conformity, style as period/time, and style as situation (Ayo Ogunsiji et al 22). There are other notions to style but the above approaches were the ones that have direct bearings with the work under discussion.

Style is defined from the point of view of choice. Style, as choice, deals with the variations and the options that are available to the writer/participant. This is seen from the perspective of the author who makes a choice as to how he/she is to use language in a way different from normal use. The choice an author makes is dependent on the situation and the genre the writer chooses in expressing thoughts and opinions. According to Ebeogu, this choice is of two aspects: the preverbal and verbal choices (Ebeogu, 211). The preverbal choice according to him can be cultural, psychological and aspirational or all the three combined. “Culturally, pre verbal choices arise from the fact that an author belongs to a speech community language. This language already has rules of communication, rules that are phonological, lexical, syntactic and semantic” (Ebeogu 211). An author who shares this language with others is bound to obey many of these rules if he/she is to communicate effectively to an audience. The writer has to be faithful in keeping these rules. There may be departure at the level of lexical and semantic choices but at the cultural level, there are choices already made for the writer even before

he/she begins to express himself/herself verbally, and to put his/her thoughts on paper (Ebeogu 211).

At the psychological level, writers' use of language is predetermined by many psychological factors. The writer's early experiences in life help to determine his repertoire of linguistic expression, and it is from the repertoire that he/she draws some of his/her expressive preferences without a conscious choice of verbal categories.

The last is the aspirational choice, which is likened to creativity. And creativity being an inspired art flows into the linguistic aspect of the creative performance of the writer and help distinguish the writer from other writers (Ebeogu 213).

Verbal choice: This is equivalent to language at the level of parole. Here the writer makes this choice consciously by examining the linguistic facilities available in the langue, and decides which of these facilities to use and which to reject. Thus, every writer makes conscious verbal choices, especially lexical and rhetorical ones, and to some extent syntactic ones, whenever he is expressing himself (Ebeogu 212). At this level, writers decide whether to use high sounding words or simple words, to code mix or code switch or to maintain one form of language. The writers of the works under analysis have been described as accommodationist writers because of their choices of lexical items, simple language and writing about things that are real and authentic in the society.

Similarly, style is defined as "the man". This definition was given by Buffon but is quoted by Ebeogu in his article on what is style? (Ebeogu 217). "Style as the man" is based on the notion that an individual has his/her own unique way of using the language or doing things and that no two persons are exactly of the same character. There are always distinctive features that distinguish one person from the other. Thus, in literary style, one is able to

differentiate between the writings of Adichie from those of Achebe and Wole Soyinka, based on their use of language among other things. A person's style may also be shaped by his social and political background, religious inclination, culture, education, geography, location, sex, subject matter among other things. This is equivalent to idiosyncrasy in language use (Idiolect).

Furthermore, style is defined from the point of view of deviation. When an idea is presented in a way that is different from the expected way, then, we say, such a manner of carrying it out has deviated from the norm. The concept of style as deviation is based on the notion that there are rules, conventions and regulations that guide the different activities that must be executed. Thus, when these conventions are not complied with, there is deviation. Deviation in stylistics is concerned with the use of different styles from the expected norm of language use in a given genre of writing. It is a departure from what is taken as the common practice. Language deviation refers to an intentional selection or choice of language use outside of the range of normal language (Ebeogu 214).

All literary writers do this because of the poetic license given to them. They equally deviate because language would be uninteresting if muddled with rules and norms. For them language should be used creatively so as to bring out the beauty of it. Both writers under analysis are no exceptions.

Again, style is defined from the point of view of conformity. This is the first available option for a writer to express himself. This is so because virtually all possible fields, that a written material can belong to, have been established. Any style that is distinct is so as a result of deviation. In fact, it is on the notion of "style as conformity" that the idea of "style as choice" operates and then results in or brings out the possibility of style as deviation. That is, a writer needs first of all to decide whether to conform to established style or to deviate. It is not in all

situations that a writer enjoys flexibility to deviate. Style as conformity is often “strictly enforced” in certain fields of circumstances. This is often as regards students’ research projects. It is also found in some professional writings, where a considerable conformity to the established form or diction is expected for a text to earn acceptability. One major weakness of conformity to the established style is that it clips creativity. But the moment a text accommodates or injects some creativity in style, it becomes marked as deviation from the norm (Ebeogu 215).

Writers do not exist within the same period; they existed at different times and periods. This is referred to as style as time or period. Some writers existed within the 60s, 70s, 80s, 90s, and so on. Writers equally belonged to different levels in terms of their writing style. The year and level that a writer existed has a great influence on his style. Adichie belonged to the 70s and fell under the fifth level according to Akachi Adimorah Ezeigbo’s classification and Akachi also belonged to the same period and level (Adimora-Ezeigbo 12). Adichie’s period and level reflect writers, who were not yet born during the Nigeria/Biafra war. This period was reflected in her language use, where most of the words, regarded as taboo words were freely used by her. For example, while describing sexual scenes, she never minced words. For example: “so you will be spreading your legs for that elephant in exchange for Daddy’s contract?” (*Half of a Yellow Sun*: 35). Again, Kainene upon finding out about the feelings of Olanna and Richard angrily remarks “it meant nothing, it of course meant nothing. You were just fucking my lover after all” (*Half* 254). Adichie did not shy away from any sexual or taboo words. She used them freely in all her works and when asked why? She replied: “Writers always make choices about how to approach sexuality. I own my own choice (idiolect), for me and perhaps as part of my reaction to the gross hypocrisy around sexuality in our country” (Ezechi and Onyerionwu 24).

Akachi equally used language the same way Adichie did, in order to portray the societal happenings. Hence, so many people refer to these writers as committed, classic, realist writers. But the researcher prefers to call them accommodationist writers. In all, writers are differentiated based on their styles.

Finally, we have style as situation or context. Usually, language is used according to situation or circumstance. It is the context that determines language choice in speaking or writing. Certain words are appropriate for certain occasions, while some are considered taboo, vulgar, abominable. For example, a professor in a scholarly conference cannot indulge in a vulgarism like “that theory is fucking up” (Ebeogu 220).

The concept of style therefore, is dependent upon the individual or group choices responsible for the decisions made in a writer’s or groups’ use and application of language. Style as elaborated in this research deals extensively on the choices made in the use of diction/language in the Nigerian prose fiction context. The writer’s ability to speak the language of the people’s heart is enabled through the choices which he//she makes in his diction.

The study of style, that is stylistics, is of great interest to the linguist, especially that of literary stylistics because as literature involves the creative use of one’s imagination, it employs the use of language in portraying this unique creativity. The study of style therefore reveals the variations a language can be subjected to. The study of style exposes the unique language properties favoured by a writer over the others. The study of style portrays to an extent, the personality of an author as well as his/her perceptions of his write up. The style of a work is important in the evaluations of any creative work.

2.1.3 Stylistics

The study of style is tagged stylistics. This is the simplest definition of stylistics. Ogunsiyi gives support to this definition by defining stylistics as the study of the different styles that are present in either a given utterance or a written text or document (Ogunsiyi 11). According to Onwukwe, stylistics is:

A branch of linguistics which studies the features of the distinctive uses or varieties of language in different situations. It tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language (Onwukwe 27).

Stylistics is concerned not only with the grammar of a language but also with its lexis, semantics, as well as the phonological properties and discursive devices. Stylistics is more interested in the significance of functions that the chosen style fulfils. In doing any stylistic study of work of arts, (Leech qtd in Onwukwe 28) outlined the following levels of analysis phonological, morphological, syntactical and semantics levels.

Stylistics is an aspect of literary study that emphasizes the analysis and interpretation of various elements of style. Stylistics as an approach to language study investigates the varieties of language and accounts for choices made by individuals and writers in their language use. According to Short (qtd in Anukam 19), “stylistics is an approach to the analysis of literary texts using linguistic description”. Stylistics spans the borders of the two subjects, that is, literature and linguistic (Anukam 19)

Simpson believed that stylistics is a method of applied language study which uses textual analysis to make discoveries about the structure and function of language. Stylistics to Simpson, is basically the use of linguistic stylistic analysis as a means of supporting a literary or interpretative thesis (Simpson 4)

Stylistics does not limit itself to every literary texts, it encompasses both literary and non-literary texts. The study of stylistic features is used to achieve different meanings and purpose, especially in the line of creativity. These language features are not creative neither do they achieve any special effect on their own, but the way they are used and the way a writer manipulates these language features to his creative work is exactly what attracts a stylistic study. No word, phrase, sentence, figures of speech or sentence structure can form a text on its own, but it is a writer who puts these together to create a text, to form a meaningful whole. It is these that brings about content and form in stylistics study.

Wales has this to say on the goal of stylistics.

The goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the texts; or in order to relate literary effects or themes to linguistics triggers where these are felt to be relevant. Stylisticians want to avoid vague and impressionistic judgments about the way formal features are manipulated (Wales 370).

Carter and Malmkjaer explain stylistics “as the study of style in spoken and written texts” (Carter and Malmkjaer 510). The consistent occurrence of some items and structures used by a writer, calls one’s attention to the language used by the writer to pass across his/her message to the readers or hearers.

Leech and Short (qtd. in Onwukwe 34), reports that stylistics is “the study of the aesthetic use of language in all linguistic domains”. Hence the study of stylistic provides an avenue for the examination of the different ways, linguistic features can be used. The difference can be accountable on the basis of his audience, his own perception, linguistic tool, situation and so on. This difference is what distinguishes a piece of writing from another.

Lawal states that stylistics is mainly concerned with the analysis and description of the linguistic features of a text in relation to the meaning. A good way to know if a work of art is

successful is to look at the choice of words and the meaning it conveys since all actions are backed up by reasons (Lawal 25).

Stylistics study exposes or reveals author's sensitivity to language use especially in written texts. Stylistic study reveals the personality of a writer through his deliberate choice of a linguistic feature(s); this however, may not be the case in its entirety but one that remains undisputable is that the writer's choice of linguistic features determine the success or otherwise of his creative output. This research, while making use of some stylistic devices looked at the reasons why communicators make some shift or adapt to other communicants in communication. Having discussed the various definitions of stylistics and style, one can conclude that stylistic entails the application of linguistic and literary features in the study of literary and non-literary texts.

Stylistics pays close attention to how language features such as lexis, grammars, semantics, graphonology, and phonology enable the analyst to arrive at a more objective interpretation or evaluation of a text. Stylistics, which has its origin from classical rhetoric – the art of persuasion, is concerned with the study of words in contexts, and how the writer or participant has used such words to communicate his/her vision or feelings effectively. On the interconnectedness between stylistics and context, Simpson contends that;

...stylistics is interested in language as a function of texts in contexts and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context. These 'extra-linguistic' parameters are inextricably tied up with the way a text 'means'. The more complete and context-sensitive the description of language, the fuller the stylistic analysis that occurs (Simpson 3).

Situational and cultural contexts shape linguistic choices and meanings. Stylistics is therefore interested in the linguistic choices that the participants/writer make in context in order to effectively communicate their beliefs, attitudes and ideologies to the readers/hearers.

2.1.3.1 Approaches to Stylistic Analysis

Linguistic models such as those of stratificational grammar, tagmemic grammar, systemic functional grammars, transformational generative grammar, and literary theories such as modernism, structuralism, formalism, post-modernism, post- structuralism, semiotics, narratology, and so on, can be and have been used in the study of non-literary texts such as documentaries, newspaper editorials, cartoons, billboards, sculpture and many more.

Stylistics that started as a linguistic study of literature; particularly poetry, has seen the injection of insight, knowledge and methods of other disciplines and theories into texts analysis, thereby giving stylistics an interdisciplinary status. Consequently, the eclectic nature of stylistics has given rise to some of the approaches that will be discussed in this section.

Some of the branches of stylistics identified by Norgaard, Montoro and Busse (qtd, in Kamalu 25) include cognitive stylistics/cognitive poetics, Corpus stylistics; critical stylistics; feminist stylistics, formalist stylistics; functional stylistics, historical stylistics Multimodal stylistics, pragmatic stylistics; narratology; reader response criticism; emotion, stylistic approaches; empirical study of literature; film stylistics/ the stylistic of film; and pedagogical stylistics. Forensic stylistics is also one of the branches in stylistics (or stylistic approaches). Among these approaches, the ones that concern the researcher are the reader response approach, functionalist stylistics and pragmatic stylistics.

2.1.3.2 Functionalist Stylistics

Functionalist stylistics according to (Kamalu 34) is a departure from the form-oriented concerns of the formalist tradition. Functional stylistics came as a result of the shift towards functionalism which was largely inspired by the emergence of different functional approaches to the study of language. There are many models in the functional orientation but

the most influential is the systemic functional. The functional theory approaches the study of language from linguistic and extra-linguistic dimensions. It believes that features from the formal properties of language alone are not sufficient to elucidate the meaning potential of a text. It therefore advocates the inclusion of extra-linguistic variable such as context-situational and cultural, in the analysis of texts. Thus, nonlinguistic variables like immediate and wider situation where an utterance is uttered, its cultural context, the beliefs of the people, their social norms and values, the identity of participants and so on, shape the meaning making potential of discourse.

According to Norgaard, Busses and Montoro “every linguistic choice is seen as functional and meaningful and the grammatical labeling employed for linguistic analysis is intended to reflect semantic function rather than form” (Norgaard and Montoro 26). Also the functional model also bequeathed to stylistics, the tools to analyze the cohesive ties between and within longer stretches of texts, both literary and non-literary. Due to its concerns with meaning making in contexts, contextually and ideologically oriented approaches to stylistics like critical stylistic, pragmatic stylistic and feminist stylistics draw from its framework.

2.1.3.3 Reader Response Approach

When a particular literary work is taken and studied by a researcher, if the researcher makes comments about the work, the person is applying reader response approach to stylistic analyses. Reader responses are chiefly concerned with the role of the reader in literary interpretation. The term "Reader response criticism" is an umbrella name for the various strands of theoretical approaches that are concerned with the role of the reader in the interpretation of literary texts or the reader's role in constructing meaning in a literary text. Approaches to the reader response theory include, the Affective stylistics of Stanley Fish; the Literary Competence of Michael Riffaterre; the Structuralist Poetics of Jonathan Culler with

his literary competence; and the Reader Psychology of Norman Halland and David Bleich. Other scholars like Gerald Prince, Umberto Eco, Edmund Husserl, Martin Heidegger, Hans-Georg Gadamer, and Hans Robert Jauss have also formulated models on the theories of the reader or reception of literary and non-literary texts. Norgaard *et al* (see also Raman Seldon and Peter Widdowson) point out that most of these movements or approaches try to separate themselves from the text-centredness of the Formalists and New Critics by highlighting, though in different ways, the central role the reader plays as an active participant rather than as simple or passive consumer or recipient of the literary product (Norgaard et al. 46). For instance, Fish's affective stylistics has as its primary concern with the emotional response of readers and the psychological processes involved in text processing. Most of these models of the reader response theory conceptualize the reader differently. Thus as a result of the different ways these scholars understand or present the concept of the reader, we hear of entities such as the "ideal reader", "super-reader", "implied reader", "informed-reader", or "model reader", and so on (Norgaard et al. 47).

Norgaard *et al.* contend that "Most of the theoretical considerations assessing the particular role of readers are, in fact, conceptualizing such entity as an abstract rather than as real individual facing-texts. The original approaches to the study of reader responses, thus, primarily remained theoretical assessments and it is only the new perspectives afforded by empirical studies of literature that tried to redress this fact" (Norgaard 47). In all, most of the approaches in reader-response criticism are emphasize that the text needs the reader to come alive. It is the reader that makes a text - both literary and non-literary to be a meaningful entity. Seldon and Widdowson argue that "The meaning of the text is never self-formulated; the reader must act upon the textual material in order to produce meaning, literary texts always contain 'blanks' which only the reader can fill" (Seldon and Widdowson 49). In the same vein, Umberto Eco in his *The Role of the Reader* sees the reader as an active participant

in the production of meaning. Readers are collaborators in the production of meaning because the reader, most times, extends the meaning potential of the text in the interpretive process. Some of the meanings the reader derives from the text may well be beyond the original intentions of the author. Each reader, thus, approaches the text with their own interpretative strategies which enable them to make meaning of the world of the text (Eco 20).

2.1.3.4 Pragmatic Stylistics

This is the meeting point between pragmatics and stylistics in an attempt to answer questions on how literary language exists in context and how it contributes to the characterization of the protagonists in a literary discourse or how social power relations and structure are created and depicted in a literary text. May notes that “recently, an increasing interest in the pragmatic of literary texts has been making itself felt across the discipline of both literary science and linguistics” (May 787). Literary pragmatics can be approached through narratology stylistics or through any other literary or linguistic theory. Among the many intersections between pragmatics and stylistics as identified by Norgaard et al, are the focus on context and the effects of the interactional strategies used in context; conversational interaction and linguistic realizations of politeness strategies, as well as the realizations of speech acts or discourse markers in literary texts; interests in the interplay between language and the visual through the study of multimodal resources. (Like film) and other semiotic modes of social meaning communication; and the exploitation of common pragmatic methods like the cooperative principle, turn, and so on (Norgaard et al. 789).

Norgaard et al described the contextual features of language use and seeing conversation as exchange and the major foci of pragma-stylistic tool kit. The notion of context here includes, the physical, personal and cognitive or the social, cultural linguistic, authorial, or editorial contexts of production and reception. The assumption is that any of these contexts shape our

understanding of an utterance. The physical, social and linguistic contexts where an utterance is made, the persons involved in the conversation, the psychological being of the participants, the historical/cultural background knowledge of the conversational world, and so on, affect linguistic choices to be made by the participants and how the reader retrieves implied meanings in the conversation (Norgaard et al. 2).

2.1.3.5 Linguistic Variation and Stylistic Variation

The term linguistic variation (or simply variation) refers to regional, social, or contextual differences in the ways that a particular language is used. People's language can vary in correlation with other variables, for example, age, sex, socioeconomic status and so on.

Stylistic variations exist in every culture and every language. It means uttering of vocabulary, syntactic structures, discourse structure to match the context and situation. A participant may be seen using different varieties of the same language, to different individuals on different occasions and contexts. It is the addressee and the context that determines variability in language use.

For example the language a communicator used when condoling a friend is different from the ones he/she uses to congratulate the same friend. We speak to a stranger more carefully than when we speak to our friends. The language that a barrister uses in court will not be the same language he will use when in the house with his wife and children and so on. Language varies according to its users as well as its use, according to when it is used and to whom, as well as according to who is using it.

Variation as a linguistic and stylistic phenomenon gives room for accommodation. It is through the variation that a language user makes that, helps the analyst to know whether the

participant is converging or diverging. Both concepts are relevant to the study of accommodationist writers.

2.1.4 Language as Culture

Generally language and culture are closely related. Language can be viewed as a verbal expression of culture. It is used to maintain and convey culture and cultural ties. Language provides us with mainly the categories we use for expression of our thoughts. So, it is therefore, natural to assume that our thinking is influenced by customs in the country we grew up and in turn shape the way in which we think to a certain extent. Language encodes the values and norms in a given society. Language is the most influential factor in the dynamic inter-relationship between cultures.

According to Nwadike (qtd in Maduekwe 177), “Language makes it possible for a man, woman to transmit knowledge across space and time. To any speech community, even moderate complexity reveals several varieties of language all of which are functionally differentiated from each other” (Maduekwe 177).

2.1.5 Social Arena and Code Choice

The choice of code is important in any conversation and this is usually dictated by the surrounding situational variables. (Abiodun qtd. Straker 78), points out that “whenever language is used for the purpose of interaction, it is used in context”. And the participants in any conversation have a choice to make. For the bilingual and the polyglot the choice is not among varieties of a language but also among languages. “A shift in situation may require a shift in language variety. A shift in language may signal a shift in the relationship between co-members of a social net-work or a shift in the topic and purpose of their interaction”.

(Fishman, qtd. in Abiodun 78) “The individual should be seen as a selector of codes from the repertoire of codes available to him”.

Social Arena can also be referred to as the context of situation, cultural context and setting which is the social environment in which meanings are being exchanged. The contexts of situation comprised three elements which are; field of discourse, which refers to what is happening, to the nature of social interaction that is taking place. What is it that the participants are engaged in, in which the language features as some essential components?

According to Kamalu, field of discourse is what a participant/writer wants to communicate. But Gregor, Carroll, and Crystal and Davy see field of discourse as being more than subject matter. Carroll (qtd. in Kamalu 58) defines the concept as “the consequence of the user’s purposive role, what his language is “about”, what experience he is verbalizing, what is ‘going on through language. These include the topic and subject matter.

The second level of context of situation is the Tenor of discourse. This refers to who is taking part, to the nature of participants, their statuses, the roles, what kind of role relationships or another, both the types of speech, role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved. Tenor or attitude takes care of the relationships between the interactants. Attitude is a linguistic variation that is concerned with the social relationship between the addresser and the addressee. According to Kamalu quoting Gregory and Carroll calls this, personal tenor. Attitude has to do with how we say something. Attitude helps us to know whether an expression is formal, or informal. (Quirk et al. qtd. in Kamalu 57-58), suggests that, there is a gradient in attitude between formal and informal. Thus, this scale is termed: very formal; formal; neutral; informal; and very informal. The writers under study considered their contexts and made appropriate code

choices to relay their messages to their audience. It is these relationships that enabled the interactants to accommodate either convergently or divergently.

The last level in context of situation is the mode of discourse, which is seen as what part the language is playing, what is it that the participants are expecting the language to do for them in that situation. The symbolic organisation of the text, the status that it has, and its function in the context, including the channels (is it written or spoken or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic and the like (kalamu 58-60).

It is these three elements of field, tenor and mode that constitute the context of the text which will enable the analyst to give a characterization of the nature of this kind of text, one which will do for similar texts in any language. The context also conditions some variations in language use. Context of situation was coined by Malinowski to refer to the cultural context of use in which an utterance was located (Malinowski 23). The cultural context gave rise to code switching, code mixing, sporadic mixing, proverbs and Nigerianism in this work.

2.1.6 Code Mixing, Code Switching and Sporadic Mixing

A code is a language or variety or style of language. Mixing is the transfer of units of code A into code B at inter-sentential and intra-sentential levels. According to Kari “code mixing is the use of two or more languages or codes inter-changeably in a given conversational context by the same participant” (Kari 34). He further states that code mixing or inter-sentential switching is common in the speech patterns of Nigerians who are bilinguals and multilingual. There are three processes of code mixing, according to (Muysken 37). These are insertion, alternation and congruent lexicalization. Insertion is defined as the insertion of material items such as lexical items or entire constituents from one language into a structure of the other languages. It occurs when lexical items from one language are incorporated into another. It is

this that is referred to as sporadic code-mixing by the researcher. The mixing, maybe that of words, phrases or sentences of two distinct grammatical (sub) systems across sentence boundaries within the same speech event. Examples of insertion *Omalicha!* (Half.37), *Eziokwu* (Half 37), *I makwa* (Half 34), *Nwoke m* (Half. 21), *Rapuba, nne?* (Half. 34), *Ada anyi* (Half 39), *Onyeocha* (Half. 373), *ofe nsala well?* (Half. 212), *Nnanna m,* (Half. 27), *akpu* (Half. 7), *okwuma* (Half 14), *ike* (Half 98) *ajara* (Half 120), *oji* (Half 150), *nkem* (Half 320), *Tufiakwa* (Half 340), *ejimam mekwa osiso* (Half 323), *nwamu* (Half 329), *ndo* (Half 321) and others. In these examples, the Igbo words were inserted into different sentences without their English equivalents hence, they are referred to as sporadic code-mixing.

Alternation: This involves mixing in terms of the compatibility or equivalence of the languages involved at the switch point. It occurs when structures of two languages are alternated indistinctively both at the grammatical and lexical level. This is what is referred to as linguistic appositioning by (Ezechi and Onukaogu 34). Examples of these abound in this work.

In the words of Hudson, code-switching is language switching in order to accommodate other kinds of variety, dialects and registers (Hudson 54). Gal (qtd. in Wardhaugh) defines code-switching as a conversational strategy used to establish, cross or destroy group boundaries; to create, evoke or change interpersonal relations with their rights and obligations (Wardhaugh 98).

Nzogbu nzogbu enyimba enyi, in this situation, there is no mixing of two languages, just one language which is Igbo. There is a switch here in order to accommodate the Igbo language.

All these features portrayed Adichie as being skilled in the use of the English Language and her indigenous language. Features which made the researcher to classify her as an accommodationist. She also did not shy away from her language and culture. What

Onukaogu and Ezechi called linguistic apposition, narrative/conversational framing is called cushioning by Palmer (qtd. in Osupeju) which says that the result that cushioning offers, is more encouraging into fashioning the immediate context of transferred material, so that the meaning is made as clear as possible. Examples of such switch abound in the texts being analysed. By whatever name it is called, it all involved a mixture of the English language and the indigenous language.

2.1.6.1 Linguistic Appositioning

According to Onukaogu and Ezechi, linguistic appositioning is the process of placing Igbo expressions side-by-side with their direct or contextual English equivalents in the narration. This can happen at the word level and can manifest in dialogues than in authorial narration. In this strategy, the meaning of the Igbo word, phrase or sentence is located in the very next or previous or almost next or previous English word, phrase and sentence to it. (Onukogu and Ezechi 291).

Examples of such words abound in Adichie's text. These are:

‘go well, *jee ofuma* (*Half of a Yellow Sun* 36).

‘what’s your name, *kedu afa gi* (*Half of a Yellow Sun* 15).

‘Have you brought him, *ikpotago ya?* (*Half of a Yellow Sun* 16)

‘That is what the relatives of the ugly monkey, *enwe*, told him(*Half of a Yellow Sun* 42).

‘I told master you will learn everything fast, *osiso osiso* (*Half of a Yellow Sun* 14).

‘Yes, Ugwu, look here, *nee anya* (*Half of a Yellow Sun* 17).

‘He thinks he knows everything just because he lives with a white man. *Onye nzuzu* Stupid man! (*Half of a Yellow:93*). ‘Egg yolk is

finished! *Ogwula!* (*Half of a Yellow Sun*:328). ‘*Bia Nwanyia*, Come back woman (*Half of a Yellow Sun*, 33).

Her accommodationist stance can also be looked at from the point of Narrative/Conversational framing:

2.1.6.2 Narrative/Conversational framing

According to Onukaogu and Ezechi

This is when the Igbo expression is not exactly close by as in the case of linguistic appositioning. Hence, the meaning is farther deeper in the narrative, sometimes as far as a paragraph away. The narrator may not need to give a direct translation of the Igbo expression, factors of context will enhance meaning... Sometimes, this direct translation comes up, but within the narrative frame not next to or almost next to the Igbo expression that demands interpretation (Onukaogu and Ezechi 293).

Some of the examples are:

‘*A bum onye Biafra*’. Richard said, the man laughed and Richard was not sure if it was a pleasant or unpleasant laugh. ‘Eh! a whiteman who is saying that he is a Biafran! Where did you learn to speak our language (*Half of the Yellow Sun* 81, Convergence).

Nwanne di na mba, Richard said enigmatically, hoping that he had not mixed things up and that the proverb meant that one’s brother could come from a different land. (51) Convergence.

‘*Afa m bu Jomo*, ‘he announced, as if Ugwu did not know his name. Some people call me Kenyatta, after the greatman in Kenya. I am a hunter (15) Convergence.

Again, using the examples from Richard, a white man, who is an expatriate in Nigeria during the Civil war, we can as well identify communication convergence because he wants to identify himself with the Igbo. To him, it is the only way he will gain the love of his Igbo girl friend - Kainene. This aligns with our theory which says that people tend to converge when they like their interactors.

2.1.6.3 Sporadic Code mixing

This is the use of Igbo words at different points in communication without their English equivalents. At the level of sporadic code mixing, there are thousands of Igbo words that were used without their English equivalents. Some of the examples are *akpu* (Half: 7) *Okwuma* (Half: 14) *Ike* (Half: 98) *Ajara plants* (Half: 340), *oji tree* (Half: 326), *Nkem* (Half:320), *tufiakwa* (Half: 340), *Ejima m* (Half: 334), *makwa* (Half: 335), *osiso* (Half: 323) *Nwanem* (Half: 329) and others.

2.1.7 Proverbs

Proverbs are short and witty sayings which carry a lot of messages and information in any language. There is always no one to one interpretation or correspondence between what is said and what is meant. They are like phrasal verbs or idiomatic expressions in language study. In Igbo culture, they are used to teach morals and used to hide certain messages from outsiders. According to Achebe “proverbs are the palm oil with which words are eaten” (Achebe 269). Some proverbs are used to cajole while some are used to derogate person’s character and attitude. A lot of them abound in *Half of a Yellow Sun*.

Most of the proverbs were used to draw her closer to her Igbo identity. Some of these Igbo proverbs were anglicized, that is, though written in English but are direct translations of Igbo cultural practices and hence, the use of the Igbo say. Examples:

- The Igbo say that a mature eagle feather will always remain spotless (Convergence).
- The Igbo say who knows how water entered the stalk of a pumpkin (Convergence).

- The Igbo say unless a snake shows its venom, little children will use it for pepper soup (Divergence).
- The Igbo say that when a man falls, it is his god who has pushed him down (Divergence).
- The Igbo say let us salute the deaf, for if the heavens don't hear, then the earth will hear (Convergence).
- The Igbo say that a fish that does not swallow other fish does not grow fat (Convergence).

All these proverbs were relevant in the contexts they were used. These were the Biafra experiences from the beginning of the war to its end.

2.1.8 Nigerian English (Nigerianism)

Ferguson in his forward to Kachru says:

There has never before been a single language which spread... over most of the world, as English has done in this century. The importance of this fact is often over-looked in discussions of the characteristic features of this age. The spread of English is as significant in its way, as is, the modern use of computers... When the need for global communication came to exceed the limits set by language barriers, the spread of English accelerated transforming existing patterns of international communication (Kachru 9).

This quotation indicated that there were other Englishes which were established in circumstance similar to the one in England and these are sometimes referred to as varieties of the English Language.

A similar observation was made by Barber [qtd. in Uozie 66], who said that “It requires an effort of the imagination to realize that, this spread of the English language was “a relatively recent thing (because) Shakespeare, for example, wrote for a speech community only a few millions whose language was not thought to be of much account by other nations of Europe and was unknown to the rest of the world (Uozie 166). This global spread of English has led to an increase in the number of both native and non-native speakers as well as the varieties of English usage in all continents. (Kachru qtd. in Uozie 166) concludes that... the number of non-native speakers of English is significant. If the current trend continues, there will soon be more non-native speakers of English.

English spoken in Nigeria is of the same percentage as that spoken in other non-native environments and in other newest environments. Given the process of coming into being of the new Englishes through colonization, trade and missionary activities, it can be said that English in Nigeria is one of the new Englishes. Again, given the fact that English has been in Nigeria for a long time (from about the 18th century) and that it has developed features which mark it out as an identifiable subset within the nation state called Nigeria, we can say with confidence that there is a Nigerian English (Uozie 168).

Nigerian English can be said to be a “language that has been cultivated, domesticated and indigenized to accommodate the culture and tradition of the people” (Akindele and Adegbite qtd.in Koral 95). Language is a sign of social, cultural, national and self-identity.[Koral 95]

Nigerian English can, therefore, be explained as the variety of world Englishes spoken and written by Nigerians within the Nigerian environment. Nigerian English is used for practically government business at Federal and State levels. It is also a second language for the following reasons:

- i) the great majority of users of Nigerian English do so after the acquisition of their first language (mother tongue), or their language of wider communication
- ii) the variety is spoken in a non-native environment
- iii) the variety is used among other speakers of English as a second language (Eka 35).

Supporting the above views, (Ubahakwe qtd. in Uzozie) recalled the opening sentence in one of the editorials of *Journal of Nigeria English Studies Association, JNESA* (Vol. 6, No.1 May) that the “English Language is no longer at cross roads in Nigeria”. He remarked, however, that talking of the English language in Nigeria carries with it connotations of English as second or foreign languages. When the word ‘varieties’ is added to the discussion, there is a new and significant dimension to the status of that language in this country. Ubahakwe rightly observed that it ‘assumes an established status of the language in the sense that sees Nigerian English as a dialect sub-set comparable to the American, Australian, British, Canadian or Rhodesian dialect subsets’ (Uzozie 55).

Furthermore, Adetugbo [qtd in Uzozie 19] agrees that Nigerian English exists, by saying “it must be stated that Nigeria has evolved an almost distinctly Nigerian variety of the English Language which we call “Nigerian English”, and which is at Par with and has as much vitality as any other variety (Uzozie 59). Also,[Akere qtd in Uzozie] supports Adetugbo and indicates that, not only have we got NE, but it is also concurrently developing varieties that may rightly be understood as dialects. This is not strictly in the sense of regional dialects but also in terms of socio-linguistic variations resulting from the interplay of multi-dimensional language interactions, the *raison d’etre* of the emerging patterns of English usage in Nigeria, and the existence of varieties’ which have evolved, (Uzozie 59).

Kachru also recognizes Nigerian English and supports Nigerian and Indian Englishes as examples of the well-established culture bound varieties of English, among others, the description of which should be judged by the level of acceptability, appropriateness in the context [Kachru 35]. Despite all the use, there are still linguists who do not believe in the existence of Nigerian English. Linguists like Adekunle, Banjo, Fresio, Walsh and others, and they ask if there is anything called Nigerian English?

This researcher agrees in the existence of Nigerian English, and it is referred to as Nigerianism in this research because no language leaves its natural environment, remains the same. Changes are bound to occur as a result of cultural peculiarities and differences. Nigerian English is a nativized version of the English language. It is a type of English that afforded both the educated and uneducated the opportunity to boast of few English words and sentences which they code-mix with words from Nigerian languages at every opportunity, to either show that they are educated or at least to be accepted as civilized. Nigerian English in its nativized form has been assigned functional load in Nigerian environment. It has been adapted to suit the peculiar modes of expression and the culture of Nigerians. It is a way of asserting the Nigerian identity through the portrayal of the Nigerian culture and personality in the use of English.

It is this type of English that (Achebe qtd in Udofot) talked about for expressing African experience:

... I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English still in communion with its ancestral home but altered to suit its new African surrounding (Udofot 43).

The question of whether there is anything like Nigerian English is no longer an issue, as some linguists now talk about the varieties of Nigerian English. Adekunle (qtd in Uzozie)

categorized NE into standard and ‘non-standard’ varieties, each having its various dialect forms. In the same vein, Broughton also in Uzozie warned us to cease to pretend that the role of English in Nigeria is identical with that in Britain and the US, but rather that Nigerian English is one dialect among many, each of which encapsulates local culture patterns and serves local needs (Uzozie 59).

In conclusion, Nigerian English is a reality and it has developed other varieties which can be treated either as standard or non-standard. And the advice given by Ikara should be taken by those linguists who do not believe in Nigerian English.

We must bear in mind the fact that no matter how hard Nigerians try, they can neither be the same as the English, because of differences in cultural background, nor for that matter, speak as well as native speakers of English, just as no English... can speak a Nigerian language as well as a native speaker of that language..., our studies of English in Nigeria, must... take account of our socio-cultural conditions (Ikara 58).

Nigeria English contributed to the realization of accommodation to the texts analyzed.

2.1.9 The Authors and their Works

2.1.9.1 Chimamanda Ngozi Adichie

Chimamanda Ngozi Adichie was born in Abba Anambra State. On September 15, 1977. She grew up on the campus of University of Nigeria, Nsukka, where both her parents worked. Her father was Nigeria’s first Professor of Statistics and her mother was the first female Registrar. Adichie completed her secondary education at the university’s school, receiving several academic prizes. She began her tertiary education at the same university, studying Medicine.

While at Nsukka, she edited Compass magazine for the Catholic students of the medical school. Her first 19 years spent in the campus environment have influenced her first two novels, which richly draw on this setting as a backdrop to the lives of the novels’ characters.

After a year and a half at Nsukka, she won a scholarship and left for the United States where she attended Drexel University, Philadelphia. She later transferred to Eastern Connecticut State University, graduating Summa Cum Laude with a degree in Communication and Political Science. Adichie went on to study at John Hopkins University in (2003) and Yale University (2008). She was a Holder Fellow at Princeton University (2005-2006).

Her first novel, *Purple Hibiscus*, was shortlisted for the Orange Prize for fiction (2004) and was awarded the Commonwealth writers' prize for Best First Book (2005). Her second novel, *Half of a Yellow Sun*, won her the Orange Prize for fiction in (2007) and was made into a film in (2013). Her last novel *Americanah*, published in (2013) has received many accolades.

Adichie divides her time between the United States and Nigeria, where she organizes annual creative writing workshops, along with other writers, to encourage up-coming authors. Adichie has been referred to as the most prominent of a procession of acclaimed young Anglophone authors succeeding in attracting a new generation of readers to African literature (Emma 23).

2.1.9.2 Summary of Adichie's works – *Half of a Yellow Sun* and *Americanah*

The novel *Half of a Yellow Sun* is Adichie's second novel. It was published in 2006 by Knot/Anchor. The title of the novel is symbolic. It tells the story of the Nigerian/Biafran war through the perspective of the characters of Olanna, Ugwu, Richard and others. This was a fallout of the January 1966 coup that was championed by junior army officers of Igbo extraction. The West and Northern regions suffered more casualties than other regions. The North claimed that it was an Igbo coup that led to the ascension of power by General Aguiyi Ironsi, an Igbo officer. Similarly, on July 29, 1966 a counter coup was staged by army

officers of Northern extraction which brought Gen. Yakubu Gowon to power and led to the death of Gen. Ironsi.

This coup and counter coup generated ethnic tension, acrimony, bad blood and mistrust, which led to the brutal killing and massacre of Igbo (pogrom) living in the North.

Lawlessness, molestation, looting of property of Easterners by other sections of the country, particularly the North, were the remote and immediate causes of the war that led Colonel Odumegwu Ojukwu, the then governor of the Igbo dominated South-Eastern region to proclaim the secession of the South-Eastern and declared it a new independent Republic of Biafra on May 30, 1967. With this declaration, the rift between the Eastern region and the rest of the country was total. Police action was declared against the Biafran State which led to a thirty month old war that is argued to be Africa's first genocidal war. The war was characterized by dehumanization, massacre, looting and wanton destruction of property, brutality and monstrosity at its peak, with the Biafran side suffering more casualties than the Nigerian army referred to as 'federal troupes' perhaps owing to military might and financial muscle, population and established structures and nations that were in her favour.

Adichie relies on this history to present this gory story of what has been referred to as genocidal tragedy. According to her "...I wrote this novel because I wanted to engage with my history in order to make sense of my present. Many of the issues that led to the war remained unresolved in Nigeria today ..." (18) She successfully marries fiction with facts as she tells Azuka Ogujiba.

... I have a lot of research notes that I did not want the political events to overwhelm the human story. It was important that I got the facts that mattered right. All the major political events are factually correct but what was important to me in the end was the emotional truth. I wanted this to be a book about human beings, not a book about faceless political events. (Azuka 19)

Adichie refreshingly explores some crucial thematic concerns through which the horrific experiences of this novel were highlighted and explored. She explores the theme of war, which obviously is the central theme, with other sub themes emanating from and woven around it. There is also the recurrent theme of love, betrayal, trust and friendship. All these were presented using different characters. Adichie, in *Half of a Yellow Sun*, artistically interweaves historical facts (Inedu 23). The novel is a clarion call to Igbo extraction to be careful, that there is a raging war.

The title of the novel is symbolic. *Half of a Yellow Sun* is a picture drawn in the centre of the Biafran flag with the colours of green, black and red. The half of the yellow sun signifies a glorious future for the Biafran; red symbolizes danger, blood or death, that is, blood of the Igbo that were massacred during the war, black symbolizes mourning while green symbolizes a prosperous future.

Americanah

Americanah is Adichie's third novel, published in the year 2013. It is set in Nigeria, England and America. Americanah, according to Inedu, is a person who returns to Nigeria after some time abroad. It is a wonderful epic saga of love, hair blogs, racism in life and America. It takes place over a period of about 15 years and it is primarily a story of a Nigerian woman called Ifemelu, and her first lover, Obinze. The main part of the story takes place in a hair salon in Trenton, New Jersey. Ifemelu is a fellow at Princeton and the nearest place to get weaves is in Trenton. As she is getting her hair do, she goes back in time and the reader gets filled in with her life story.

Ifemelu grows up in poverty home in Lagos. She manages to go to the university and wins a scholarship to Wellesley, a college in Philadelphia. There, she struggles with money and finds it very difficult to get a job. She knows little about the culture and she hungers to understand

everything about America, to wear a new knowing skin right away. When she does work, sends money back home to her parents. Ifemelu's primary job is as a nanny. She describes the dynamics of her employer's marriage as "she loves him and he loves himself". She is introduced to her employer's cousin, Curt and both of them have a relationship for quite a while. His being white and rich causes some difficulties for them.

Ifemelu has cut off all contact with Obinze despite the fact that they have plans to be together. She makes a choice to do something that leaves her ashamed and abased and she is unable to tell Obinze about it, so, rather than tell him, she severs their contact. He is distraught and does not know what to do. He continues to write to her for months but receives no reply from Ifemelu

Meanwhile, Obinze goes to London where he lives underground, after six months, his visa expires. Fifteen years later, they reunite in a newly democratic Nigeria and reignite their passion for each other and for their home land. The whole story is about race, identity and blogging in the global landscapes of African and American.

Adichie has the following texts to her credit:

Purple Hibiscus (2003)

Half of a Yellow sun (2006)

Americanah (2013)

We should all be feminists (2014)

The Things Around Your Neck (2009).

Dear Ijeawele (2017)

2.1.9. About Akachi Adimora-Ezeigbo

Akachi Adimora-Ezeigbo, born in 1947 is a multi-talented novelist, essayist, critic and academic, who has been and is still a trailblazer for female writers in Nigeria and the wider African continent.

Born and brought up in Uga, Anambra State. Adimora-Ezeigboi is raised partly in a rural environment and partly in an urban setting. In later years, she adopts these mixed settings as the background for her books. After attending Queen's school in Enugu, Adimora-Ezeigbo gains her first and second degrees from the University of Lagos and subsequently obtains a doctorate degree at the University of Ibadan. Since 1981, she works at the University of Lagos, teaching a range of courses in the field of English Literature including Critical Writing, the Contemporary African Novel, Drama and Poetry. She is integral to the development of two significant courses at the University of Lagos, 'Feminism' and Contemporary Literature and Introduction to Gender Studies.

Adimora-Ezeigbo has spoken and has presented papers at numerous conferences and she is a respected voice on the subject of the role of women in literature. She has also served on the editorial board of two leading Nigerian papers – The Independent and The Post Express. Ezeigbo is well-known for her critical works which include a 2008 contribution to a special publication, to celebrate the 50th anniversary of the publication of Chinua Achebe's *Things Fall Apart*. Ezeigbo resides in Lagos, teaches at the University of Lagos for so many years. She is now retired but not tired. She has the following works to her credit.

Novels

House of Symbols (2001)

Trafficked (2008)

Ako the Story Teller (2009)

Zoba and his Gang (2009)

Roses and Bullets (2011)

The Last of the Strong Ones (2000)

Children of the Eagles (2000)

Poetry

Heart Songs (2009)

Clouds and Other Poem for Children (2009)

Synopsis of *Roses and Bullets*

Roses and Bullets was written in 2011 by Akachi Adimorah-Ezeigbo. Roses represent love and Bullets represent war. The major theme of the novel is the civil war – the Nigerian/Biafran war which engulfs the nation inbetween 1967-1970. While the war is on, people are loving and being loved, marrying and being married to, living their normal lives as if nothing is happening. The lives of many turn apart. While things are falling apart, Eloka and Ginika find love in each other, until youngmen start being forcefully recruited. Even young Udo gets a feel of the battle front. With the desire to escape the harsh criticism of her mother in-law, Ginika attends a gig with a friend. She is drugged by an officer who has a carnal knowledge of her. She gets pregnant for the faceless officer. She goes through a traumatic period in the hands of her family, in-laws, and friends and even her love - Eloka. She loses her baby in the process but did not loose her precious gift of life. The novel ends tragically and Biafra lost.

In the novel, most of the problems that the characters experience are as a result of hatred. There is no demonstration of love. Only those who show love survive the war. The novel tries to tell us, that, it is only love that can help us avoid warring situations. It is hatred that paves way to war.

Trafficked

It is also a novel by Akachi Adimorah-Ezeigbo which is published in 2008 and revised in 2011. It is centred on human trafficking (females). Nneoma, the protagonist, attempts running away from unfavourable circumstance at home, but falls into the hands of traffickers who trick her into prostitution slavery.

When she realizes her fate, she tries to escape but luck always turns against her. Later she is repatriated alongside other Nigerian girls who suffer either the same or different problems as hers.

Oasis, a centre for the rehabilitation of previously trafficked girls tries to give them a new lease of life. While in Oasis, she engages herself in sewing while still nursing the hope of going back to the university. Meanwhile, before she travels abroad, she is betrothed to Ofomata whom she advises to enroll for a university education which he did in order to marry Nneoma. While Nneoma is away, Ofomata nurses the feelings that one day both of them will marry.

Nneoma on her own side becomes despondent and in her despondency, decides to give Joint Admission Matriculation Examination (JAME) a trial. She passes very well and gains admission into the university of her choice which is also the same university where her betrothal is studying. Coincidentally, the day Nneoma visits one of her lecturers, a white woman whom she meets while abroad, Ofomata, equally visits the lecturer. So, there is a reunion.

This is just the story line (content) but the researcher's interest is how the writers use language as to fetch them the name accommodationist writers which is referred to as form.

2.1.9.4 Comparative Study of Chimamanda Ngozi Adichie and Akachi Adimora-Ezeigbo's Novels

Adichie and Adimora-Ezeigbo are prominent African, Nigerian, Anambra, Igbo writers. There are similarities and differences in their styles of writing based on different factors. Their similarities emanate from their socio-cultural decents. Both writers come from the same Igbo background and their styles conform more to their backgrounds. Their differences are based on the fact of style as idiosyncrasy or style as the man. Something must differentiate one writer from another no matter how minute that thing is. Such differences may come as a result of age, period, content, context, academic qualification, sex, religious inclination, political inclination, mentors and so on.

In the case of the writers under review, their similarities are more than their differences. These similarities are based on their socio-cultural setting, which make them use language in the same way. These are in the areas of codemixing, code switching, sporadic mixing, proverbs, Nigerianism, places and personal names and others.

According to Ibhawnegbe and Edokpayi, "To effectively and adequately articulate the Nigerian culture in English, the language undergoes structural adjustment and changes". (Ibhawnegbe and Edokpayi 22)

The writers code-mixed, code-switched and sporadic mixed in their English Language usage so as to convey the meaning import of their first language. Bilinguals and multi-linguals are prone to code-switiching and code-mixing because of their exposure to two or more different linguistic codes.

Adichie while explaining the reason, she wrote the way she did explained,

I come from a generation of Nigerians who constantly negotiate between two languages and sometimes three, if you include pidgin. For the Igbo in particular, ours is the Engli-Igbo generation and so to somehow claim that Igbo alone can capture our experiences is to limit it. Globalization has affected us in profound ways. I'd like to say something about English as well, which is simply that English is mine. Sometimes, we talk as if African has no agency, as if there is not a distinct form of English spoken in Anglophone, African countries. I was educated in it. I spoke it at the same time I spoke Igbo. My English speaking is rooted in a British or American or Australian one. I have ownership of English (Adichie 2).

This admission by Adichie is what applies to Akachi and to what Achebe said: “The price a world language must be prepared to pay is submission to many different kinds of use (Achebe 61).

Therefore, it is not surprising that both writers made extensive use of codemixing and codeswitching which is the use of two codes in communication. In this work codeswitching and mixing are tagged linguistic appositioning and narrative or conversational framing. These names are given based on the closeness of the Igbo words to their English equivalents and how the Igbo words are distanced from their English equivalents. When the Igbo words are placed side by side with their English equivalents, they are referred to as linguistic appositioning but when the Igbo equivalents are placed far away from their English equivalents, they are known as narrative or conversational framing. The last of the mixing which is sporadic mixing are deposited at different points in the conversation exercise without interpretations.

Linguistic appositioning in *the novels*

“Go well, Jee ofuma,” (*Half: 36*)

“Kedu afa gi?” what is your name?” (*Half: 15*)

“Repuba, don't worry about it”. (*Half: 36*)

“Look here, *nee anya*” (*Half: 17*)

“Have you brought him? *Ikpota go ya?*” (*Half: 16*)

“*Ama m atu inu*, I even know proverbs?” (*Americanah: 44*)

“Dike *anwuchagokwa*, Dike had nearly died”. (*Americanah: 365*)

“Don’t worry, *rapuba.*” (*Americanah: 240*)

“*Obi ocha*, a clean heart “(*Americanah: 353*)

“*Ibiana*, welcome” (*Roses and Bullets: 7*)

“*Ozuone*, it is enough” (*Roses and Bullets: 11*)

“*Abacha*, Edible shredded and dried tapioca” (*Roses and Bullets: 14*)

“*Ikpi nku*, a stump so to speak” (*Roses and Bullets: 392*)

“*Omu uma agha ahu*, one who is always clean” (*Roses and Bullets: 198*)

“*Nmonwu*, a masked spirit” (*Roses and Bullets: 200*)

“*Chineke m*, My God” (*Roses and Bullets: 280*)

“*Ahia* attack, Attack market” (*Roses and Bullets: 322*)

“*afor-otuto*, a distended belly” (*Trafficked: 44*)

“*Omu*, the tender yellow shoot at the tip of the palm ” (*Trafficked: 76*)

“*Umuada*, daughters of the extended family” (*Trafficked: 294*)

“*Anumanu*, animal” (*Trafficked: 46*)

“*Ka chi fo*, may the day break well” (*Trafficked: 84*)

Narrative Framing

We have the following narrative framing in all the novels beginning with *Half of a Yellow Sun*.

“*A bum onye Biafra*”. Richard said, ... “Eh! A whiteman who is saying that he is a Biafran!”
(*Hal:81*)

“What of Ekene?” she asked fearfully. ‘Ekene *kwanu!*? (*Half;22*)

“Afa m bu Jomo, he announced..., some people call me Kenyatta, after the great man in Kenya, I am a hunter” (*Half:15*)

“Obinze ma ife... Obinze is not like some of these useless small boys with money. This one is not stupid” (*Americanah: 456*)

“Darling, kedu ebe I no? His wife, Kosi always...ask, where are you? (*Americanah: 21*)

“She will come back and be a serious Americanah like Bisi, a girl in the form, below them, who had come back from a short trip to America with odd affectatinbes, pretending she no longer understood Yoruba adding a slumed (r) to every English word she spoke
(*Americanah: 65*)

“Sunshine in the evening! Asa ugo” (*Americanah: 22*)

“I am going to teach this *nne oka* a lesson today. She waved her hand over the mound of *cornmeal* which was still piping hot” (*Roses and Bullets: 6*)

Even this name *Akunnaya* baffled Eloka, he wondered why parents would give their daughter such a name which actually meant *her father's* wealth (*Roses and Bullets*

: 8)

“look at the *Ngidi* where we sit to do it”. He pointed, directing Eloka’s gaze to a *raised platform with a hole* configured to perfectly accommodate human buttocks. (*Roses and Bullets: 91*)

“*Aka ji ya*” she is a captive somewhere”... curses and doom would pursue the man or woman had *abducted* his daughter (*Trafficked: 42*)

Sporadic Mixing in the Novels

Okwuma (Half:14), Ike (Half:98), Ajara (Half:32), Nkem (Half: 320), tufiakwa (Half: 340), Ejima m (Half: 43), Osiso (Half: 32), Nwannem (Half: 329) “I mechago?” (Americanah: 109) “Normal kwa?” (Americanah:141), “Ha, o di egwu” (Americana: 232), nkwa, (Americanah: 60), kedu? (Americanah:141), “Ndewo” (Roses and Bullets:317), akamu (Americanah: 333), kwashiorkor (Americanah 38), Nwanyi oma (Americanah 343), papa (Americanah 4), Amaala (Trafficked: 290), Umunna (Trafficked 81), chi (Trafficked 93), Udara (Trafficked 46), Alu! (Trafficked 46), Onye mango (Trafficked: 48), and many more.

Proverbs in the Novels

Proverbs are wise and witty saying whose meanings are not derivable from the surface meaning but rather from the underlying meaning. They have connotative meanings and act as phrasal verbs in grammar. Both writers made extensive use of them. Examples are:

- *Nwanne dina mba. (Half: 189)*
- Good looks come in different ways. (*Half: 59*)
- A corrupt brute will always behave like a corrupt brute. (*Half: 300*)
- My grandfather used to say that other people just farted but his own fart always released shit. (*Half: 271*)
- When a man falls, it is his god who has pushed him down. (*Half: 107*)

- A frog does not run in the day for nothing.
- *Acho afu adi ako n'akpa dibia. (Americanah: 61)*
- *Egbuo dike n'ogu uno, e luo na ogu, ogu elote ya. (Americanah: 61)*
- She liked that he wore their relationship so boldly like a brightly coloured shirt.
(Americanah: 63)
- The regime is treating us like sheep and we are starting to behave as if we are sheep.
(Americanah: 63)
- Better be late than the late. *(Roses and Bullets)*
- Hold your head up and go with the ebb and flow with the tides or they will drown you.
(Roses and Bullets: 28)
- ...the chick, that stood on one leg the first time it was taken to a new home. *(Roses and Bullets: 109)*
- Let us stare back at the thing that is staring us in the face. *(Roses and Bullets: 328)*
- An adult should not stay in the house and allow a goat in tetter to give birth. *(Roses and Bullets: 349)*
- It is making a man with an unsightly protuberance dance in the market square. *(Roses and Bullets: 10-11)*
- If one should take to heart the twisted shape of a corpse exposed to the Harmattan, one would go blind with unrelenting weeping. *(Trafficked: 213)*
- Since all lizards lie flat on the ground, it is impossible to tell which of them is suffering from belly ache. *(Trafficked:204)*
- Trouble is like a wasp's nest, it is not wise to meddle with it. *(Trafficked: 278)*
- After the winged termite has cruised in the air, it will fall down for the toad to eat it.
(Trafficked: 171)
- Good fruits takes time to ripen, bad fruits ripen prematurely. *(Trafficked: 171)*

All these are Igbo proverbs rendered in the English language. The proverbs either advise, rebuke or educate on certain issues peculiar to humans.

Another area of similarities between Adichie and Adimora-Ezeigbo is in what the researcher tagged Nigerianism. Nigerianism is also known as transliteration by other authors. This is the literal translation involving the syntactical structure from one language to another. The sentences are rendered in English but the thought patterns are Igbo. There are so many of them used by the writers under review. Some of the examples are seen below:

- It is only human that know too much book like you who can say that sister. (*Half: 58*)
- If people like me who don't know book wait too long we will expire. (*Half: 58*)
- They said she is controlling my son... (*Half: 124*)
- She has used her witchcraft to hold my son. (*Half:125*)
- Now, he has opened many businesses and is walking around in Lagos and answering a bigman. (*Half: 132*)
- "So both of you are book people?" (*Americanah: 56*)
- He can read all the books he wants but the bush is still in his blood. (*Americanah: 264*)
- You have been brainwashed by the West. You should be ashamed to call yourself a Nigerian. (*Americanah: 117*)
- If you see how they laughed at me at High school when I said that somebody was boning for me (*Americanah: 123*)
- The woman whose head was eaten by a baby that did not want to stay as Amaoyipeople would say. (*Roses and Bullets: 205*)
- Make sure you do not run the race on an empty stomach. (*Roses and Bullets: 128*)
- The new one mah, like you tell me (*Roses and Bullets: 341*)
- There is a flower we saw in this house which we have come to pluck. (*Roses and Bullets: 273*)

- He has touched me, but he did not force me. (*Rose and Bullets: 175*)
- “Let me spoil her”, he retorted. Don’t you know she is my mother who has come back to be with me? (*Trafficked: 10*)
- Her mouth watered as she watched a woman roasting bole, green plantains and another selling groundnuts. (*Trafficked: 124*)
- A woman who neglects or disrespects her husband will become destitute. (*Trafficked: 30*)
- But you know that a human being cannot own himself or herself in our culture once you are chosen as an emissary by the extended family or the council of elders, there is no getting out of it. (*Trafficked: 217*)
- “must you be ozo-nkwu because they were?” “Supposed you get yourself hurt or fall from the tree?” (*Trafficked: 77*)

Furthermore, the writers are similar in their use of place names and personal names of Igbo origins. The personal names are the names of their characters while the names of places are mostly names of the communities in Anambra or Imo state and some fictional place names. Some of the examples of place names in the novels are: *Odin street (Half: 1)*, *Nsukka (Half: 188)*, *Obukpa (Half: 16)*, *Opi (Half: 1)*, *Umunachi (Half: 188)*, *Abba (Americanah: 65)*, *Umunachi (Americanah: 61)*, *Abagana (Americanah: 249)*, *Eziowelle (Americanah: 111)*, *Mbano (Roses and Bullets: 9)*, *Udi (Roses and Bullets: 14)*, *Nsukka (Roses and Bullets: 4)*, *Ekwulobia (Roses and Bullets: 9)*, *Nnewi (Roses and Bullets: 9)*, *Amaoyi (Roses and Bullets: 9)*.

Again, their similarities can be seen in their area or level of commitment to literary writing which is referred to as new realism, committed and classic writers. New realism, committed or classic writers are terms used to describe a trend that focuses on true-to-use for, that is factual and easily evident. It is usually applied to literary works that are set in contemporary times and aims at a naturalistic portrayal of a problem playing us.

Novels written today are written in a straight forward language about contemporary issues. Bryce points out that the majority of the latest novels written by Nigerian female writers have been realistic. (Bryce 12). Realist writers like Adichie, Adimora-Ezeigbo, Emecheta and others portray real life by depicting the traumatic experiences and sexual play of their characters. This they do by attempting to represent reality in their novels as how the character experienced them. They sought to bring more honest emotions, franker language and bolder ideas to literature. Their novels opened an entirely new range of subjects and little remained that was taboo.

Furthermore, Adichie and Adimora-Ezeigbo made use of songs either for entertainment, to put life into their stories or to show that songs are always used in the traditional Igbo society. They expressed their different feelings and thoughts through songs. Feelings. Some examples can be seen in the following excerpts:

*Biafra, kunie, buso Nigeria Agha,
Anyi emelie ndi awusa,
Ndi na-amaro-chukwu
Tigbue fa, zogbue fa
Nwelu nwude Gowon. (Half: 409)*

Another example is:

Solidarity forever!
Solidarity forever!
Our republic shall vanquish! (Half: 243)

Biafra win the war,
Armoured car, shelling machine,
Fighter and bomber,
Ha enweghi ike imeri Biafra. (335)

*Agawalam ikwa ngbo, Baby m ana-ebe
Si ngbo atukwalam n'isi
Agawalam ikwa ngbo, Baby m ana-ebe
Si ngbo atukwalam n'anya...*

Onu ga-akwadi ngbo ma ngbalaga? (Roses and Bullets: 360)

Take my bullet when I die, O Biafra
 Take my bullet when I die, O Biafra
 If I happen to surrender and die, in the battlefield
 Biafra, take my bullet when I die,
 O Biafra. (*Roses and Bullets: 49*)

Gbapee, gbapee, gbapee
Onye obunna gbapere anyi uzo
Na anyi na-abia-ee!
Gbapee anyi uzo
Na anyi na-abia-ee! (Roses and Bullet: 165)

This is the day of joy
 A day of joy
 A day of joy
 Let us celebrate. (*Trafficked: 250*)

Iwe na-ewe anyi
O; iwe na-ewe anyi
Ochu okuko nwe ada
Okuko nwe nwe-nwe oso
Elias mekporo ala. (Trafficked: 219)

Umu agbogho asaa
Nnunu mgbama na-ebe
Unu soje onye!
Nnunu mgbama na-aju
Unu soje nsi?
Nnunu mgbama na-aju (Trafficked: 209)

Solidarity for ever!
 A luta continua!
 Solidarity forever!
 Solidarity forever!
 We are fighting for our rights. (*Trafficked: 172*)

There are very many other similarities which as a result of space, the researcher cannot explicate but leaves them for other researchers. Such as: coinages, simplicity in language use, narrative techniques, biblical allusions, motif, humour, flashbacks, myths, tales and many more.

There are also some differences in their style and the major one is in their different titles. Adichie and Adimora-Ezeigbo wrote on the Nigeria/Biafran war but with different titles. Though each of their title is symbolic but Adichie captures more succinctly the war with the use of *Half of a Yellow*. Her title captures the Biafran flag which has a Yellow sun on it. *Half of a Yellow Sun* signifies a glorious future. The symbol is poignant, because the war ends with Biafran surrender and the reunification of Nigeria.

The other symbols are red, green and black. Red symbolizes the blood of people who died during the war, black is for mourning and green signifies prosperity. But Adimora-Ezeigbo used Roses and Bullets to depict the Nigerian/Biafran war. Roses symbolize love and Bullets symbolize gun which is war.

2.2 Empirical Studies

The empirical studies of this dissertation were done from two perspectives. First, from the perspective of researchers who understudied the works of the literary writers using different theories not related to the researcher's and from writers who understudied other works using accommodation and ethnographic theories of the researcher's. Some of these studies would be looked into in this section. This Review would begin with Leonard Osu.

Leonard Onyewuchi Osu, in his study "literary exploration and language Domestication in selected novels of Chinua Achebe and Chimamanda Ngozi Adichie" critically explicated how Adichie's artistic vision models Achebe's and how in her writing, she has not only upheld the same tradition with Achebe, the tradition of making the English of his writing more African and less European, a hybrid form of English laced with Igbo, through which African sensibilities were bodied forth, but has succeeded in creating a hybrid form of language as a prelude to the ultimate vision of evolving an African language for African literature that will completely and adequately replace English (and any other European

language). The post-colonial theory was used as a theoretical framework for the study in order to help in the identification of the features of Igbo African oral heritage such as Myth, legend, anecdote, folktale, idiom, proverbs and so on, which gave credence to the works. The researcher concluded by saying that Adichie comfortably held the language domestication or hybridization mantle from Achebe and that she was marvelously consolidating her hold. He recommended that African writers should toe to Adichie's style of writing because that is the only way that others would know about our true story (Osu 22).

According to Fred Ononye and Basil Friday Ovu, in their work "Desirability and creativity in Nativising English in the Nigerian Prose Text" using Adichie's texts as example, they showcased how Nigerian discourse had unduly focused in literary texts, thus, paying little attention to the angle of desirability and creativity in nativising these features as a preferred style of sharing Nigerian experiences. The work, using the lexical semantic theory, revealed the instances of nativisation of English in the novel which were greatly influenced by the Igbo variety of the Nigerian English. It also demonstrated that the lexico-semantic features of Nigerian English in the novels were motivated by socio-cultural world view of the Igbo, on the one hand and the political and economic realities in Nigeria at large. In their conclusion, they aver that Nigerians have contributed to creativity in writing and that researchers should do more studies on her novels, especially in the area of morphology and syntax. (Ononye and Basil 184).

In another work by Ezeama, P.A. entitled "A Morphological and syntactic Analysis of Chimamanda Ngozi Adichie's *The Things Around Your Neck*" examined the morphological and syntactical features that had been used by Adichie to pass some messages across to the readers and the society with particular emphasis on two short stories. *The Things Around Your Neck* and *The American Embassy*. The writer adopted a functional approach, where particular note was taken to analyze the effects and thematic significance of these features in

a literary text. In application of these tools by the writer, leading to the discovery that language is an integral part of any work of art and that the success of a work depended on how the writer had been able to manipulate language. The writer concluded that Adichie affected change through a syntactic use of language which helped to a better understanding of her work. Also, through the functional approach, the writer used morphological and syntactic processes to bring out the meaning intended, added style to the discourse and caused the flow of the discourse. Through the study also, the writer uncovered the lexical resources of language, helped the language learner to acquire the skills of using them creatively, and consequently expressed their thoughts and emotions eloquently (Ezeama 34).

Furthermore, Munachukwu Olive, Chuma-Udeh, in her study “Linguistic Approach to the Nigerian prose fiction: A study of Chimamanda Ngozi Adichie’s *Half of a Yellow Sun*” delved into the utilization of language as a means through which literature is made possible and a medium through which ideas pertaining to literature were comprehensibly conveyed. The work looked at how the author manipulated language and her idiosyncratic linguistic embellishments. The work tried to bring linguistic and literature together on a parallel plain by approaching the aesthetics of style in literature through the study of the author’s dexterity in the use of language. Basil Bernstein’s social linguistic theory was used to study this work. In conclusion, the researcher said that, though, linguistics and literature are studied as two divergent academic areas or they exist in a symbiotic relationship, each embedded within the other to create a unifying purpose in study (Munachi 36).

Lilly G.N.Mabura in her work entitled “Breaking Gods: An African Postcolonial Gothic Reading of Chimamanda Ngozi Adichie’s *Purple Hibiscus* and *Half of a Yellow Sun*” examined these works through an “African Postcolonial Gothic lens”. He began by tracing the historiography and manifestations of Gothic attributes on pre-colonial and colonial Africa as exemplified in novels such as Chinua Achebe’s *Things Fall Apart*, Mongo Betis’ *Poor*

Christ of Bomba and Bassie Heads' *A Question of Power*. He then discussed, *Half of a Yellow Sun*, which explored post-independence ethnic strife in Nigeria, particularly the Biafra war and situated it as the historical precedent of the contemporary haunted setting in *Purple Hibiscus*. She further states that, Adichie participated in an ongoing reinvention and complication of Gothic topography in African literature. That she teased out the peculiarities of the genre on the continent, dissected fraught African psyches and engaged in a Gothic like reclamation of her Igbo heritage, including Igbo ukwu art, language and religion.

The writer however concluded that, Adichie's two novels paid homage to the silent children of Biafra. In addition, they reflected the persistence of a cluster of cultural anxieties to which Gothic writing continued to respond. The post colonial theory was used for this study. Language played an important role in the interpretation of these works.(Lilly 38)

John Hawley C. wrote about Adichie's write up in his paper entitled "Biafra as Heritage and Symbol: Adichie, Mbachu and Iweala". He compared Adichie's novel, *Half of a Yellow Sun*, Mbachu's *War Games* and Iweala's *Beast of No Nation*, to assess the impact of the war on Nigerian cultural expression in the twenty-first century. Mbachu, being the eldest of the three writers, lingered more on the war than the other two, but far less than its contemporaries like Achebe. Adichie, according to him portrayed the war as a backdrop for interpersonal ethical question, and Iweala as an unnamed conflict that stood in the place of all such juggernauts against the poor and especially these days against child soldiers.

His theoretical framework was based on the post colonial theory. In conclusion, he said that Adichie is certainly one of the most accomplished literary works that took the war as its setting, and fulfilled Eddie Iroh's contention, that only a novelist with some distance from the conflict would be able to produce "an unbiased, total assessment of the whole story". Adichie's account, according to him was not the "total" reckoning that Iroh envisions, and

was not completely without some positioning in the conflict's politics, but its literary finesse was extraordinary, Mbachu lacked this finesse but instead shared the committed anger of earlier accounts (John 23).

In a study carried out by Charity Chinenye Anokam-Agonsi on Adichie's works, entitled "*Postcolonial Feminism in Chimamnda Ngozi Adichie's Novels*" revealed and demonstrated how Adichie, of the Nigerian's third generation female writer portrayed diverse life experiences, challenges, struggles and aspirations of Postcolonial Nigerian women in her three novels – *Purple Hibiscus*, *Half of a Yellow Sun* and *Americanah*. The work provided insight to the identities of postcolonial Nigerian women. It shed light on the diverse challenges and experiences of post colonial women in different socio-cultural environment. The study provided a fresh perspective on feminist discourse in African literature. It equally debunked the views/notions that African male writers had about African women, who they represented as second class citizens, weak, feeble, subservient, illiterates, naïve, housewives, prostitutes and so on. The study equally examined the different approaches post colonial women applied in their liberation and emancipation from various forces that opposed and limited their inputs and abilities. This study was based on the post-colonial feminist framework, a theory that puts perspectives on the identities of the various post-colonial women in Adichie's novels. It was a theory developed as a response to Western/Eurocentric feminism. It had affiliation with such terms as third world feminist, third-wave feminism and African Feminism in literary discourses. The writer concluded by asserting that Adichie's works were hybrids and had multi-layered Personalities. In her recommendations, she asserted that writers of the 21st century especially female writers should toe the paths of Adichie in portraying the women in good light. They should also use their pens to destroy Patriarchal tendencies that limited them (women) in the society (Charity 42).

Also, Nkama, Ibiam Opia, in his work “Liberal Feminism as a Re-invention of Femality in the African Novel: A Hermeneutic Approach to Chimamanda’s *Half of a Yellow Sun*”, revealed how male writers ill represented women in their works. According to him, they either portrayed their female characters as bad or ignore them out-rightly. The writer cited Chinua Achebe, Wole Soyinka, John Munonye, Cyprian Ekwensi and Chukwuemeka Ike as culprits. He saw that, it was in retaliation to the men’s seemingly poor projection of women characters in their works that the women produced novels in which men were either never-do-wells or out-right imbeciles or both. But with the new generation writers which Adichie is one, it was no longer enough for them to fight for equal opportunities with their male counterparts, women now aspire to make their urine nuzzle point upwards. It was this that made female characters in Adichie’s works act like characters from a newer world. According to him, to Chimamanda, gender and sex issues no longer count in the projection of characters in her novels. This work interpreted what femality was, in the light of the caliber of female characters created by Adichie in *Half of a Yellow Sun*.

The paper adopted a hermeneutic approach in the discussion of the mode of projection of femality in the novel. Hermeneutics, quoting palmer, was a process which was associated with the function of transmitting what was beyond human understanding into a form that human intelligence can grasp. It was a philosophical study which aimed at understanding the practice of interpretation by applying a set of correct principles and methods that would, to a large extent, enable the attainment of corresponding interpretation. After the application of this approach to the study, the writer recommended that women should no longer whine and dine over their plight in the society because of cultural discrimination. That women should take responsibility for their actions in their bid to pursue their personal ambitions and aspirations towards proving that, whatever men can, women can also. She had used Olanna and Kainene to show that women through education can begin to question assumptions. Also,

women should take responsibility for their own lives. In conclusion, she asserted that liberal feminism is the best ideological framework women should adopt in their quest for self-actualization and happiness (Nkama 32).

In the work of Nnolim entitled “Chimamanda Ngozi Adichie’s *Half of a Yellow Sun*”, wrote that Adichie created a world of robust life-style, robust sexuality, and robust human relationships often frustrated by historical forces far larger than individuals could cope with. He went further to state that, educated Igbo men and women who had planned a life of middle-class leisure and comfort, had their lives shattered by the Nzeogwu coup (1966) and it was a terrible aftermath of dislocations, deprivations and war.

Furthermore, he saw that the idyllic environment created by the University of Nigeria at Nsukka, gathered intellectuals around a tranquil world of parties, tennis, cocktails and booze. And it was with families enjoying themselves that Chimamanda Adichie started, before the scattering and the picking up of what was left of their lives. It was said according to him, that, after a war, it was no longer who was right but who was left.

The work was studied using feminism as the theoretical framework, where according to the researcher, the women she created, were no longer there to carry foo-foo and soup to men discussing ‘important matters’. They had been empowered by education, so that, at Odenigbo’s parties, they held their own among world-class intellectuals, like Odenigbo, Dr. Patel, Professor Ezeka, and Professor Lehman. The two central female characters, Olanna and Kainene had been educated abroad and Lara Adebayo was no pushover. The women that were encountered shared complete equality with their male counterparts. The researcher concluded that African literature had come of age and that Chimamanda Adichie’s narrative style in *Half of a Yellow Sun* was captivating. Before the end of each chapter, she advanced her story by surprising the reader with new information, a combination of O. Henry’s

technique in the short story genre and what Joseph Conrad called ‘progression d’effect’ putting down nothing that does not advance the story. He further concluded that, Adichie’s detachment, her avoidance of Maudlin sentimentality in narrative passages that depicted the many brutalities inflicted on her fellow Igbo brothers and sisters during the internecine fratricidal conflict, pointed to her maturity as a young writer and that Chimamanda amazed everyone. (Nnolim 56)

Akachi Adimora-Ezeigbo, in her own contribution on Adichie’s work, wrote on the “Survival of the Fittest: Women as Breadwinners in Selected Novels by Nigerian Women Writers” which Adichie’s *Purple Hibiscus* was cited. She looked at how Nigerian literature developed and expanded beyond imagination. She averred, that many male and female writers, produced important literary works that explored diverse themes in different genres. She further reiterated that many of the writers were *Ndi-Igbo* and that, women writers focused on women, the family and society. They also portrayed female characters, who were breadwinners for their families, a thematic preoccupation that male writers hardly pay attention to, in their works. She examined the theme of women as breadwinners in the writing of selected Igbo female novelists which included Flora Nwapa (*Efuru*) Buchi Emecheta (*The Slave Girl*), Ifeoma Okoye (*The Fourth World*), Chimamanda Adichie (*Purple Hibiscus*) and Chika Unigwe (*Night Dancer*). Adimora-Ezeigbo depicted women as breadwinners – an increasing phenomenon in the postmodern era – either as married women, widows, single parents or independent women. The theory she used to buttress her assertion was Judith Butler’s theory of gender performativity, which argued that gender is based on performance, and saw gender roles as fluid, unstable and dynamic, depending on the situation and condition of the people concerned. According to her, the myths and stereotypes of masculinity and femininity especially as they relate to gender roles, defined masculine attributes as strength, courage, achievement, aggression, dynamism, independence and boldness while feminine attributes

were seen as weakness, diffidence, laziness, dependence, subservience, virtue and gentleness. These gender stereotypes according to her were often recreated in male-authored works while female authored works often interrogate and repudiate them. She concluded that women can take care of themselves or their families as successful breadwinners (Akachi 72).

According to Niyi Osunlade in his research entitled “Implicatures of Domestic Discourse in Chimamanda Ngozi Adichie PH and HYS” aimed at identifying the implicatural dimensions that emerged in the discourse, in the novels and determining how they facilitated access to Adichie’s thematic concerns.

The Gricean pragmatic theory which accounted for context driven meanings, served as the theoretical framework for the study. The two novels of Adichie, *Purple Hibiscus (PH)* and *Half of a Yellow Sun (HYS)* were selected by the researcher and all the domestic issues and motivated conversations in the novels determined by transactional boundaries, constituted the data for the study. These, the researcher analysed using insights from Gricean Theoretical notion of implicature. From the result gathered, it indicated that, implicatures displayed two dimensions in Domestic Discourse (DD) with additional meaning and non-figurative expressions with additional meaning. Implicature in Domestic Discourse (DD) in *Purple Hibiscus (PH)* related to the themes of subjugation largely communicated through both figurative and non-figurative expressions, flouting the maxims of manner and quantity, resistance against domestic violence, communicated through figurative expressions alone with the maxim of manner being flouted and self-centredness, communicated strictly through non-figurative expressions, which flout the maxim of quantity. Implicatures of DD in HYS, according to the researcher thematised love, corruption and inhumanity, which were all communicated through figurative expressions, flouting the manner maxim. Tribalism was also thematised, using non-figurative expressions, with the quantity maxim being flouted.

The researcher drew his conclusion by saying that the interaction between DD and implicit meaning in Adichie's novels facilitated access to a context sensitive understanding of domestic issues in the texts thereby revealing Adichie's utilizations of pragmatic tools in espousing the domestic experiences of Nigerians and by extension, Africans, in the fictional realities she had refracted in the novels (Niyi 78).

Trunca, V. did a stylistic analysis of *Purple Hibiscus* and concentrated on Kambili's use of language to facilitate a deep understanding of how the notions of freedom and oppression were woven into the novel, especially with recourse to Fowler's theory of "Mind Style". Her analysis of mind-style rested on the evaluation of the impact of vocabulary and syntactic arrangements on the interpretation of the text. Using a functional framework as a basis for the linguistic analysis, she argued that mind style was a useful theoretical tool that had the impetus of "shaping some of the linguistic structures frequently used by Adichie's narrator, Kambili", into a coherent interpretive model. Mind-Style therefore manifested in her stylistic choices of silence implicating clauses favouring those which shifted Eugene's brutalities onto an object used as weapon, and the ones which appeared to minimize the impact of his brutality/aggression. The study thus showed that "the mind-style Adichie created for her character was a deceptively simple one, since the accessible vocabulary and plain syntactic structures it contained inconspicuously concealed Kambili's prejudices" (Trunca 115). It further showed that the subsequent maturation of Kambili's idiolect into more straightforward language depicted that, her questioning her father's parochial and dominating principles translated into discursive freedom (Trunca 4).

Jedede D. in his own study, attempted a "lexico-semantic analysis of Adichie's second novel *Half of a Yellow Sun*", drawing randomly selected examples from the text. The study revealed four lexico-semantic choices. These were collocative alliances of words to project the themes of bloodshed, horror and devastation in the novel, repetitive use of noun references

of the main characters especially, to foreground their relevance to the themes of the texts; engagement of simple, compound and complex sentences rather unambiguously to achieve laconicity of expression and make Adichie's thematic foci easily accessible; and the use of active voice to add vivacity to the memories of persons, events and places associated with the Biafran war. This study concluded that, these lexico-semantic choices had implications for Adichie's narrative style vis-à-vis access to the meaning being communicated in the text (Jegade 4).

Florence Onyebuchi Orabueze, in her own contribution to Adichie's works took a critical investigation into the existence of dispossessed characters and groups by adopting Adichie's fiction as a model to re-examine the traditional critical approach to the dispossessed in literary works. A systemic critical approach was adopted by this researcher so as to unravel the different causes, forms and consequences of dispossession. Sigmund Freud's psychoanalytic approach was used by the researcher to account for the intrapsychic forces which operate within dispossessed characters and groups in these novels. The writer used Marxist critical model to explain economic and political dispossession, which were forces that operated outside the dispossessed. Semiotic approach by Juli Kristeva was used to account for characters and groups whose abandonment of their cultural values left them with traumatic consequences. The writer equally used this to explain the appearance of characters with double destination, which dyadic figurations and concatenation of the narratives, ultimately resolved the opposition between two values in the texts. The study revealed the existence of dispossessed characters and groups, whose dispossession was as a result of the complementary roles of nature and nurture. These dispossessed were subjected to psychopathological disorders because of the psychic, economic, political and cultural dispossession. The study further revealed that, the production of the rough beasts was possible under certain conditions, through the various forms of dispossession. The researcher

recommended that other critics should in future turn away from traditional criticism to analyse characters and groups in other literary texts, using the concept of dispossession. Furthermore, he recommended that subsequent critics, should also examine the defence mechanisms of characters, the treatment of psychopathological disorders and the criminality or otherwise of the actions and omissions of characters and groups in the two texts (Florence 65).

According to J.O.J. Nwachukwu Agbada in his work “Daughteronomy: Akachi Adimora-Ezeigbo’s Domestic Amazons and Patriarchal Assumptions in *Children of the Eagle*” revealed Akachi as one of the outstanding, vibrant, feminist voices in Nigerian literature who through her work, the *Children of the Eagles* underscored the possible place and role of Umuada (women married out of a kin-group) and Alutaradi (women married into a kin-group) in a quest to dismantle patriarchy in Igboland. He further stated that, the novel interrogated patriarchal assumptions about women while pointing hitherto to uncelebrated facets of female panache and comportment in an otherwise unfavourable social and cultural matrix. ‘Daughteronomy’ in this essay referred to her dialogue with daughters married in and out of Umuga in Igboland and their enlistment in the struggle to topple male supremacy. *Children of the Eagle* according to him, fictionalized dimensions of what women know, expressed resistance to the male predispositions toward women while applying tropes that sought to fore-ground these imputations.

Feminism was used as the theory for the study. Feminism as a theory referred to, the belief, that, women should have economical, political and social equality with men. He concluded his work by saying that, Adimora-Ezeigbo was a committed writer, committed to the conscientization of fellow women and the enlightenment of men that her tenure was controlled, mature and persuasive. He equally concluded that, Akachi protested and denounced, but her goal was negotiation, compromise, and reconciliation. He, however,

recommended that, women should rise up to the challenge of raising the consciousness of the rural women in a bid to challenge non-progressive customs to repudiate certain assumptions and to enrich the material and sexual lives of women (Nwachukwu-Agbada 50).

In another of Akachi's work by Odoemelam, Eberechukwu Faith entitled "History, contemporary Reality and Social Vision: A Study of Akachi Adimora Ezeigbo's *The Last of the Strong Ones*, *House of symbols* and *Children of the Eagle*," analyzed Akachi's *The Last of the Strong Ones*, *House of Symbols* and *Children of the Eagle* through the view point of liberal feminism – womanism. The work examined how women characters were created and developed, particularly, female assertiveness and empowerment.

The chapter one of the work explored *The Last of the Strong Ones* as a historical text that portrayed women as frontlines anti-colonialism activists who fought with their teeth and nail alongside their male counterparts to ensure their freedom from every form of oppression and marginalization. Chapter two discussed *House of Symbols* and *Children of the Eagles* as contemporary novels and embedded contemporary issues which included the pervasiveness of bribery and corruption, religion as tools of exploitation amongst others which were underscored by the novelist. Attempt was equally made to exhume the instrument of empowerment to women so that they can rise up to the modern societal challenges unvictimized. More so, the writer did an inter textual analysis of Akachi's trilogy and Buchi Emecheta's *Second Class Citizen*, and emphasized the interface between feminists and womanist and also identified the borderline that separated them. Chapter three focused on the futuristic aspects of the novels and also formed the conclusion of the work. The conclusion drawn from the work, was that, the trilogy – *The Last of the Strong Ones* (1996), *House of Symbols* (2000), and *Children of the Eagle* (2000), re-enact the evolution of Modern Nigeria from the era of colonial incursion to the present, with priority on the role of women in the making of National history. He further avered that, the novels affirmed the force of

female power which took its logic from denials, neglect or sanitized rendition of such power in earlier fictional accounts of Igbo history provided by male writers notably.

He recommended that, as an icon, Akachi's novels as epic novels should be studied so as to bring out the features of the epic novel. Furthermore, he recommended that literary scholars should study their novels as epic (especially children of the Eagle) (Odemena 34).

Charles Chukwudi Korie equally made his own contribution on Adimora-Ezeigbo's works entitled "The Subversion of Patriarchy in Ezeigbo's Trilogy: A Mythological Reading". He looked at gender dialectics that tried to reposition the image of the feminine gender. Through the trilogy, the researcher tried to give a conspicuous underlying structural picture of genealogical and generational survival that was sensitive and favourable to the female character. The study revealed the author's stand, that since gender relation is a knotty issue in gender dialectics, it demanded a 'teasing' narrative, aimed at a breaking down of all existing gender boundaries. The study equally took a critical look at Adimora-Ezeigbo's snail sense approach as negating the said subtlety that espouses negotiation and dialogue. The work according to the researcher was a call back to matriarchy, with the recognition that the nation-state is gradually shifting to the patriarchal hegemony with women steadily assuming leadership positions in all spheres of human endeavours, thereby making the world seem better and safer.

The Archetypal or Mythological critical approach which looked at the collective unconscious formed the theoretical framework for the study. Also, a look at other theories like feminism was also used. Feminism in this work was seen from the perspective of a reaction against patriarchy and its authoritative structures. The researcher concluded that, in looking at myths and archetypes and how some of them were subverted to shore up the image of a woman, or to secure the cultural and psychological freedom, the eclectic approach should be used

because this afforded the researcher the opportunity of using more than one critical approach in the interpretation of the trilogy. He equally concluded that, this method offered a window to look at literature from different meaning perspectives. He recommended therefore that, feminist, mythic and archetypal theories be used to study and interpret a work of trilogy like this (Charles 23).

In the work of Reuben Kehinde Akano entitled “Of Ethnic obsession and Female Identity: A Psychological Reading of *The Last of the Strong Ones* and *The Joys of Motherhood*”, he revealed that one of the challenges faced by the modern society is the controversy surrounding the status of the female gender. Some women according to him were described as the weaker sex and others concluded that the female is the better half of the man. He traced both claims to be rooted in cultural cum social or religious orientations of the people all over the world. He averred that, to this end, many writers both males and females, had written to uphold, debunk or assert these positions in favour and disfavor of either of the gender. He looked at the social and historical perspective in the society which create imbalance in men and women. And also observed that these practices emanated from ethnic or communal constitutions, practices and traditional. Akachi Adimora-Ezeigbo’s *The Last of the Strong Ones* and Buchi Emecheta’s *The Joy of Motherhood* were selected literary texts which treated ethnic issues and female identity that defined the status of women, either in the past or in the modern day. The researcher used the psychological postulations as the theoretical background of the study. Psychoanalytical Theory was postulated by Sigmund Freud (1856-1939) through his popular work *Civilization and it’s Discontent*. He postulated one of the most influential theories in scholarship till date. He concluded that, the fight against gender discrimination in socio-political circles was sustained by and a product of psychological warfare on both sides. According to Sigmund Freud’s postulation about men, he saw man being ever afflicted with unending desire as he became conscious of himself and his environment especially with

the spread of civilization. The urge for good things of life which he called the pleasure principle was the root of man's tragedy. The other affliction man experienced, are the sensual energy, where the difference between male and female came to play. He concluded.(Akano 54)

Awa, J.O. in her work "language and creativity in African literature: A Stylistic Examination in Akachi Adimora-Ezeigbo's *The Last of the Strong Ones*", explored the role linguistics played in foregrounding stylistic meaning, which was very crucial for a complete and comprehensive interpretation of the text. This exploration, therefore, aimed at applying the techniques of language to examine the stylistic value of lexico-syntactic devices in *The Last of the Strong Ones*. She highlighted the artistic values of this novel, and used a descriptive system of data analysis, which looked at the linguistic features of the text and also the meaning that such features gave the text. From the results, she posited Adimora-Ezeigbo as having re-established the legendary of literary conventions of Achebe with more enthusiasm. According to the writer, Adimora-Ezeigbo was a dexterous storyteller who used an exciting stylistic, linguistic and structural awareness in her work. She saw Adimora-Ezeigbo's simple registers and local expressions as striking.

She concluded that Akachi has recommenced the legendary of literary conventions of Achebe and his literary sons and daughters with more enthusiasm. Adimora-Ezeigbo, according to her was therefore found to belong to Achebe's school of thought and had manipulated all the levels of linguistic analysis especially lexis, syntax, grammar and African orature in order to make the English language capable of projecting African creative impulse and cultural roots. She further concluded that Akachi employed transliteration, translations, lexical borrowing, linguistic appositioning, word coinage, Nigerian English and African orature for Nigerianism, Africaness and literariness. She recommended that writers should toe the line of Akachi as her style does not make for limitation or inhabitation to the English language or message but

were extensions and literary innovations to the English language. The Theory that guided the study was the post colonial theory (Awa 30).

In the work of Nnuagu, U. and Adunchezor, N. entitled “A fictional x-ray of the contemporary society: A study of Akachi Adimora-Ezeigbo’s *Traffick*”, x-rayed Akachi as one of the contemporary writers who strongly affirmed that, a true fiction must aptly mirror the world of the writer. According to them, Adimora-Ezeigbo vividly demonstrated this in her *Trafficked*. They attributed her inspiration for the fiction from historical and contemporary facts. In the contemporary society, female trafficking is on the increase. Unpatriotic citizens indulge in the illegal deal which they sought as a very lucrative business. According to them, unwaring young women were lured into international sex trade with lots of tantalizing promises that would eventually turn to illusion. Trafficking was frowned at in Nigeria, yet people were perpetually trafficked.

The sociological approach was used to carry out the study so that the ills of human trafficking as it was the case in the contemporary society would be seen. The researchers concluded that, when the ills were exposed, there would be reformation in the society (Nnuagu 72).

Onyeka, A in his work entitled “English language and the African literary Experience: An Examination of selected works of Akachi Adimora-Ezeigbo” investigated how the African novelists had domesticated the English language to suit their environmental experiences and purposes. The work specially looked at these literary pieces – *Last of the Strong Ones* (Strong ones), *House of symbols* (symbols), *Children of the Eagles* (Children) and the *Trafficked*. The Hallidian systemic functional linguistics highlighted how language was used. The textual method of data analysis, the primary and secondary data collection methods were employed and the results showed that the African literary artists in general and Igbo Nigerian novelists in particular had taken on a unique style of writing in the African vernacular style. For this

reason, the researcher concluded that the speeches of the characters were laced with dignified local appositives, high profile Igbo songs and tales, studied local proverbs, lexical transfer, transliterations and so on, and this had given African rhythm to the English language. The researcher concluded that notwithstanding all that had been mentioned, that the aura, glamour and credibility of English language as the medium of communication were retained.

According to Fubara in a research entitled “Rhythm of Violence” in Adimora-Ezeigbo’s *Trafficked*, discussed how the nefarious activity of slave trade and slavery which was a major factor for African Diasporal still persisted in different hues today and that one of these was inhuman trafficking which was packaged in a camouflage of irresistible flavour for the youth today. The researcher looked at how Adimora-Ezeigbo in her captivating narrative laden with figures, songs, series of flashback and tales depicted this social reality of human trafficking. According to the researcher, Adimora-Ezeigbo employed a simple and intriguing language enriched with resources of literary ingredients of descriptive strategy and oral devices to portray the deceit, inhumanity, dismal life and degradation associated with 21st century “Female-Slave-Trade” in her *Trafficked*. Akachi used Nneoma, the chief protagonist to raise and unveil a network of related contemporary social issues which formed causative elements for such horrific torture and debasement. A sociological theory was used to carry out this study. The researcher concluded that Akachi’s ingenuity, eloquence and window of escape provided ways to combat this violence unleashed on women and recommended that education, which provided knowledge, was the best way to escape from this social menace (Onyeka 34).

In another research by Shaline Nadaswarran to Akachi’s work analysed, “sex trafficking in Neo-Liberal Nigeria through Nigerian women’s writings” using Akachi Adimora-Ezeigbo’s *Trafficked* (2000), Chika Unigwe’s *On Black Sisters’ Street* (2009) and *Abidei Sanusi, Eyo* (2009) to demonstrate a representation of Nigerian female characters resisting the liminal

spaces of sex trafficking they were forced into through their psychology of willfulness to access freedom. The researcher explored how the representations of these Nigerian female characters, created an intricate web for us to understand the alarmingly systematic, highly regulated movement and exploitation of modern slavery. The result of his analysis showed the female characters challenging their traffickers through their situation at their point zero space and how they escaped to freedom, yet in their home coming, many turned to trafficking again due to high levels of poverty. Furthermore, the researcher revealed how Adimora-Ezeigbo, Sanusi and Unigwe's writings ultimately served as a conglomeration of literary works of protest that function as a clarion call to end the dehumanization of Nigerian women through sex trafficking. This researcher locates the work within the framework of womanist theory expounded by Chikwenye Okonjo Ogunyemi and Alice Walker. She concludes by making a clarion call that we should recognize the role of Nigerian women writers who use literature as a basis to establish the fundamental socio-economic and political issues that plague Nigeria today, and to recognize the representation of Nigeria female stories that signify experimental truths (Shaline 29).

In the work of Leonard Koussouhon and Severin Mehouenou entitled "Exploring Textual Metafunction in Akachi Ezeigbo's *The Last of the Strong Ones: A Gender-Based Analysis of Female Roles in Contemporary African Society*" looks at the very deep messages the novel convey which concerns the colonial women and their changing roles in the society as they found themselves in politics or as house wives. He analysed the work using the systemic functional grammar with emphasis on the textual meaning.

Through the use of this grammar, the textual meaning helped to uncover the deep messages conveyed in the selected extracts from the novel. The paper considered the selection of two extracts from the novel under study, and applied the grammar of Theme/Rheme in the process of describing their meanings about the experiences, the social relationships between

interactionists as well as the rhetorical structure of their discourse. They concluded that, womanhood should no longer be regarded as a handicap, preventing woman from attaining high level professional and social position and subsequently African male authors and also looked at the counter-hegemony discourse made by African female authors. The work made a critical study of Adimora-Ezeigbo's *House of Symbols* to show the trials and triumph of the female sex in African society in the patriarchal/religion oppressive and the struggle for selfhood despite all limitations by creating a niche for the women in socio-economic development within the African society. The feminist theory by Sherry Ruth formed the theoretical framework and Ruth defines feminist as, a movement concerned with political social and economic equalities of the sexes (Ruth 39). Feminist theory is the sexiest ideology which claimed at lifting the womenfolk out of gender repression in which they had been confined by men and other expression structures. He concluded the work by the asserting that, Adimora-Ezeigbo's *House of symbols* successfully captured the African traditional society; the roles of women in the home and in the society were clearly espoused. He further reiterated that, though women were suppressed and oppressed in the society, but they contributed immensely to the growth of the society. He recommended that women should try as much as possible to make a niche for themselves to enable them occupy a special place in the socio-political structure of the traditional society. (Leonard 65)

According to Omolola Ladele in his research paper entitled "Negotiating Spaces, Crossing borders: public/private spheres in Adimora-Ezeigbo's *The Last of the Strong Ones*" critically examined Akachi Adimora-Ezeigbo's contestation of the expropriation of public spaces by both the imperialist ideology of the colonialists and the patriarchal orthodoxy of Umuga, the nineteenth century setting of her novel, *the Last of the Strong Ones*. In this novel and according to the researcher, the author demonstrated that, the contours and constructions of the female body in particular, inevitably intersected with discourses of the political sphere

which set in motion the dialectic debates of the public/private spheres. Adimora-Ezeigbo according to the researcher rigorously contended for an inclusivist public space in which the interlocutors treat each other as equal in a cooperative matter of common concern. The researcher used the theory of feminism as a theoretical framework. After the analysis, the researcher concluded that once Ezeigbo's women were included in public spheres, they produced alternative discourses, symbols, and images about womanhood, citizenship, and political participation in Umuga for the transformation of that society. He recommended that, authors should strategically reposition their female characters to exploit the socio-political structures of traditional Igbo society for the effective transformation of that society (Omolola 68).

Abullahi Kadir Ayinde, in his work entitled "Nigeria in the Colonial Era: A Historical interpretation in Akachi-Ezeigbo's Novel, *The Last of the Strong Ones*", examined the historical reconstruction of the colonial era in Nigeria by focusing on Adimora-Ezeigbo's *The Last of the Strong Ones*. The work illustrated how Adimora-Ezeigbo presented a new interpretation of colonial history in Nigeria by bringing women into the centre of the imperialist discourse. According to the researcher, the novel was basically the story of the exploits of women who were of great repute, resourceful and intelligent, diligent and possessed a very high sense of responsibility. The novel, he reiterated, was set in a traditional patriarchal society, yet women resisted colonial domination and political oppression to emerge as models of strength, resilience and honour. The story depicted the active participation of women in the social, economic, cultural and political emancipation of the nation under colonial subjugation. The researcher however concluded, showing that, Adimora-Ezeigbo re-tells the history with a large dose of creativity and thus risked the chances of losing the main substance in the historical facts. The modernist theory was used for the study (Abulahi 78).

According to Tobalase Adegbite O. and Aikabeli O. Lucky in their paper entitled “Masculinity: the Male in the Hands of Female Writers, a study of Akachi Adimora-Ezeigbo’s *The Last of the Strong Ones*”, investigated and analyzed how Nigerian female novelist bequeated masculinity in her novel. The work began by looking at what masculinity is – as a set of qualities characteristics and roles generally considered typical of, or appropriate to a man depicted masculinity in her selected novel. This was done so as to re-appraise the representations of different aspects of masculinity, particularly in terms of the sexist notions of power, sexuality, emotion and, poverty. The theoretical framework of feminism and masculinism were used due to their relevance to the interpretation of the selected text. The contours of manliness took on an intriguing stereotypical and sexist complexity in the selected novel, as they were replete with stereotypical sexist virtues and rigidly differentiated roles ascribed to a man, including, assertiveness, strength, sexuality, authority, virility, possessiveness, protectiveness, and insensitivity. According to the researchers, the forms of masculinity that recurred in the novel included hegemonic, dependent, ambivalent, collapsed and liberated. They concluded the work by asserting that the male characters had their individual masculine idiosyncrasies, and the female characters had their distinguishing own gender roles. Again, the complexities of male roles therefore confirmed the pluralistic and slippery nature of masculinity (Tobalase and Lucky 97).

In furtherance to the empirical review, the theories used by the researcher in this work were also looked into beginning with the communication accommodation theory (CAT). Mikafisk and Sanna Vaaral, carried out a study entitled “The use of communication accommodation strategies in a work group: A case study of four meetings”. This study was conducted in co-operation with a small Finnish company that operated on international markets and employed culturally Chinese staff. The aim of this study was to form a deeper understanding of how members of culturally diverse work group employed accommodation strategies and their

effects on the group membership. More specifically, the study aimed at gaining a better understanding of how and when convergence and divergence manifest. The data was collected through non-participatory observation at the work group's natural environment. The gathered data consisted of four videotaped meetings that when transcribed provided 89 pages of text. Qualitative content analysis was the chosen study method.

Based on the findings, it appeared that the group applied accommodative strategies, convergence and divergence simultaneously. The data indicated that there was a strong connection between the use of accommodative strategies and group membership. The data also indicated that, if cultural generalizations were made, they usually belittle the other, and that failures in technologically mediated communication can result in the use of accommodative strategies. Specifically, remote workers can quickly become considered as out group members and collocated workers as in-group members if, the tool used to communicate with malfunctions.

They concluded that more studies, focusing on the effects of accommodation strategies were needed. Workgroups should pay more attention on issues benefiting its cohesiveness, gaining a deeper understanding for cultural differences and developing procedures that minimize the effect of potential technological breakdowns on communication. This work is different from the researcher's own work, in the use of population of study. Again, the researcher combined two theories unlike the others which applied only one theory (Mikafisk and Vaaral 70).

Grace Mccarty, Rodney Clark and Ann Rogerson in their study "Communication Accommodation to Achieve Research Student Autonomy" looked at how communication accommodation theory (CAT) can be applied in research supervision to improve the communication process and ultimately both the students' experience and students' outcomes. According to them, this theory provided a framework that 'predicts and explains many of the

adjustments individuals make to create maintain or decrease social distances in interaction”. Communication accommodation theory provides a way to articulate expectations of both supervisor and research students, for example, directive or non-directed, and to address the power relationship inherent in the relationship. The supervisor can respond to questions such as “what should I do along the lines of ‘let’s see? What are the options? This approach, they concluded, encourages students to transition to using their own judgement and discernment skills rather than just providing answers. And over time, the students developed a habit of identifying and evaluating options, proposing solutions and finally taking responsibility for their choices (McCarty et al. 14). The difference between this work and the researcher’s own is that the participants and target population are students and researchers but the researcher’s work looked at how two Nigerian writers achieved accommodation through different characters in their texts.

Kwon, Andy C. and Carol Mill, B.Jane Rebecca H. carried out a study on “Good cop, Bad cop. Communication Accommodation Perception and Trust in Law Enforcement Suspect Encounters”. They examined the relationship between communication accommodation perception and trust and posed the following questions: How does a police officer’s communication accommodation affect the communicative relationship between a police officer and his or her suspects? (They used online questionnaire which was distributed to 257 students at a large South Eastern University, and their responses were analyzed. After the analysis, the data indicated that accommodative behaviours can lead suspects to be more trusting of the police but did not have a significant effect on police perception. They concluded that this work has helped to fill a significant research gap in the police communication literature and provided pragmatic implications to improve the police suspect interaction (Kwon et al. 102). This work used communication accommodation theory as the

theoretical framework. The work differs from the researcher's own based on the caption and the targeted audience.

Howard Giles., Fortman, Jennifer. Dailey, Renny, Barker, V. Hajek C. Anderson M.C and Rule N.O in their work "Communication Accommodation Law Enforcement and the Public" addressed communicative dimensions of police-civilian encounters. According to them, this was important to the extent that while it had been estimated that the vast amount of police training was devoted to physical compliance issue, 981 of the actual law enforcement practice revolved around communicating with the public and its safety needs. Thus, the communication between police officers and civilians warranted examination. They looked on attitudes toward the police and communication accommodation theory. They presented findings on three studies by exploring the role of accommodation alongside socio-demographic and other variables in predicting attitudes toward police. The three studies they used encompassed three different populations: English –Speaking adults, Spanish – Speaking adults and university students across the samples. They concluded that generally, accommodation by officers predicted civilians' rating of officer performance as well as satisfaction when interacting with the police. They recommended that more attention be directed at developing communication skills in general and accommodative ones in particular. Even though this work made use of communication accommodation theory but its target audience were not the same with the researcher's work likewise the data (Giles et al.123)

Another study carried out by Tekja,C entitled "Communication Accommodation between health care providers of a private hospital in England: How does identity talk?" discussed how Communication Accommodation theory can be used to explain how verbal communication between healthcare providers is achieved and social identity theory to explain why communication is achieved in a particular way. A one-on-one interview was used on a

cross-section of healthcare providers at a private hospital in England. The major aim of this research was to identify the role of social identity in communication between healthcare providers irrespective of professional function or rank. The researcher equally observed that, awareness created by this research will go a long way in helping healthcare provide the prerequisite for effective communication (Tekja 14).The researcher's work looked at the accommodation styles of two Nigerian writers and healthcare providers.

Mahdi, Rahimian in a research on "Communication Accommodation Theory in conversation with second language learners" investigated communicative accommodation theory (CAT) while native participants address non-native peers. Three native participants of Canadian English were asked to have conversations with native and non native peers. The conversations were in the form of giving directions on the map. Later on, the participant formants and vowel durations were measured and used for comparing native-non native peer effects on the participants' vowel formats and duration. Based on the analyses, the researcher made some suggestions which included that accommodation may take place based on providing stereotypical vowel durations and formants as well as reducing inter-token variations in the non native peer context (Mahdi et al 123).

Elvis Saal, in his study "How to use or not to use teenage Afrikaans in HIV prevention message directed at Afrikaan Teenagers in Pretons" investigated the high HIV prevalence among young people which make them a prime target for HIV prevention campaigns in South Africa "Lovelife" campaign. The communication accommodation theory and language expectancy theory were used as the theoretical framework. The researcher argued that teenagers are more likely to view the writer and the teenage variety favourably if they identify with the teenage variety in the print media. The researcher made use of two teenage slang versions of the same HIV message. One version, an English teenage variety as used by

Loveliflife in the print media, the other version was a teenage Afrikaan's constructed by the Afrikaan teenagers themselves (authentic teenage Afrikaans) (Elvis 25).

Thomson, Murachver and Greens, examined "Accommodation in Communication via e-mail" and found that even in this rather "bare" context, women and men converged to the language style (more female or male like) of their pals.

Conversely, the strategy of divergence leads to accentuation of speech and non-verbal differences between self and the other (Thomson and Green 1).

Another study by Bell Hooks on "Communication and media" made use of Newzealand broadcasters who read the news on a number of different stations". He discovered that these newscasters read the same material but radically accommodated their pronunciations to the assumed socioeconomic status of their listeners. The communication accommodation theory was used for this study (Bell 25).

Yingy Aton G. and Maxilon carried out a study on the "Conversational styles of urbanized Adult Aetas of Brgy-Angalana, Dumarao Capiz based on the accommodation processes and style shifting dimensions used in their conversations with the non-Aetas". The study made use of qualitative and quantitative methods to gather the data for the study. A recorded group's conversation between 10 Aeta participants and 3 non-Aeta participants were used as the primary research instrument. The conversation lasted for 42 minutes and the Jeffersonian Transcription Notation was used as a reference for transcription. The participants were chosen based on the criteria presented as to age, social status, a native of his or her culture and the number of years living in the research environment. The research was conducted using a Sunday Mass gathering of the Aetas through a field activity. The conversations used included topics that related to family, culture and experiences of the Aetas. The gathered data were transcribed, tallied, analyzed and interpreted so the researchers could determine the

conversation strategies of the participants. Simple percentage statistical tool was used by the researcher to quantify the data gathered as to the number of participants who have diverged and converged and who have responded responsively or initiatively. After the analysis, the researchers discovered that the Aetas were accommodative in their conversation with the non-Aeta participants and most of their responses were convergent specifically upward convergent. They concluded that the convergent and responsive responses of the Aeta participants were allied with their ethnicity, background and way of life. This was why they were able to communicate and socialize with people who were not from the same culture then because of the influence of urbanization, yet their conversational styles evidently reflect their culture because of the linguistic behaviour they have shown during the conversation with the non-Aeta participants. By way of recommendation; they said that the government especially the National commission on indigenous peoples (NCIP) must provide certain educational institutions for uneducated adult Aetas so that they can exercise their freedom of expression as part of a democratic country. Again, the concerned authorities of the government must implement specific policies that would encourage the Aetas to engage in national activities recognizing their culture, especially their language. The accommodation theory by Howard Giles (73) and Bell's Audience Design (84) formed the theoretical framework of this study (Yingy and Maxiton 55).

In a study by Kemper, Van Deputte, Rice Cheung and Gubarchuk (qtd in Giles and Ogay) on "Intergenerational conversations among older adults" found out that older adults make many accommodations to their younger partners and may even underaccommodate them on the one hand, and on the other hand, younger communicators tend to overaccommodated or may even adjust too much, and often reluctantly so. They choosed a very simple topic, adoped a basic grammatical phrase structure with a very slow speech rate, and acted overly polite or caring, regardless of their interlocutor's individualized capacities and personal needs; which is a

telling example of the notion “of intergroup” encounter introduced earlier (Giles and Ogey 30).

Ifeoma Obuasi in her paper entitled “Jerome Okonkwo and preaching in ordinary language: a Review” used ethnography of communication as her theoretical framework which she applied in analyzing Jerome Okeosisi’s sermons. Basically, SPEAKING as an acronym of ethnography of communication was applied. She taped sermons by Okonkwo, transcribed and translated them from tape version. Applying the acronym of SPEAKING, she picked each letter one by one and described the relevance of each letter to the contexts. At the end of a thorough analysis, she positioned that, SPEAKING has helped in giving focus on all the relevant areas in the analysis. She concluded that, with the help of SPEAKING, Okonkwo has not failed to live out what he believed – the use of language in its natural and ordinary usage to achieve the goal of communication (Ifeoma 225).

Riski Pujianto in a research entitled “Ethnography of communication Analysis in Jane Eyre’s Movie” analysed ethnography of communication used in conversation based on topic variations in Jane Eyre’s Movie using SPEAKING Grid by Dell Hymes which is an acronym coined from Ethnography of communication. The researcher’s aim for this research was to explain the elements of ethnography of communication in Jane Eyre’s Movie, and to describe the inference in the use of the elements of ethnography of communication in the same movies. Her method of data analysis was descriptive qualitative method where she critically selected 28 conversations and applied the SPEAKING Grid to every conversation. Every letter in the speaking grid is assigned its communicative function. At the end of her analysis, she discovers that in the movie of Jane Eyre, there are settings or scenes, participants, end, act sequence, key, instrumentalities, norm and genre. She however found out, that out of the 28 data sampled, only 2 were not completed. They were norm and ends. Though, they appeared in some of the conversations but did not appear in 2. She says the reasons were because of

how the conversations ended. That some either end in fighting, quarreling or accident. She concluded that this theory was relevant in the analysis of the movie because all genres of the conversation were in daily conversation and the movie used daily language too (Riski 22).

Novitasari O, carried out a research entitled “Ethnography of communication of Matt King in the Descendants’ Movie” using SPEAKING Grid to reveal and clarify ethnography of communication of Matt King in the Descendants Movie. After applying this SPEAKING Grid in the analysis of the Movie, he discovered that the settings or scenes were at patient room, club, beach, kitchen, swimming pool, yard, and Kay’s house. The participants, he discovered to be the sender and receiver. The sender was the informant, as the family member, as husband, as father, as friend as in-law. The receiver was as father, as husband, as family members, as friend and as in-law. End, is giving information, getting information apologizing, giving praise, persuading, giving advice, commanding, showing believing and expressing his disappointment. Act sequence was in normal situation, wise situation, tense situation, sad situation, rushes situation, slow situation and disappointment situation. Key consists of two parts, these are tone and manner. The tone of Matt King is flat, tense, worried, intimate, emphatic, sad and amazed. Instrumentalities are verbal communication and non verbal communication. Verbal communication consists of formal style and non-formal style, and non-verbal communication is, hit Alex Buttocks and throws the doll on the floor. Genre of Matt King in the Descendant Movie is dialogue and monologue. The researcher removes the norm from the data analysis (Novitasiri 20).

Nuswantoro Rizkia of the University of Dian, in his research entitled “Ethnography of communication in the first of the presidential Debate between Barak Obama and Governor Mitt Romney” used as his data the first presidential debate and transcript of the debate between Barack Obama and Governor Mitt Romney, using ethnography of communication as

his theoretical framework. He discovered the elements of ethnography of communication as setting and scene, participant, end, act, sequence, key, instrumentality, norm and genre. The setting of time was at night and setting of place was Magness Arena at the University of Denver in Denver, Colorado. Scene of the situation in the debate was serious and quite. Participants of the debate were Jim Lehrer (the moderator), President Barrack Obama (a president candidate from Republican Party) the end of the debate was divided into opening stage, middle stage and closing stage. The key of this debate was serious. The instrumentality was spoken text, that consisted of turn taking, standard grammar filler, reparation, repetition, colloquialism, incomplete clause and closing statement. The norm of the debate used positive politeness because there was social status difference between participants and the relationship was not intimate. The genre of the text was debate which consisted of definition of motion, idea development and rebuttal. The linguistic features were the use of question and answer, present tenses, future past tense, modal verbs and hedging utterances (Nuswantoro 20).

Rickard Johnson study took a look at two upper secondary schools in Stockholm where he traced colour-blurred (anti) racist discourse, using ethnographic materials that consisted of qualitative interviews, participant observations and audio-recorded natural conversations. He conducted a narrative analysis with a focus on small stories in order to show how school students handle sensitive topics, in this case discussing problems with immigrant youths while at the same time aligning themselves with an anti-racist discourse. In the analysis, students were seen dealing with questions of past prejudices, geographical categorizations, skin colour and derogatory racial words. Johnson argued for the necessity of linguistic ethnographic methods when studying anti-racist talk in research. The study was an example of how fine-grained analysis of interactional data is best interpreted when set against the background of socio – historical structures, such as colour – blindness and racism (Rickard 16).

Lilian, Gorman did a study on “Mexican Nuevomexicano Families” in order to explore issues on language and identity using ethnography of communication. In this article, Gorman uses interviews and participant observation as a starting point to tell us a story about the place of language in the discussion of cultural identity. Ethnographic contact zone was used as a key term in order to discuss mixed Mexican –Nuevomexicano families as dynamic spaces, where languages and cultures were negotiated and shaped, and it was proposed as a timely analytical tool in a period of turbulence on the U.S. Mexican border. The interviews were analyzed with a focus on narratives that connect cultural identity to language use. The narratives revealed differing attitude when it came to questions of ethnic and cultural identification, with a rather clear connection to different generations in the families. Linguistic ethnography was discussed here as a useful method when conducting a study of the intersection of cultural studies and linguistics, it was used as a starting point in order to further “complicate the complex connections between language and identity” and to “honour the ways” in which cultural groups “theories about their own linguistic and cultural practices” (Lilian 23).

Hirokazu Nukuto asked the question of “how international students trans-language in order to construct knowledge and accomplish academic group interaction in an English learning context?” She used data from an ethnographic fieldwork at a university in Japan with recorded group interactions and a collection of public documents. In her study, learners were met with different language backgrounds who trans-language using multiple linguistic resources, including their first language or additional languages, and thus accomplished group interaction. Nukuto argued that translanguaging should be seen as a pedagogical stance and as a strategy indicative of communicative competence in intercultural learning contexts (Hirokazu 55).

Hakulinen Susana also explored “four different settings” of Finnish students learning Swedish, Swedish students learning Finnish and French student learning Swedish and Finnish. She presents a transnational comparative study with material consisting of participant observations in classrooms, and questionnaires and interview with 109 L2 speaking students and 12 teachers in Sweden, Finland and France. In her analysis, Hakulinen used thematic concept analysis and Goffman’s concept of role to understand how students positioned themselves and how these positioning contributed to learning, using questions such as: Are you a quiet observer or an active listener? Hakulinen discussed how her study can help to answer question on what communicative behaviour was expected in a classroom setting and if that differed between cultures. Hakulinen made a strong point about the importance of using different material types and different methods to collect data (Hakulinen 23).

Ingela Tykesson, Linda Kahhin and Mihaela Romanitan conducted a three year long research project with a focus on Medical Doctors’ Second Language Acquisition. In their contribution, they problematised methodological issues in the process of collecting data. Tykeson, Kahhin and Romanitan visited a medical Swedish language course and used role plays, interviews, focus group discussions and real occurring interaction to visualize difficulties in communication between doctors and patients. They described their model for data collection as “a combination of participant observation and staged activities that provided opportunities for doctors to speak Swedish in a professional role and reflect on their language learning process”. The researchers met the doctors again when working in the Swedish context, and they, then used more traditional ethnography methods with the aim of describing and understanding their language use in specific medical practices (Ingela et al 57).

Ballander, Theres. Anna-Malin Karlson and Zoe Nikolaidoet wrote about parents who blog about the experience of living with a child with congenital heart defect. In this study, blogging was discussed as a characteristic of mass literacy in the knowledge economy and as a part of doing health literacy. The questions asked here were, how parents construct their identities and how they build up knowledge by means of blogging? The authors discussed the bloggers' writer identities by looking for traces of identity construction in the different themes found in the blogs as well as in the interviews they conducted with bloggers. Meta-reflexive accounts on their reasons for blogging and on the process of writing were analysed to show the construction of the bloggers' discorsal self, as author and autobiographical self. Finally, the authors showed how participation in a new discourse and new intricacies led to the construction of new knowledge in the context of health literacy. Ethnography of communication formed the theoretical framework (Ballander et al 223).

Douglas Marynard did a conversational analysis of some utterances using ethnography of communication theory and conversation analysis. He started this work by asking a question "what is the context of an utterance?" He drew his data from different conversational contexts such as doctor-patient examination reports, and conversations between friends. He collected this data through direct observation and through recording examinations and diagnostic informing interviews. After the analysis, his findings showed that ethnographic data included narratives about everyday life, and that it was helpful in providing access to inner experience and its relation to behaviour and conduct. He further discovered that, the use of ethnography helped to discern patterns for the delivery of bad news and their effects on recipient's realization of the news. He observed that for any close appreciation of expression in actual lived experience, an endeavour such as CA was an important resources that among the advantages it offerd was the analysis of interaction involving conversational sequences as a

context in which utterances appear and from which they derive their character as social actions (Douglas 111).

He recommended that researchers should foreground the study of activities rather than particular settings. Though, both CA and ethnographic studies enhanced investigators overall project.

In a study conducted by Fredrick Battenfield L. entitled “An ethnographic study of culture of communication in the sports information office in a division 1-A athletic program” took a look at the big question which was whether, face to face communication in our modern society had become obsolete as a result of modern technology, that is, can real people still communicate in this present dispensation, where our communication system had become so digitalized especially with regard to sports? The purpose of the study according to the researcher was to discover what elements synthesized to form the culture of communication in the Division 1-A sports information office. An extensive ethnographic study was utilized by the researcher to ‘Crack the code’ of communication in the Sports Information Division (SID) office. The researcher drew upon heuristics or the intense personal experience as the framework with sport ethnography which provided an in-depth participant observation and also, interviews were also used to discover the verbal, non-verbal and technological communication methods. He also examined the artifacts and rituals of the SID.

He provided a definition of ethnography of communication which he defined as the application of ethnographic methods to the communication patterns of the group. Three theoretical areas were explored in the literature review:

1. Communication theory
2. How sport culture was created and evolved
3. How ethnography of communication was defined and how it was implemented to conduct the study.

Various definitions of culture were provided. The researcher after the study identified five thematic areas of SID culture which were:

1. Office space fostered a culture of separation
2. Verbal communication was sporadic, rushed and a culture of avoidance was prominent
3. Electronic communication was the preferred method the SID's used to communicate with each other and the outside world confirming a major paradigmatic shift in SID culture.
4. Non-verbal communication methods were used as interpersonal defense mechanism
5. The analysis of SID rituals and artifacts showed a culture of production, an expectation of immediacy in job performance, paper culture vs electronic technology and a culture of virtual anonymity for SID's. These were also drawn as the conclusion by the researcher (Fredrick 203).

In all these works reviewed, there was none that combined Adichie and Akachi's literary works and also the two theories of the researcher and none approached it from the perspective of the researcher's which is, the accomodationist approach. Here lies the gap that the researcher has filled.

2.3 Summary

The review of related scholarship was carried out from two perspectives such as, conceptual framework and empirical studies. In the conceptual framework, the different concepts relating to the research were interpreted. Such concepts as style, stylistics, variations, code switching, code mixing, sporadic mixing (linguistic appositioning and narrative framing) proverbs, Nigerianism, context of situation and culture, synopsis of the novels and their writers and so on.

The empirical studies took care of the different writers who had written works that were related to the researcher's work either using the novels and theories applied by the researcher or applying theories different from what the researcher used but on the same or related novels.

The researcher made a lot of reviews of other researchers' works. Some of the researchers made use of communication accommodation theory but not with the literary works used by the researcher, while those who used the researcher's literary works applied theories different from the researcher's. Here lies the gap which the researcher has succeeded in filling.

CHAPTER THREE: THEORETICAL FRAMEWORK AND METHODOLOGY

- 3.1 Theoretical Framework
 - 3.1.2 Communication Accommodation Theory (CAT)
 - 3.1.3 Ethnography of Communication Theory (ECT)
- 3.2 Methodology
 - 3.2.1 Sources of Data
 - 3.2.2 Method of Data Collection
 - 3.2.3 Method of Data Analysis

3.1 Theoretical Framework

The theoretical framework of this research is based on Howard Giles Communication Accommodation Theory (CAT) and Dell Hymes' Ethnography of Communication (ECT). The researcher first of all discussed the communication accommodation theory and then moved on to the discussion of the Ethnography of Communication. The Theory of Communication Accommodation was propounded by Howard Giles, a Professor of communication at the University of California, Santa Barbara in 1972. This theory is a sociolinguistic theory which argues that when people interact, they adjust their speeches, their vocal patterns and their gestures to accommodate others. It explores the various reasons why individuals emphasize or minimize the social differences between themselves and their interlocutors through verbal and non-verbal communication. This theory is concerned with the links between "language, context and identity". It focuses on both the intergroup and interpersonal factors that lead to accommodation as well as the ways in which power, macro and micro-context concern, affect communication behaviours.

3.1.2 Communication Accommodation Theory [CAT]

Accommodation is one way of explaining how individuals and groups may be seen to relate to one another or each other (Wardhaugh 113). This theory sprung from the awareness that participants are not merely “incumbents” of roles imposed on them by the society but rather are inquirers attempting to comprehend themselves and others. “Viewing individuals as objects called upon to modify their speech in accordance with socially prescribed norms leaves much to be desired, in so far as it ignores the interactants’ feelings and motives which undoubtedly inform and permeate the production and interpretation of their verbal outputs. It focuses on the interactive aspects of communication and highlights its negotiative nature” (Giles 59).

Giles further says that speech accommodation takes place when people modify their speeches so that they conform more to the way their conversational partners speak. There are always subtle adaptations which tend to occur more or less consciously. The accommodation process involves the speed at which people talk and the length of pauses and utterances, the kind of vocabulary and syntax used, as well as intonation, voice pitch and pronunciation.

Giles and Coupland explain speech accommodation as “a multiple organized and contextually complex set of alternatives regularly available to communicators in face to face talk. It can function to achieve solidarity with or dissociation from a conversational partner and dynamically too (Giles and Coupland 60-61).

Furthermore, Giles and Coupland added: “we accommodate others by adjusting our communicational behaviours to the requisite roles that participants are assigned to, in a given context” (Giles and Coupland 66). Le page extended this definition by putting even more emphasis on the participant’s creation of his/her identity: “we do not necessarily adapt to the

style of interlocutor, but rather to the image we have of ourselves in relation to our interlocutor". He added further that, speaking was not merely a social act that involved others. It is also a personal act in that, it helped create the identity one wished to be seen as having in a particular set of circumstances (Le Page 28).

According to Giles and Clair:

Language is not a homogeneous, static system. It is multi-channeled multivariable and capable of vast modifications from contexts to contexts by the participant's slight differences of which are often detected by listeners and afforded social significance (Giles and Clair 17).

Given the fact that even the most trivial aspects of speech and pronunciation can take on crucial importance, it stands to reason that individuals consciously or unconsciously among other things seek or eschew identification with others through language. It is in this light that accommodation theory has become an important issue in sociolinguistics and social psychology. There are two main accommodation processes described by this theory. These are convergence and divergence.

3.1.2.1 Convergence Principles

Convergence refers to the processes whereby two or more individuals alter or shift their speech to resemble that of those they are interacting with. They are strategies whereby individuals adapt to each other's communicative behaviour in terms of a wide range of linguistic-prosodic, non-verbal features including speech rate, pausal phenomena and utterance length, phonological variants, smiling, gaze and so on. They are strategies employed by individuals in communicative behaviour so as to reduce their social differences. They are shifts in behaviour to become more like the other for social approval. Convergence always takes place when the participants like one another or where one participant has a

vested interest in pleasing the other or putting them at ease. Converging towards the speech of another person is usually considered a polite speech strategy and it implies that, the addressee's speech is acceptable and worth imitating. Also using the same pronunciation and the same sort of vocabulary for example, it is a way of signaling that you are on the same wave length. Convergence communicative acts reduce interpersonal differences and inter individual variability (Delia and Clark 16). Convergence behaviour indicates positive relationships. According to this theory, convergence can either be upward or downward. And upward convergence happens when one seeks the approval of someone of high status. It is a movement towards the speech of someone with more powers, or status or someone deserving respect in the context, while downward convergence refers to convergence towards the speech of someone with less status or power. Convergence behaviour indicates positive relationships. There are certain criteria for identifying speech accommodation, both for downward convergence and upward convergence. When people converge downwardly, they make use of simple words. But for upward convergence, they use more high sounding words, more subordinate clauses and complex sentences.

3.1.2.2 Divergence Principles

In contrast, divergence or non-convergence takes place when a participant signals social distance or disapproval by using a language variety that differs from the style of the other participant. This behaviour contradicts the method of adaptation and in this context the individual emphasizes the social differences and non verbal differences between the interactants. It also involves a deliberate choice of a language not used by one's addressee. Deliberately choosing a language not used by one's addressee is the clearest example of speech divergence. Divergence behaviour can be putting on air and graces in order to deliberately dissociate yourself from peers or acting boorishly at a wedding reception. The

particular behaviour involved may be of various kinds not necessarily speech alone: types of dresses, choice of cultural pursuit and so on. Divergence is behind exaggerating differences.

Divergence in speech does not always indicate a participant's negative attitudes towards the addressee if the divergent forms are admired. Divergence can be used to benefit the diverger.

The two processes of convergence and divergence usually are dependent on the characteristics of the interactants. People accommodate while interacting with a person who has higher standards and other characteristics which they believed was better than theirs.

A participant may also deliberately diverge both from his own usual speech style and those of their addressees towards the style of a third party for special effect. This is labeled referee design. The third party referred to is not present.

There are also four major assumptions under which this theory is based. These are:

1. While communicating, there will be similarity and difference in the speech and behaviour of communicators. The characteristics that people exhibit are based on our experiences and the cultural background that we grew up in.
2. A conversation is evaluated by understanding the perception of the speech and behaviour of the other. Through evaluation people decide to accommodate and fit in.
3. The social status and belonging are determined by language and behaviour, while people communicate they tend to accommodate the behaviour of those who are in the higher social status than them.
4. Finally, norms guide the accommodation process which varies in the degree of appropriateness. Norms define the behaviour of people and they are expected to act accordingly.

There are so many factors that make people accommodate others. These are age, sex, academic qualification, culture, status, religious denomination, tenor and others.

How do people/participants accommodate others?

According to Wardhaugh participants accommodate interlocutors in the following ways:

1. when you respond to and develop a topic introduced by your addressee, you are converging in the content of the speech of the addressees.
2. when people simplify their vocabulary and grammar while talking to foreigners or children, they are converging downwards toward the lesser linguistic proficiency of their addressees.
3. when a complicated technical message is translated for the benefit of someone who does not know the jargon, speech accommodation is involved.
4. when someone adopts the pronunciation of another person higher in rank or academics, the person is converging upward in his speech.
5. when a person chooses a variety of language that is most comfortable for his addressee, the person is being accommodative.
6. in the market place, people sometimes accommodate to the language of the person selling goods in order to secure goodwill and, hopefully, a good bargain.
7. when people codeswitch, they are being accommodative. He further adds that by code-switching in a conversation, a participant can both access different identities and accommodate to meet someone else half-way, establish common ground and show flexibility and openness (Wardhaugh 115).

The accommodation theory is appropriate for the analysis of the texts under discussion because there are lots of linguistic, paralinguistic and extra linguistic factors that portrayed convergences and divergences in the text, which the theory of CAT outlined.

3.1.3 Ethnography of Communication Theory (ECT)

It is the study of communication within the background of social and cultural practices and beliefs. It was first introduced by Dell Hymes in 1962, and he described it in details in his article “Introduction towards ethnographies of communication” which was published in 1964. The term ‘ethnography of communication’ means the different features of an approach that is taken towards understanding a language from an anthropological perspective. This was originally termed ‘Ethnography of Speaking’. Hymes broadened it in 1964 to include the non-verbal aspects of communication. It is how speakers communicate appropriately within their respective speech communities. To study the communication of a particular culture, Hymes proposed 6 units of analysis; Speech community, speech situation, speech event, communicative act, communicative style and ways of speaking (Hymes 114).

Speech community is the first unit and defined by Hymes as people who share rules for when and how to speak. In 1964, he said that for someone to be counted as a member, of a speech community, he or she must share at least one way of speaking with others. Hymes later included the meanings of what people say, for instance users of a particular website may be considered as a speech community if they share particular rules for speaking online or perhaps those who ride skateboards may be considered as a community if the way they communicate is distinct from those who do not ride skateboards.

The second unit is, according to Hymes, speech situation, which occurs within a speech community. You can find a speech situation by finding times when people talk and don’t talk. The third unit is speech events. Hymes argued that speech events which include greetings, making statements, enquiry and promises are the basic unit of descriptive purposes owing to the fact that they are after the ethnographer has identified the different speech events that occur in a specific community that he/she can analyse the language of a specific community. The speech events have a beginning and an end. They also refer to activities that are

governed by rules and norms for speech. For example, Hymes describes a party as a speech and conversation at a party as a speech event. Other examples within a speech event are lecture, inaugural speech, vote of thanks, sermon, welcome address, and so on. The fourth unit is, communicative act which is smaller units of speech events. This unit describes what action is getting done when particular words were used by a particular speech community. For example, how thanking is done or making a request.

The fifth unit is communicative style which refers to the way someone usually speaks. You could say that, it is characteristic of someone to speak in a certain way. Someone's style also can be noted by patterns in his/her speech. Style is defined by Hymes as variation according to the author/speaker, topic, setting. Style can also be formal, consultative, informal, and intimate. The context, to a great extent determines the style to adopt in a communicative event (Hymes 76). The last unit is the ways of speaking which refer to speech not necessarily within one or the other units. Ways of speaking can refer to styles of speech that maybe used in various situations and events. It can also be used to describe speech patterns that are characteristic of a culture. For example, answering a phone call in English can be considered a way of speaking because it is characteristically patterned. One often waits for the phone to ring before picking up. The person who answers begins speaking first as opposed to the person calling.

Ethnography of communication (EC) has two main purposes, according to Dell Hymes. These are "To investigate directly the use of language in contexts of situations so as to discern patterns proper to speech activity", and "to take as a framework of a community, exploring its unrestrained habits as a whole" (Dell Hymes 211).

He equally developed a model of Ethnography of communication where he saw that language cannot be studied in isolation and that language has to be studied in the wider context of

cultural and social aspects. According to him, language is not limited to a mere technical set of grammatical rules. In fact, it was a specific context, both in terms of the individual and the cultural norms and beliefs. They cannot be separated. Hymes divides speech into two components: means of speech and 'speech economy'. Means of speech means, the "features that enter into styles as well as the styles themselves". Speech economy refers to the relationships within a speech community where the people use their means of speech (Hymes 212).

He also developed a model known as SPEAKING Model or Grid which analyses speech in its cultural context. It consists of sixteen parts which have been divided into eight categories.

They are as follows:

- S - Setting and scene – the physical location where the speech events take place
- P - Participants – the people who take part in the speech
- E - Ends – the purpose and outcome of the speech
- A - Act sequence – the speech acts and the sequence in which they are carried out
- K - key - the tone and manner in which the speech is carried out
- I - instrumentalities – the medium of communication that is used
- N - Norms of interaction and interpretation
- G - Genres - the type of speech and its cultural context

This speaking model is applied in the analysis of speech events. These theories are relevant to the study because through their application, the researcher has been able to reveal the reasons for the shifts and adjustments that language users make while communicating. Vis a vis their implications and benefits. Therefore, it behoves language users to make a choice of what and what not, in language use for peaceful co-existence in the academic world.

3.1.4 The Relationship between Communication Accommodation Theory and Ethnography of Communication and the Researcher's Work.

The relationship of these theories cannot be overemphasized as both are theories on human communication. The theories also dwelt on socio-cultural issues that enable writers/communicators communicate the way they do and also, how language can be used to achieve communication. The accommodation theory was principally developed by Howard Gills in 1973 as a result of solving the problems that emanate from communication activities. As we know, humans make use of language in communicating their ideas, messages and problems from one person to another. Writers, as humans are not left out. They send their messages across to different group of people through their texts. These texts are interpreted in different ways by different individuals using different reader response approach. There are lots of factors that contributed to whatever interpretations that readers gave to the different texts. These may be as a result of their sociological backgrounds, context of situations and the subject matter. It was based on these that the ethnography of communication became relevant in the interpretation of these texts. Ethnography of communicationst theory [CAT] major concern is on Language, culture and context with its SPEAKING Grid or Model profered answers to the questions, where a particular communication took place, who and who were engaged in communication activities? How did the communicators act? How did the communicants use language? How did the communicants feel at the end of the communication? Where there observance of cultural, norms and what where the communication about? All these were seen in the novels used by the researcher in the work.

The theories articulated real things happening in real world, just as the writers who were real humans, living in real world used their language to represent realities.

In the end, when these theories were judiciously used by humans, communication problems were resolved, if not totally eradicated.

3.2 Methodology

The research, being a textual analysis, adopted a purposeful method of data collection. The data for the research were intentionally selected by the researcher. The researcher selected data in the form of conversations or dialogues based on the variations which led to accommodation. A total of 73 dialogues were collected from the conversation of the characters or participants. These comprised 34 divergences and 39 convergences. In analyzing the data, the researcher used the theory of Communication Accommodation (CAT) and Ethnography of Communication (EC) by Howard Giles and Dell Hymes respectively to explain the elements of accommodation and ethnography of communication and applied strategy of narrating the events based on context of situation to describe the inference in the use of the elements of accommodation and ethnography of communication in the various novels. Speech events in ethnography of communication formed the first basic unit of analysis. The researcher made a table where the number of times, that the accommodation principles accrued in the communication were recorded.

3.2.1 Sources of Data

This study is concerned with the accommodationist styles of Adichie and Akachi. The data were intentionally collected from the two works of Adichie -*Half of a Yellow Sun* and *Americanah* and *Roses and Bullets* and *Trafficked* from Akachi's. These four novels formed the sources of data for the research.

3.2.2 Method of Data Collection

Data for this study were gathered from different conversations from different participants in the speech events in *Half of a Yellow Sun* (2006), *Americanah* (2013), *Roses and Bullets* (2011) and *Trafficked* (2018). After a deliberate thorough reading and study of the texts linguistic, non-linguistic and cultural items that constituted the data for the study were critically those words, expressions and speeches which were relevant to the study. The researcher after an in-depth study of these texts examined such lexical items as Nigerianism proverbs, code-mixing and switching, sporadic mixing, simple sentences, and how they contributed to accommodation. From all the novels, a total of 75 speech events were collected and analysed using the theories for the study, and the research questions.

The size of the data, were summarized using the tables on pages 74, 75, and 76. The original plan of the researcher was to use 200 speech events but having read the novels, could not get up to that number. The researcher then, made use of the available numbers. A total number of 39 data were on convergences and 35 were on divergences from the different novels.

3.2.3 Method of Data Analysis

A corpus of expressions, both verbal and non-verbal speeches, were collected and examined for the relevant accommodation and ethnographic features. The data which were gathered from the different texts were presented in a tabular form, labelled conversations/speech events, participants, SPEAKING Grid which helped in the analysis by providing the context under which the speech events were analyzed. These participants were tagged participant A, B, C and others depending on the number of participants respectively. They were assigned to the speech event boxes. The texts, where the speeches were lifted from, were placed in the texts or novel boxes. The type of conversations the participants were involved in, were placed in the accommodation principles boxes and finally the SPEAKING Grid was used to interpret

the various communication activities and those involved, the tones and the contexts of the communicators including the norms of interaction and the different genres of the communication exercises.

CHAPTER FOUR: DATA PRESENTATION AND ANALYSIS

This chapter focused on the descriptive and analytical analysis of data. Dialogues of the characters comprised the data which were described and analysed to determine occurrences of accommodating behaviours which manifested both in convergences and divergences in the conversations of the participants in the novels. Also Hymes' 'SPEAKING Grid' serves as a backbone to establish the contexts under which the characters either converge or diverge in their communicative behaviours and also the tone of the participants which also helped in knowing when they converged and diverged. These tables below provided at a glance the size of the data used for the research.

Table 1

S/N	Novels or Texts	Accommodation principles	No. of occurrences
1	<i>Half of a Yellow Sun</i>	Convergences	5
		Divergences	5
2	<i>Americanah</i>	Convergences	5
		Divergences	5
3	<i>Roses and Bullets</i>	Convergences	5
		Divergences	5
4	<i>Trafficked</i>	Convergences	5
		Divergences	5
	Total		40

S/N	Novels or texts	Accommodation principles	Number of occurrences of proverbs
1	<i>Half of a Yellow Sun</i>	Convergences Divergences	2 2
2	<i>Americanah</i>	Convergences Divergences	2 2
3	<i>Roses and Bullets</i>	Convergences Divergences	2 2
4	<i>Trafficked</i>	Convergences Divergences	2 2
	Total		16

Table 3

S/N	Novels or texts	Accommodation principles	Number of occurrences of Nigerianism
1	<i>Half of a Yellow Sun</i>	Convergences Divergences	2 2
2	<i>Americanah</i>	Convergences Divergences	3 2
3	<i>Roses and Bullets</i>	Convergences Divergences	4 2
4	<i>Trafficked</i>	Convergences Divergences	2 2
	Total		19

Overall total: 75

This chapter however, began with the analysis of five convergences and five divergences in conversations of characters from Adichie's novels – *Half of a Yellow Sun* and *Americanah*. These conversations were labelled conversation 1-5 from *Half of a Yellow Sun*, for convergences and 6-10 for divergences, 11 - 15 in *Americanah* took care of convergences and 16-20 took care of divergences. Also, 21-25 took care of convergences in *Roses and Bullets* and 26-30 took care of divergences. Furthermore, 31-35 handled convergences in *trafficked* and 36-40 took care of divergences in the same novel. From these conversations, research questions one was taken care of. The same method was used to provide answers to other research questions. These dialogues were tabulated, and different captions were given to the different speech events that took place in the novel. The SPEAKING Grid, because of its importance was also given a space in the table. The conversations of the characters were tagged participants, followed by the speech events and the SPEAKING Grid. Before all these, the type of accommodation principles applied by the communicators was identified including the text where such data were collected.

4.1 Convergence Communication Accommodation Behaviour in *Half of a Yellow Sun*.

Research Question One and Two

Table I: Convergence Communication from *Half of a Yellow Sun*: 15-17

Conversation 1 / Speech event I Familiarization event by Master and house boy	SPEAKING Grid
<p>Participant A: ‘Kedu afa gi?’</p> <p>‘What is your name?’</p> <p>(Master asked, startling him)</p> <p>‘What’s your name?’</p> <p>‘Master asked again’</p> <p>Participant B: ‘Ugwu, Sah!’</p> <p>Participant A: ‘Ugwu, And you are from Obukpa?’</p> <p>Participant B: ‘From Opi, Sah!’</p> <p>Participant A: ‘You could be anything from twelve to thirty?’</p> <p>Participant B: ‘Yes, Sah’</p> <p>Participant A: ‘Ngwa, go to the kitchen, there should be something you can eat in the fridge’.</p> <p>Participant B: ‘Yes, Sah’</p>	<p>S: Odenigbo’s sittingroom</p> <p>P: Odenigbo and Ugwu, Odenigbo’s new house boy from the village.</p> <p>E: The houseboy was accepted by his master. So, he felt at home</p> <p>A: A professor in Mathematics needed a houseboy. One of his friends brought her cousin from the village to come and stay with the professor as his house boy. Both the village boy and the professor were meeting for the first time in this conversation.</p> <p>K: Casual and friendly</p> <p>I: Verbal communication</p> <p>N: Being polite, respectful and sociable.</p> <p>G: Self introduction between master and servant.</p>

Interpretation

The above interaction begins with Odenigbo, Participant 'A, a professor in Mathematics. He inquires about the identity of the new boy participant 'B' Ugwu, who comes to live with him as a houseboy. This he does, in order to familiarize himself with the house boy. 'A' does not stop at finding or knowing the identity of his new house boy, he goes further to make him 'B' to feel at home by telling him to go to the fridge to serve himself the food in there. This is a convergence behaviour. 'A,' equally speaks to 'B' in his local language by saying – 'Ngwa', which is also a convergence attitude. It is a way of telling 'B' that he is welcome to the house. It shows acceptance, care and love.

As a professor, one would expect participant 'A' to use a variety of English which professors use to address low, uneducated class of people, so as to attract respect to himself but instead, 'A' code-mixes and also applies a very friendly tone so as to make the new boy relax in his new home and environment. This behaviour of 'A', paves the way for the love and friendly attitudes between him 'A', his houseboy and A's fiancée who later joins them in the house.

Table II: Convergence Communication from *Half of a Yellow Sun*: 21

Conversation 2 / speech event interrogation between master and servant	SPEAKING Grid
<p>Participant A: ‘Good morning, Sah!’</p> <p>Participant B: ‘There is a strong roasted-chicken smell here’</p> <p>Participant A: ‘Sorry, Sah’</p> <p>Participant B: ‘Where is the chicken?’</p> <p>Participant A: ‘Do your people eat while they sleep?’ Master asked.</p> <p>Participant A: ‘Sah?’</p> <p>Participant B: ‘Did you want to eat the chicken while in bed?’</p> <p>Participant A: ‘No, Sah.’</p> <p>Participant B: ‘Food will stay in the dining room and the kitchen’.</p> <p>Participant A: ‘Yes Sah.’</p> <p>Participant B: ‘The kitchen and bathroom will have to be cleaned today’.</p> <p>Participant A: ‘Yes, Sah’.</p>	<p>S: Odenigbo’s house and in Ugwu’s room</p> <p>P: Odenigbo and Ugwu, Odenigbo’s house boy.</p> <p>E: The house boy lived in fear because he felt that he had fallen in trouble by stealing his master’s roasted chicken. The master did not show any sign of anger. He left the house to play table Tennis.</p> <p>A: Professor Odenigbo entered Ugwu’s room to inform him that he was going out to play tennis but as he opened the door, he perceived the smell of roasted chicken. He went ahead to inquire where the chicken was. When he discovered that his houseboy Ugwu went to bed with the chicken, he stopped interrogation and informed his house boy where he would get his food is he wanted to eat and left.</p> <p>K: Sarcastic, friendly and simple in his language</p> <p>I: Verbal</p> <p>N: accommodating</p> <p>G: master and house boy discussion</p>

Interpretation

The above conversation is between a professor of mathematics, Professor Odenigbo Participant 'B', and his new house boy – Ugwu – Participant 'A'. The new house boy comes from the village to live with Odenigbo and discovers very many new things, different from what used to be in the village, even in terms of dishes. He opens his master's refrigerator, takes roasted chicken, eats some and takes some to bed. Odenigbo, his master enters the room and perceives the aroma of the chicken and this conversation begins.

Participant 'A' begins by acknowledging the presence of his master whom he greets by wishing him well. Participant 'B' Odenigbo addresses Ugwu (houseboy) with a direct statement indicating that there is a smell of roasted chicken which 'A' accepts by apologizing. 'B' goes further to ask 'A' if his people eat while sleeping, and 'A' pretends not to hear. 'B' repeats the question again by asking 'A' if he wants to eat the chicken while in bed? 'A's answer made 'B' not to go further. 'B' announces to 'A' that, food will be in the dining for him. He also suggests to 'A' that, the bathroom and the kitchen need cleaning and walks away.

If we look at this conversation we will observe that 'B' convergently accommodated 'A' as we see in B's simple language use and reaction towards the offence 'A' commits. 'A's action is stealing, but 'B' avoids using that word knowing that, such a word will smear their relationship. He devices another means of making 'A's offence mild.

Again, ordinarily, the offence 'A' commits requires a punishment or even sending 'A' packing. 'B' did not take the crime seriously knowing that 'A' is a village boy who may not have eaten chicken before. He overlooks 'A's action and provides food for him. As the master of the house, observing 'A's action, one will expect him to be angry and authoritative, rather, he casually reminds 'A' that the kitchen and bathroom need cleaning.

Table III: Convergence Communication from *Half of a Yellow Sun: 23*

Conversation 3 / speech event: Master and house boy talk	SPEAKING Grid
<p>Participant A: ‘Where are you, my good man?’ (Ugwu dashed out to the living room).</p> <p>Participant B: ‘Yes, Sah’.</p> <p>Participant A: ‘Sing me a song’ What songs do you know?’ Sing!’ (Master pulled his glasses off. His eyebrows were furrowed serious).</p> <p>Participant B: (Ugwu began to sing an old song he had learned on his father’s farm. His heart hit his chest painfully). ‘<i>Nzogbu nzogbu enyimba enyi...</i>’ (He sang in a low voice at first but master tapped his pen on the table and said. ‘Louder so he raised his voice and master kept saying ‘louder, until he was screaming).</p> <p>Participant A: ‘Stop. Good, good, he said. Can you make tea?’</p>	<p>S: Odenigbo’s house, in his sitting room.</p> <p>P: There are two participants. Ugwu and Odenigbo.</p> <p>E: Satisfaction</p> <p>A: To socialize</p> <p>K: Friendly and casual</p> <p>I: Face to face conversation verbal and non-verbal. The singing and hitting of the table.</p> <p>N: Polite and jovial</p> <p>G: Familiarization between master and servant</p> <p>Participant ‘A’ is acquainting himself with the house boy participant ‘B’. ‘A’ asks ‘B’ to sing him a song and asks ‘B’ what songs he knows. ‘B’ begins to sing ‘A’ an old song he learns from the village. ‘A’ provides the instrument- pen that ‘B’ uses in beating the table to create melody. At the end ‘A’ enjoys the song and asks ‘B’ to stop. ‘A’ calls ‘B’ a good man.</p>

Interpretation

The conversation begins with participant 'A' who asks for the where about of 'B' whom 'A' addresses as "my goodman". As soon as 'B' appears, 'A' asks 'B' to sing a song for him. He goes ahead to ask 'B' what songs he knows. 'B' starts singing an old song he learns from his father's farm which is an Igbo song – *Nzogbu Nzogbu enyi mba enyi*. This is so funny.

This is a conversation between a master and a servant, Professor Odenigbo and Ugwu, a village illiterate boy. The master (Odenigbo) participant 'A' begins the conversation by calling his house boy 'my good man. This is a sign of goodwill towards his houseboy. Odenigbo loves his house boy and decides to address him with such endearing words. He is at home with his houseboy. Not only does he demand that Ugwu sings him a song, he equally provides the instrument (band) by tapping his pen on the table and as the boy sings, he continues shouting, louder and louder, until the singer begins to scream. Satisfies with the manner in which the singer sings, he asks him to stop and he feels happy. His happiness, he demonstrates by commending the singer by calling him good man, despite the fact that the song is an old Igbo song. Both the singer – Participant 'B' and the listener – Participant 'A' feel very happy and satisfied.

Table IV: Convergence Communication from *Half of a Yellow Sun: 154*

Conversation 4 / speech event Madam and house boy talk	SPEAKING Grid
<p>Participant A: ‘Oh. Ugwu, I didn’t hear you come in! Olanna said. (She was bent over the bath). ‘Welcome, <i>nno</i>. Are your people well?’</p> <p>Participant B: ‘Yes, mah. They send greetings. My mother said she cannot thank you enough for the wrappers’</p> <p>Participant ‘A’: ‘How is her leg?’</p> <p>Participant ‘B’: ‘It no longer aches. She gave me <i>ukwa</i> for you’.</p>	<p>S: Odenigbo’s house, and in the bathroom.</p> <p>P: Olanna, Odenigbo’s fiancée and Ugwu, Odenigbo’s houseboy.</p> <p>E: They establish a rapport</p> <p>A: Ugwu, the house boy of Odenigbo travels to the village to see his parents. As he is travelling, his master’s fiancée gives him some gifts to give to his parents. He travels and comes back without prior knowledge of his madam. His madam is busy bathing her adopted child when Ugwu greets her. She is surprise and what follows is the following conversation which is accommodating convergently.</p> <p>K: Casual and friendly</p> <p>I: Verbal communication</p> <p>N: Casual and friendly conversation.</p> <p>G: Everyday conversation between madam and servant (house boy)</p>

Interpretation

This is a conversation between Olanna, Participant 'A', Odenigbo's mistress, who graduates from one of the universities in London. She visits her fiancé, Odenigbo whose house boy is Ugwu, Participant 'B'. Participant 'B' travels to his village on a visit. 'B' comes back unannounced to the surprise of 'A' and this conversation begins with an exclamation mark from Participant 'A' showing that Participant 'A' is surprised to see Participant 'B'. Participant 'A' also inquires about the welfare of 'B's parents and 'B' responds by saying that, his parents send their thanks especially his mother, who does not know how to show her appreciation because of the gifts that 'A' gives her.

From the on-going conversation, one can deduce a deep sense of affection, harmony and oneness between both participants. This relationship is beyond madam and house boy relationship. It is a relationship which happens between mother and child. Again, ordinarily the madam of the house is educated – a London graduate, and should have been speaking through her nostrils or looking down on the house boy, a stark illiterate, by using high sounding words but she instead brings herself low and discusses with the houseboy as if they are of the same academic qualification and mates. This is what convergence language or behaviour is all about. Who will not feel at home in such a situation?

Table V: Convergence Communication from *Half of a Yellow Sun: 36*

Conversation 5 / speech event Master House boy and Madam talk.	SPEAKING Grid
<p>Participant A: ‘Ugwu!’ ‘Bring me coke!’</p> <p>Participant B: ‘Kedu?’</p> <p>Participant C: I’m well, mah’. (He still did not look at her. As he uncorked the bottle, she laughed at something master said. Ugwu was about to pour the content of the coke into her glass cup when she touched his hand and said).</p> <p>Participant C: ‘Rapuba, don’t worry about that’. ‘Your master has told me how well you take care of him, Ugwu’, she said</p>	<p>S: Odenigbo’s residence, in his sitting room.</p> <p>P: There are three participants – Olanna, Odenigbo and Ugwu</p> <p>E: They become friends</p> <p>A: Olanna, Odenigbo’s mistress pays her fiancée a visit and Odenigbo calls Ugwu, his house boy to entertain their visitor. Ugwu obeys by bringing a bottle of coke for his oga’s mistress. He uncorks and is about to pour the content into a glass cup when Olanna stops him. Olanna further appreciates Ugwu by telling him that she hears how Ugwu takes care of her (Olanna’s) fiancé</p> <p>K: Friendly and casual</p> <p>I: Both verbal and non-verbal. Verbal is in the speeches while non-verbal is in the uncorking of the coke, laughing and touching of hands.</p> <p>N: Respect and reciprocity.</p> <p>G: Hospitality.Madam and servent talk.</p>

Interpretation

This conversation starts with Participant ‘A,’ Odenigbo, Ugwu’s master. Participant ‘A’ has a visitor – Olanna ‘A’s fiancée. She visits her lover for the first time and her finance (Odenigbo) calls his houseboy (Ugwu) to present coke to her. The house boy – Participant ‘C’ does not only obey his master but also goes ahead to uncork the bottle of coke. As Participant ‘C’ enters the sitting room, Participant ‘B’ Olanna asks about ‘C’s welfare in Igbo, knowing fully well that ‘C’ is not educated. As a sign of respect, Participant ‘C’ goes ahead to pour the content of the bottle into ‘B’s cup but ‘B’ stops ‘C’ through verbal and non-verbal communication, not to bother pouring the content into the glass.

Table VI: Divergence Communication from *Half of a Yellow Sun: 364*

Conversation 6 /speech event Mistress/ Servan talk	SPEAKING Grid
<p>Participant A: ‘Why are you using the kerosene stove?’(She shouted) <i>Ina ezuzu ezuzu. Are you stupid? (Linguistic appositioning) Haven’t I told you to save our kerosene?</i></p> <p>Participant B: Ugwu was startled, ‘But mah, you said I should cook Baby’s food on the stove’.</p> <p>Participant A: ‘I did not say that! Go outside and light a fire’!</p> <p>Participant B: ‘Sorry mah; (But she had indeed said that; only baby ate three times a day now...)</p> <p>Participant A: ‘Do you know how much kerosene cost? Just because you don’t pay for the things you use, you think you can do with them as you like?’</p>	<p>S: Odenigbo’s house and in the kitchen</p> <p>P: Two participants – Olanna and Ugwu</p> <p>E: Anger</p> <p>A: Participant ‘A’ comes back from where she goes to and meets Participant ‘B’ cooking with her kerosene stove. She gets angry and enquires from ‘B’ who asks him to use the kerosene stove. ‘B’ tells her that she is the one that instructs him to cook with the kerosene stove only for her daughter. ‘A’ gets angry, ‘B’ becomes surprise but all the same apologises for peace to reign.</p> <p>K: Hash, unfriendly and coax</p> <p>I: Verbal altercation</p> <p>N: Unfriendliness</p> <p>G: Interogation</p>

Interpretation

Participant 'A' Olanna enters her kitchen and finds her house boy (Ugwu) participant 'B' cooking with her stove. 'A' gets furious and begins to scold and curse participant 'B' for using her stove to cook. 'B' tries to explain to 'A' that it is her that asks him to use the stove for cooking baby's food only. 'A' gets angry and asks 'B' to go outside and light a fire. 'B' is surprised at 'A's outburst of rage. Even while he 'B' says sorry mah, 'B' still battles with the fact that it is 'A' that says he should cook only baby's food on stove. But 'B' could not say it the second time to 'A's hearing so that 'A' will not get angrier. He is convinced that it, is 'A' that gives the instruction but because of the circumstance surrounding 'A' she transfers her anger to 'B' who understands the situation (the loss of A's mother-in-law) and he apologizes to avoid conflict. 'A' in this conversation diverges but 'B' tries to converge. In this situation, the context causes the divergence state of speaker 'A'.

Table VII: Divergence Communication from *Half of a Yellow Sun: 123*

Conversation 7 / speech event: Mother in-law/daughter in-law relationship	SPEAKING Grid
<p>Participant A: ‘They say you did not suck your mother’s breast’.</p> <p>Participant B: (Olanna stopped). ‘What?’</p> <p>Participant A: (Master’s mother turned to look at Olanna). ‘Please go back and tell those who sent you that you did not find my son’. ‘Tell your fellow witches that you did not see him’.</p> <p>Participant B: ‘Mama’ (Olanna said).</p> <p>Participant A: ‘Don’t Mama me’, ‘I said, do not mama me’. Just leave my son alone. Tell your fellow witches that you did not find him!’</p>	<p>S: Odenigbo’s house, in his kitchen</p> <p>P: Two participants – Odenigbo’s mother and Olanna.</p> <p>E: Bitterness</p> <p>A: Odenigbo’s mother visits her son just to make sure she insults Odenigbo’s fiancée. She starts by telling Olanna that she hears that her mother (Olanna’s) did not give her breast milk. This surprises Olanna and she asks what? Odenigbo’s mother altercates further by telling Olanna to go and tell those, who sends her that she did not see her son. That, she should tell her fellow witches that, she did not see her son. Olanna only stares at her mother in-law to be.</p> <p>K: Harsh and unfriendly</p> <p>I: Verbal communication</p> <p>N: Hatred</p> <p>G: Daughter and mother-in-law talk – Quarrelling</p>

Interpretation

This conversation starts with Participant 'A', Odenigbo's mother (mama). She visits her son Odenigbo in Nsukka. Olanna Participant 'B' Odenigbo's fiancée tries to give her supposedly mother-in-law a warm reception but she declines and treats 'B' as a no body. 'A's out burst of anger surprises 'B' who asks 'A' what the matter is and stares at her out of surprise.

This conversation takes place in Odenigbo's house between odenigbo's mother and Olanna Odenigbo's fiancée. Participant 'A', Odenigbo's mother pays her son a visit when she hears that Olanna lives with her son without being properly married to her son in the cultural way. She finds it abnormal that a woman lives with a man without the man paying the bride price. So, when participant 'B' tries to welcome Participant 'A', she turns her offer down with insults and abuses. Participant 'B' feels surprise and tries to calm her down but rather receives more insults. This attitude of 'A', is a divergence behaviour. She never wants to have anything to do with 'B' whom she 'A' addresses as a witch (name calling).

Table VIII: Divergence Communication from *Half of a Yellow Sun: 335*

Conversation 8 / speech event Mother and teacher talk - rejection	SPEAKING Grid
<p>Participant A: ‘Is this one a teacher?’ (She asked Olanna.)</p> <p>Participant B: ‘Yes’</p> <p>Participant A: ‘Is he not your house boy? (Her voice was shrill). Since when has a servant started to teach, <i>bikokwa?</i> Participant B</p> <p>‘If you do not want your child to learn, take her home, Olanna said’.</p> <p>(The woman pulled her daughter by the hand and left).</p>	<p>S: Olanna’s varanda, an improvise classroom.</p> <p>P: Two participants, Olanna and special Julius’ sister</p> <p>E: Verbal altercation and dissatisfaction.</p> <p>A: A mother brings her child to enroll in Olanna’s improvise school. On getting to the school, she discovers that Olanna is using her houseboy as a teacher and she asks why they are using a house boy to teach. Olanna tries to convince him but she is not comfortable with the explanation. Olanna gets angry and tells her off. She picks her daughter and leaves.</p> <p>K: Hash, insulting and unfriendly.</p> <p>I: Verbal and non verbal</p> <p>N: Unfriendliness</p> <p>G: Mother and teacher talk - Quarrelling and slightful language.</p>

Interpretation

This conversation starts with Participant ‘A’, a woman who brings her child to Olanna – participant ‘B’ to enroll her in Olanna’s improvise school for the Biafran children. When she get there, she is not happy with what she sees. One of the teachers (Ugwu), a servant to Olanna, helps in the lesson. She gets angry and imagines how Olanna could use a house boy as a teacher. It is this that leads to the above conversations.

In these conversations, ‘A’ is not happy with ‘B’s use of a house boy in teaching others, not to talk about teaching her own daughter. Participant ‘A’ makes a derogatory remark – is this one a teacher? And when did a house boy begin to be a teacher? Participant ‘B’ also notices

'A's, snobbish nature and did not take the statement lightly hence her retort – if you don't want your child to learn, you can take her home. Both participants are not happy with each other. Participant 'A' feels it is absurd for a house boy to become a teacher and Participant 'B' feels, it is a slight on her as well. 'A' taking away her daughter, shows that it is absolutely wrong to use a house boy, an illiterate boy for that matter to teach. She is totally ignorant of the situation that leads to 'B's use of her house boy. 'A' on her part feels that, she is trying to help, to make sure that the children miss nothing academically in the war situation resents 'A's slight comments. None of them accommodates convergently. They accommodates divergently. There is class distinction here through language use and behaviour.

Table IX: Divergence Communication from *Half of a Yellow Sun: 516*

Conversation 9 / speech event Rivals talk - Interrogation	SPEAKING Grid
<p>Participant A: ‘You love her, don’t you?’(he asked).</p> <p>Participant B: ‘Of course I love her!’</p> <p>Participant A: ‘Did you ever touch her?’</p> <p>‘Did you ever touch her? Did you ever touch her?’</p> <p>Participant A: ‘You idiot’ ‘you idiot’ madu said again</p>	<p>S: Chief Okonjo’s house, in his verandah</p> <p>P: Two participants, Madu and Richard.</p> <p>E: Fighting.</p> <p>A: Richard tries to find out the relationship between Kianene, his lover and Madu. Kainene trades across <i>afia</i> attack and did not come back. Richard, Kainene’s lover accuses Madu of Kainene’s disappearance but instead of being pragmatic uses a style of questioning to get at his point.</p> <p>K: Harsh and unfriendly</p> <p>I: Both verbal and non-verbal communication applied</p> <p>N: What prevails under an unfriendly situation</p> <p>G: Rivals talk – Interrogation</p>

Interpretation

The above conversation above is between Participant ‘A’ and a white man in Nigeria during the Biafra war. He is Kainene’s boy friend. Madu is also a family friend to Kainene.

Participant ‘A’ suspects ‘B’ of having an affair with his lover and decides to confront him by asking him ‘B’ if he is in love with her. Participant ‘B’ did not hide his feelings. He quickly admits that, he is in love with Kainene. Participant ‘A’ goes further to inquire if ‘B’ touches her and ‘B’ notices the anger in ‘A’s’ voice and laughs. His laughter is not just ordinary one but a harsh and short one. Participant ‘A’ repeats the question to show how serious he is. ‘B’ gets up to leave. The rest stories are disastrous. None of them convergently accommodated.

Table X: Divergence Communication from *Half of a Yellow Sun: 501-502*

Conversation 10 /speech event: Army/civilian Interaction or talk	SPEAKING Grid
<p>Participant A: (He stopped another car, a Peugeot 403) ‘Come out right now!’ (command)</p> <p>(The officer reached out and pulled his glasses from his face and flung them into the bush). ‘Oh, now you cannot see? But you could see enough to write propaganda for Ojukwu?’</p> <p>‘Is that that not what all of you civil servants do?’</p> <p>(The man squinted and rubbed his eyes).</p> <p>Participant B: Thank you sir!</p> <p>Participant A: ‘Lie down’ (the officer said)</p> <p>Participant B: (The man lay down on the coal tar)</p>	<p>S: On the Nigerian road, at a road block during the Nigeria/Biafra war.</p> <p>P: Two participants – a Nigerian Soldier and a Biafran man.</p> <p>E: The Nigerian soldier manhandles the Biafran man.</p> <p>A: It takes the form of harassment from participant ‘A’ who sees himself as Lord over participant ‘B’ because participant ‘B’ is a Nigerian soldier who equips himself with a gun. ‘A’ commands ‘B’ and ‘B’ does whatever ‘A’ commands him. ‘B’ is afraid of death.</p> <p>K: The tone of the conversation is harsh, unfriendly insulting, authoritative.</p> <p>I: Participant ‘A’ engages in verbal authoritative while ‘B’ engages in nonverbal communication. ‘B’ did everything ‘A’ commands him to do.</p> <p>N: The norm of interaction is what prevails under superior and subordinate situation. The Nigerian soldier commands while the Biafran driver obeys.</p>

Interpretation

The above conversation is between a Nigerian soldier on road block and a Biafran driver moving to his village with his family during the war. When Participant 'B' gets to the road block, Participant 'A' commands 'B' to come down from his car. Participant 'B' comes down and stands by his car. Participant 'A' goes further and commands 'B' to lie down and 'B' obeys.

This conversation has no human face. It is an indication of tyranny and sour relationship. There is a warring situation and participant 'B' decides to move his family to his village. As they are moving, they come across a barricade by Nigerian soldiers and the above unfriendly conversation ensues.

Table XI: Convergence Communication from *Americanah*: 14

Conversation 11 / speech event - Chat between two Nigerians in a saloon	SPEAKING Grid
<p>Participant A: “Nigeria film very good now” (Aisha said again).</p> <p>Participant B: “Yes”. (Ifemelu said enthusiastically).</p> <p>Participant A: “You from Yoruba in Nigeria?” (Aisha said).</p> <p>Participant B: “No, I am Igbo”</p> <p>Participant A: “You Igbo?” (For the first time a smile appeared on Aisha’s face)</p>	<p>S: At Trinidad, in Aisha’s hair saloon.</p> <p>P: Two participants – Ifemelu and Aisha.</p> <p>E: ends on a friendly note.</p> <p>A: Establishes a good relationship and self identity with a customer.</p> <p>K: Friendly and relax conversation.</p> <p>I: Verbal communication</p> <p>N: The norm of communication between people that have good intention is what prevails here. The participants, seeing for the first time establish a good relationship. They discuss as if they have seen each other before</p> <p>G: Friendly chat.</p>

Interpretation

This conversation is between Ifemelu – Participant ‘A’ and Aisha – Participant ‘B’. Participant ‘A’ enters ‘B’s saloon to braid her hair. As usual, there is a television in the saloon shop showing some Nigerian movies. Participant ‘A’ the saloon owner begins the conversation with the customer, participant ‘B’. The conversation begins with ‘A’ telling ‘B’ that Nigerian films are good. Participant ‘B’ concurs with ‘A’. Participant ‘A’ inquires about ‘B’s identity by asking her if she is a Yoruba but participant ‘B’ says she is Igbo. This excites ‘A’ having discovered that ‘B’ is from the tribe of her boyfriends and ‘A’ smiles. From this conversation one can easily say that the two participants are able to establish a rapport. Their conversation ended in a friendly mood. Identity created by the use of language. Participant ‘B’ convergently moves to ‘B’ immediately she hears that ‘A’ belongs to the Igbo culture, where two of her boy friends come from.

Table XII: Convergence Communication from *Americanah*: 69

Conversation 12 / speech event: Introduction exercise	SPEAKING Grid
<p>Participant A: “Good afternoon, ma”.</p> <p>Participant B: “What a beautiful name you have Ifemelunamma”, (she said).</p> <p>Participant A: “Thank you, ma”</p> <p>Participant B: “Translate it”, (she said).</p> <p>Participant A: “Translate”?</p> <p>Participant B: ‘Yes, how would you translate your name?’ Did Obinze tell you I do some translation? From the French. I am a lecturer in literature, not English literatures, mind you, but literature in English, and my translating is something... hobby. Now translating your name from Igbo to English might be made-in-Good-times or beautifully made.</p>	<p>S: Obinze’s house, in their sitting room</p> <p>P: Two participants: Obiora’s mother and Ifemelu.</p> <p>E: Obinze and Ifemelu become lovers.</p> <p>A: Obinze invites Ifemelu to his house as his mother demands, to do a formal introduction of his girl friend, Ifemelu.</p> <p>K: Friendly, admiration and warm reception</p> <p>I: Verbal and non verbal</p> <p>N: The participants are polite to each other. She receives Ifemelu warmly to her house knowing that she will be her future daughter in-law. The same goes for Ifemelu. This is done in order to maintain a good relationship in the future.</p> <p>G: Mother-in law and daughter-law’s talk</p>

Interpretation

This is a conversation between Obinze's mother and Ifemelu. Obinze's mother asks him to invite his girl friend to their house. Obinze did as his mother asked. He invites Ifemelu so as to do a formal introduction. Ifemelu arrives to the house, meet Obinze's mother and the above conversation starts.

The conversation starts with participant 'A'. Ifemelu greeting Participant 'B' good evening ma, shows that participant 'A' has good manners hence the addition of 'ma' in the salutation. 'B's response is not what one expects to hear. 'A', instead of responding to the greetings, cajoles 'A' by calling her full name-Ifemelunamma which nobody in the novel did. This speaks volume, that even though 'B' is meeting 'A' for the first time, 'A' is not a stranger to 'B, 'B' hears so much about 'A' hence 'B's outright mention of 'A's name.

The warm welcome that 'A' receives excites her and she reciprocates, and feels at home. This makes the two participants to engage in other conversations like "can you translate your name? Do you know I'm a translation lecturer? And so on. The conversation ends on a friendly note. This is what convergence is about. Both of them maintain the same language because they come from the same linguistic environment, therefore, they share the same culture. There is an interest that both of them share in common – marriage.

Table XIII: Convergence Communication from *Americanah*: 373

Conversation 13 / speech event: Husband/wife chat	SPEAKING Grid
<p>Participant A: ‘Darling you’re not paying attention’ (Kosi said to him).</p> <p>Participant B: “Sorry <i>Omalicha</i>”, he said “No work thoughts for now” “Okey, sorry, what were you saying?”.</p>	<p>S: Inside Obinze’s car.</p> <p>P: Two participants – Obinze and Kosi his wife.</p> <p>E: Self realization and apology which gives rise to forgiveness</p> <p>A: Kosi Participant ‘A’ is talking to her husband and when she observes that her husband is not listening, she calls his attention. Her husband Participant ‘B’ quickly apologizes and asks her what she is saying.</p> <p>K: Remorse and happy.</p> <p>I: Verbal.</p> <p>N: Politeness</p> <p>G: Conversation between a man and his wife. The participants are mindful of their language use as they do not want to offend each other.</p>

Interpretation

This conversation occurs between Kosi, Participant ‘A’ and her husband Obinze, Participant ‘B’. Both of them are in a car conveying them to their friend children’s school, on a visit. Kosi is busy telling Obinze about the school that they are visiting. Obinze is busy thinking about the news he gets from his x-girl friend, Ifemelu. He is having a flash back of the information. Kosi notices this and the above conversation begins.

In this conversation, even when ‘A’ notices that ‘B’s attention is off, she still goes on to address ‘B’ with a pet name. She does not show her anger. ‘B’, who equally knows that he offends ‘A’ quickly apologises and asks ‘A’ to continue in her story. ‘B’ understands that he has hurt ‘A’s feelings and hence the use of the pet name “*Omalicha*”. There is understanding between both participants. (Igbo Identity)

Table XIV: Convergence Communication from *Americanah*: 386

Conversation 14 / speech event – old friends talk - Reunion	SPEAKING Grid
<p>Participant A: “Ranyi” Ifemelu said “I know my coming back is a big deal but I didn’t know it was big enough for a ball gown”.</p> <p>Participant B: “Idiot. I came straight from a wedding. I didn’t want to risk the traffic of going home first to change”.</p> <p>Both Participants: “They hugged, holding each other close”.</p> <p>Participant A: “You look amazing, Ranyi”, Ifemelu said “I mean, underneath all that war paint. Your pictures didn’t even show you well”.</p> <p>Participant B: “Ifemelusco, see you, beautiful babe, even after a long flight”, she said laughing, dismissing the compliment.</p>	<p>S: Lagos, in the airport</p> <p>P: Ifemelu and Ranyi</p> <p>E: Satisfaction. Both participants show gratitude and complement each other.</p> <p>A: Here, Ifemelu arrives at the airport and calls her friend Ranyinudo to come and pick her up. Ranyinudo who attends a friend’s wedding goes from the wedding to pick Ifemelu. When she meets her friend, the following conversation begins.</p> <p>K: The friends meet and are happy seeing each other hence, the exchange of pleasantries and adorable words.</p> <p>I: The use of verbal and non verbal.</p> <p>N: They applies convergence accommodation principle, they applies friendly language.</p> <p>G: Conversation between childhood friends. They reunite.</p>

Interpretation

This is a conversation between two old school mates, Ifemelu, Participant 'A', and Ranyinudo, Participant 'B'. Participant 'A' come back home after so many years abroad. She informs her best friend in Nigeria to pick her up from the airport. Ranyinudo, happens to be among the bridal train of a friend, who weds on the same day that Ifemelu arrives Nigeria decides to go straight to the airport to pick her friend – Participant 'A'. On arriving the airport both friends meets and the above conversation begins.

The conversation begins with Ifemelu who admires 'B's gown and makes a comment that 'B' wears the gown to celebrate (A's) home coming. In excitement, 'B' curses 'A' but the curse do not carry weight because it is a joke. 'B' goes further to explain to 'A' that she is from a wedding and did not want to take the risk of going home, changing her dress and coming to pick her in order to avoid Lagos traffic. Both participants felt happy and hugged each other. What followed next were words of admiration for each other, and the use of pet names. Both of them reunited and participant 'B' took her friend home happily. They are of the same age and belong to the same social group.

Table XV: Convergence Communication from *Americanah*: 62

Conversation 15 / speech event: Lovers Talk Familiarization scene	SPEAKING Grid
<p>Participant A: “Aren’t we going to kiss?” (She asked).</p> <p>Participant B: (Startled) “Where did that come from?”</p> <p>Participant A: ‘I’m just asking. We have been sitting here for so long’.</p> <p>Participant B: “I don’t want you to think that is all I want”.</p> <p>Participant A: “My jacket?” She laughed. “Yes, your famous jacket”.</p> <p>Participant B: ‘You make me shy; he said.</p> <p>Participant A: “Are you serious? Because you make me shy”.</p> <p>Participant B: “I don’t believe anything makes you shy!” he said.</p> <p>Both Participants: “They kissed, pressed their foreheads together, held hands’.</p>	<p>S: Outside a guest house in the dark.</p> <p>P: Two participants; Obinze and Ifemelu.</p> <p>E: They become lovers</p> <p>A: Here, participant ‘A’ and ‘B’ are seeing for the first time in a party that one of the students organizes. Participant ‘B’ asks ‘A’ out. This discussion takes place while they are outside trying to familiarize with each other. It is a normal boy and girl intimate discussions.</p> <p>I: Verbal and non-verbal communication.</p> <p>N: Culturally, it is the man that makes love advances to a lady but in this case, there is a change. The lady makes love advances first. There is a deviation from the norm in order to converge</p> <p>G: Two love birds expressing their love for each other through verbal and non-verbal means. It is language of good relationship to familiarise.</p>

Interpretation

This conversation is between two persons meeting for the first time in a friend's party. The two conversationists are in love with each other and they decide to move away to a seclusive area where they can share and profess their love to each other. As they are sitting outside, there is silence between them for a long time that the lady has to break the long silence by asking the youngman if he is not going to kiss her.

The statement surprises the young man and he asks where such a statement came from. They continued to discuss what they wanted and what they did not want. They were happy and their expression of happiness found itself in both participants kissing each other. Their expression of love through kissing was a sign of happy moment, joy and love which was signs of convergence behaviours. They are of the same class and age.

Table XVI: Divergence Communication from *Americanah*: 34

Conversation 16 / speech event: Madam Housegirl Talk - interrogation	SPEAKING Grid
<p>Participant A: “What is this for? Eh? You came to my house to be a prostitute?”</p> <p>Participant B: (The girl looked Kosi in the face and said quietly), “in my last job, my madam’s husband was always forcing me”.</p> <p>Participant A: (Kosi’s eyes bulged. She moved forward for a moment, as though to attack the girl in some way then stopped). “Please carry your bag and go now”, she said. (The girl shifted, looking a little surprised, and then she picked up her bag and turned to the door)</p>	<p>S: Obinze’s house, in his sitting room</p> <p>P: Two participants – Kosi, Obinze’s wife and her house girl.</p> <p>E: Kosi sends the house girl out of her house.</p> <p>A: A house maid comes into her employer’s house with condom. Unluckily for her, her madam finds it and the following conversations begin. Tthe madam expresses surprise and asks the maid why she should be carrying condom around. The girl explains, instead of her explanation to yield positive result, it infuriates her madam the more. She asks her maid to pack her things and leave the house and she does so.</p> <p>K: Harsh and unfriendly</p> <p>I: Verbal and non-verbal</p> <p>N: Non-politeness and unaccommodating. It is normal of a woman to behave the way she did because it is an abnormal thing for a girl to carry condom around. It depicts her as a harlot.</p> <p>G: Interrogation</p>

Interpretation

This converstion is between a madam and her house girl.The house girl, speaker

‘B’ comes to live with her madam with condom.Her madam, speaker ‘A’finds out and asks her to park her things and leave her house.She obeys and leaves.

Table XVII: Divergence Communication from *Americanah*: 50-51

Conversation 17 / speech event: Award preparation	SPEAKING Grid
<p>Participant A: “Join that group, Ifemelu”, (sister Ibinabo said).</p> <p>Participant B: (Ifemelu folded her arms, and as often happened when she was about to say something she knew was better unsaid...) “Why should I make decorations for a thief”.</p> <p>Participant A: (Sister Ibinabo starred in astonishment. A silence fell). “What did you say?” (Sister Ibinabo asked quietly, offering a chance for Ifemelu to apologize... But Ifemelu felt herself unable to stop, her heart thumping...).</p> <p>Participant B: “Chief Omenka is a 419 and everybody knows it” (she said). “This church is full of 419 men. Why should we pretend that this hall was not built with dirty money?”</p> <p>Participant A: “It is God’s work” (Sister Ibinabo said quietly).</p>	<p>S: In the church, at the back of the church room</p> <p>P: Two participants – sister Ibinabo and Ifemelu.</p> <p>E: This discussion ends on a sad note. Participant ‘B’ leaves the scene with anger.</p> <p>A: Participant ‘A’ gives ‘B’ instruction to join other converts in decorating the church hall but ‘B’ refuses because she believes that the person for whom the decoration is being made is not worthy of it. According to the ‘B’, he is a 419 man. She stubbornly leaves the church.</p> <p>K: The tone of participant ‘B’ is very harsh, impolite and unaccommodating.</p> <p>I: Both verbal and non-verbal languages are at work.</p> <p>N: Traditionally, a child is not suppose to accuse elderly persons openly, especially, priests. In this case, the girl in question did not mince words. She calls a spade a spade. She throws caution to the air and speaks to her elder without respect. It is quite abnormal to behave in such a manner. She did this because of hatred.</p> <p>G: Title giving.</p>

Interpretation

Participant 'B,' asks Ifemelu, Participant 'A' to join a group decorating the church in preparation for the award of one of their sons, Chief Omenka who donates a high amount of money to the church. Participant 'B' is not happy because according to her, Chief Omenka is a 419 man. She boldly, without fear, asks why everybody pretends that, the man is a cheerful giver.

Table XVIII: Divergence Communication from *Americanah*: 394-395

Conversation 18 / speech event: Labourer and Customer Talk	SPEAKING Grid
<p>Participant A: “What is this nonsense? Look at how rough this is! One tile is broken! This is even worse than the old tiles! How can you be happy with this useless work?”</p> <p>Participant B: “I am happy with the work Aunty”</p> <p>Participant A: “You want me to pay you?”</p> <p>Participant B: ‘A small smile. “Ah, Aunty, but I have finish the work”’.</p>	<p>S: Ifemelu’s new apartment, in one of the rooms.</p> <p>P: Three participants. Ifemelu, tile man and an agent.</p> <p>E: The conversation ends sadly. The tile man did not do a good job. So, the person for whom the work is done for is not happy.</p> <p>A: This communicants. Participant ‘A’ needs her house tiled as the old one is in a bad shape. Participant ‘B’ the tiller is contracted to do the tilling. At the end of the work, ‘A’, is not happy with the work. She gets angry and do not want to pay the tiller. Participant ‘C’ intervenes and asks the tiller to re-work on the tiles and equally calms ‘A’ down promising her that the tiller will do a better work.</p> <p>K: The tile man did not do a good job, the person who engages him is not happy. There is anger, verbal altercation, regrets in the conversation.</p> <p>I: Verbal</p> <p>N: In such situation, there is conflict and as a result the norm of conversation is not observed. Though the agent acts politely so as to solve the conflicting situation.</p> <p>G: Customer and client communication</p>

Interpretation

The above conversation is between Ifemelu, who just arrives in Nigeria. She gets a flat that requires some repairs. An agent staying in the estate where she gets the house helps her to get a tile man to carry out the repairs. The tile man, after repairing the tiles, informs Ifemelu that he has completed the work. Ifemelu goes to investigate the work and discovers that it is roughly done. She gets angry and the above conversation ensues.

Table XIX: Divergence Communication from *Americanah*: 463

Conversation 19 / speech event Husband and wife discussion	SPEAKING Grid
<p>Participant A: “I’m not happy”, Kosi, I love somebody else. I want a divorce. I will make sure you and Buchi lack nothing”.</p> <p>Participant B: “What?” (She turned from the mirror to look at him blankly)</p> <p>Participant A: “I’m not happy”...’ “I’m in love with somebody. I’ll make sure...”</p> <p>Participant B: (She raised her hand, her open palm facing him to make him stop talking). “Say no more, her hand said. “Say no more”.</p>	<p>S: Obinze’s house and in his bedroom.</p> <p>P: Two participants – Obinze and Kosi, his wife.</p> <p>E: Disappointment and heart break</p> <p>A: Obinze, participant ‘A’ decides to call his marriage a quit, when he discovers that, his secondary school lover is in town. He makes bold to tell his wife that he is in love with another woman. His wife stops him from speaking further because it is a shock to her. She closes Obinze’s mouth to stop him but Obinze refuses. While Obinze is no longer interested in the marriage, his wife Kosi is much interested hence she kneels down to beg her husband.</p> <p>K: Obinze is serious, precise and pompous, these he shows by his choice of words. He does not in any way take into consideration his wife’s feelings. He does not mince words. He tells his wife outrightly what he feels about their marriage. Kosi on her side is shocked to hear this outburst from her beloved husband. She apologizes even when she does no wrong to her husband. Yet, Obinze abandones her for Ifemelu, his ex-lover.</p> <p>I: The use of verbal and non-verbal communication comes into play. Obinze communicates verbally while Kosi uses non-verbal means by placing her hand over Obinze’s mouth to stop him from talking. She also kneels down to further tell him to stop talking.</p> <p>N: Norm-infidelity, impolite and non-accommodating.</p> <p>G: Sick marriage.</p>

Interpretation

The above conversation is between Obinze and his wife Kosi. Obinze discovers that his ex-secondary school girl friend is back to Nigeria from America and he decides to quit his marriage. He informs his wife Kosi that he is no longer happy in the marriage, and that he is in love with another person – Ifemelu. His wife Kosi forbids him from speaking such rubbish by closing his mouth with her hands. It surprises her how her husband professes his love for another woman when their marriage is blessed with a child. She reminds Obinze of his responsibility to the family but Obinze moves out of the marriage.

Table XX: Divergence Communication from *Americanah*: 453

Conversation 20 / speech event Lovers talk	SPEAKING Grid
<p>Participant A: “what are you saying?” (she asked him) “what are you trying to tell me?”</p> <p>Participant B: (Remains silent).</p> <p>Participant A: “Go to hell” (She walked into her bedroom and locked her door).</p> <p>Participant B: (Drove off)’.</p>	<p>S: Ifemelu’s compound. In her bedroom</p> <p>P: Two participants, Ifemelu and Obinze</p> <p>E: Disagreement over marriage issue</p> <p>A: Obinze and Ifemelu are experiencing a serious problem in their lives. As old lovers, they are battling with past experiences to see how they can come together again as husband and wife. As for Ifemelu, she thinks it is so easy but for Obinze, it is a herculean task.</p> <p>K: Anger, disappointment and disillusionment.</p> <p>I: Both verbal and non-verbal communication are used by both participants Ifemelu, participant ‘A’ makes use of verbal communication which reflects anger and the locking of her room against Obinze indicates that she is not in the mood to receive him into her room. Participant ‘B’ was also not in the mood to speak back at participant ‘A’. He simply keeps quite and drives away, signifying that he is not ready for ‘A’s trouble</p> <p>N: Impoliteness on the side of the participant ‘A’.</p> <p>G: This is about marital issue, betrayal and non-commitment to marital vows. Cheating on spouse and indecision.</p>

Interpretation

This conversation is between Obinze and his X-lover – Ifemelu. Obinze is in a dilemma as to whom to choose as his life partner at the return of his ex- girl friend. He marries Kosi after so many years of not hearing from Ifemelu who travels abroad. From nowhere, Ifemelu returns and Obinze is not sure he wants to continue to live with his wife. While he is trying to device means of divorcing his wife, Ifemelu picks offence and starts calling him names. He lacks words because of his predicament and hence his non-verbal attitude towards the insults from Ifemelu. While he tries to make Ifemelu understand his predicament, she flares and begins to insult him.

Table XXI: Convergence Communication from *Roses and Bullets*: 11

Conversation 21 / speech event: Child and Aunt Talk	SPEAKING Grid
<p>Participant A: “Ginika, my dear”, (she began in a gentle tone), ‘I’m sorry, but I tried. Can anyone ever succeed in making your father change his mind? It was like making a man with an unsightly protuberance dance in the market square ...please, get all your things together and go with him. He is your father and you have to obey him”.</p> <p>Participant B: (Ginika nodded rather ruefully... she got up gingerly as if suffering from dizziness).</p> <p>Participant A: “But Doc has not treated us fairly by taking you away like this. I am appalled at his conduct today. Indeed, Ray will be more scandalized when he gets to know. Nevertheless, go and get ready”.</p> <p>Participant B: She shuffled to her room to obey her father or was it her aunt? She almost fell over ... Her breath came in short gasps as she burst into tears).</p>	<p>S: The conversation takes place in Antie chito’s house at Enugu where Ginika is spending her holiday before the Nigerian/Biafran war begins</p> <p>P: The conversation is between two persons – Antie Chito and Ginika her sister –in-law</p> <p>E: The end is that of appealing, convincing and advising Antie Chito tries to make Ginika understand that the situation is beyond her and that she should just get all her things and follow her father home. She does as Antie Chito advises</p> <p>A: This discussion is between Antie Chito and Ginika. Ginika visits her uncle at Enugu to spend her holiday and war erupts. Her father decides to go to Enugu to bring her back home to join other members of the family. He meets only antie Chito and Ginika at home. He asks Ginika to get her things and follow him home but she feels bad about it. Antie Chito pleades on her behalf but Ginika’s father becomes adamant about Antie Chito’s plea. She turns to Ginika and pleads with her, giving her reasons why she should go with her father. Finally, Ginika gives in, to her plea.</p> <p>K: Antie Chito uses a soft, gentle, friendly, convincing, appealing tone to make Ginka understand that the situation is beyond her. This yields a positive result.</p> <p>I: In the conversation, participant ‘A’ uses verbal means of communication while ‘B’ makes use of non-verbal because, in her present situation, she is not in the mood to talk. She only nodd and cries.</p> <p>N: Here, Ginika expects her aunt to convince her father to allow her stay with her but the reverse becomes the case. She does not disrespect her father and aunt. She is angry though but still goes ahead to do what her aunt and father demand from her as a sign of respect.</p> <p>G: Family talk</p>

Interpretation

The above conversation takes place between Ginika and her uncle's wife, aunty Chito. Ginika is spending her holiday in aunty Chito's house in Enugu when Biafra war erupts. Her father comes to pick her from Enugu, but Ginika does not want to go home with him. She pleads with aunty Chito to help her convince her father not to take her home. Aunty Chito tries to do so but all her pleas falls on deaf ears. She then turns to Ginika and pleads with her to understand that she tries to convince her father but it does not work. This is what leads to the conversation. She uses polite, accommodating and endearing words to make Ginika understand that the situation is beyond her. This shows a close relationship. There is also a demonstration of power.

Table XXII: Convergence Communication from *Roses and Bullets*: 17

Conversation 22 / speech event: Daughter and Servant talk - How and who to prepare food	SPEAKING Grid
<p>Participant A: “Daa Ginika, good morning, (Monday greeted).</p> <p>Participant B: “Where are you from?”(She had wanted to know).</p> <p>Participant A: “From Mbawsi”</p> <p>Participant B: “Good morning, Monday. Why don’t you go back to bed, I will prepare breakfast myself?” (Ginika’s eyes focused on the big tear in the right knee area of Monday’s black trousers) “let me have that later to mend for you”</p> <p>Participant A: “Thank you,Daa”</p> <p>Participant B: “That’s alright”. “You may go now. Leave breakfast to me. Do we have bread and eggs in the house?”</p>	<p>S: This conversation takes place in Ubaka’s house, precisely in his kitchen</p> <p>P: The conversation is between two participants – Ginika and Monday, their house boy.</p> <p>E: Here, the participants, wants to establish a rapport, while discussing kitchen menu. In the end both parties co-operatively prepare the family menu which is yam porridge</p> <p>A: The first participant wakes up and goes to the kitchen to prepare breakfast as usual but while he sits in the kitchen chair robbing his eyes, the second participant who has in mind to enter the kitchen before the first participant meets the first participant in the kitchen and the following conversation begins. At the end, participant ‘A’ prepares the meal while participant ‘B’ serves the meal.</p> <p>K: Here, there is friendliness, subtlety, and joy in their manner of speech</p> <p>I: The conversation takes the form of verbal communication throughout.</p> <p>N: There is respect between both communicants. Participant ‘A’ addresses participant ‘B’ as “<i>daa</i>” which is a sign of seniority in Igbo culture. Participant ‘B’ also does not undermine ‘A’s social standing as a house boy. She accepts him as a human being and a member of the family (convergent accommodation).</p> <p>G: Daughter/ servant relationship</p>

Interpretation

This conversation takes place between Ginika, Mr Ubaka's daughter and Monday, the house boy of the family. Usually, Monday does the cooking. He wakes up early to prepare breakfast for the family. In this occasion, he enters the kitchen to make breakfast for the house, as he is getting ready to put things in order, Ginika walks into the kitchen. Monday greets her and she immediately demands where Monday comes from which could be out of surprise because she wants to beat Monday by entering the kitchen before him, so as to prepare the meals herself. Even after realizing that Monday has come out before her, she still insists that Monday goes back to bed (friendliness). But Monday, knowing fully well his duty refuses and begins to tell Ginika that he wants to cook for his father (Doc). Ginika discovers that her plea will not be fruitful. She decides to serve the food at the end which Monday accepts.

Again, in the conversation, Ginika observes that Monday is wearing a trousers with a tear in the right kneel area and asks Monday to bring it to her later so as to enable her amend it for him (concern). Monday thanks her and proceeds to prepare the food. (Acceptance)

Table XXIII: Convergence Communication from *Roses and Bullets*: 19

<p>Conversation 23/speech event: Father and Daughter Talk - invitation to eat</p>	<p>SPEAKING Grid</p>
<p>Participant A: “Papa, your food is ready. Do you wish to eat now?” (she gave him a big smile)</p> <p>Participant B: “thank you” (he glanced up from the papers he was scanning through. (She could see he was utterly pleased that she was jolly and affectionate, after what transpired yesterday). “What did you prepare this morning, he asked?”</p> <p>Participant A: “Yam porridge , but you’ll like it”</p> <p>Participant B: “I’m sure I will, I need to eat well this morning, we have a marathon session of surgery today”. “My first comes up at nine o’clock. Five cases of hernia and one of appendicitis”... (He stopped himself short, wondering why all these disclosures. Perhaps a way of expressing relief after her outrageous behaviour yesterday. Was he steadily weakening with age? He should be angry). (An after thought).</p>	<p>S: This conversation takes place in Ubaka’s bed room, when her daughter goes to her father’s room (Ubaka) to announce to him that his food is ready.</p> <p>P: The conversation involves two persons; Ubaka popularly referes to as Papa or Doc and Ginika his daughter.</p> <p>E: What transpires between Ubaka and Ginika, results in reconciliations. Prior to this conversation, there is an outrage by Ginika who feels that, her father did not treat her well by taking her away from aunty Chito. She creates a very bad scene on their way back from Enugu. Ginika’s attitude here is a way of saying, I’m sorry for my bad behaviour the previous day which her father also accepts by telling her things he should not do in a normal circumstance.</p> <p>A: The conversation starts with Ginika, inviting her father to come and eat food. Her father inquires about the food she prepares and she goes ahead to inform him about the menu. Her father accepts the offer and goes ahead to narrate to her his work schedule for the day. Both parties do not understand the reasons for their being friendly with each other when they are suppose to be angry. They decide to accommodate.</p> <p>K: The communication is more of verbal. The only non-verbal communication is where Ginika smiles a big smile (happy, acceptance).</p> <p>I. The attitude of both conversationist show that, they are happy, and regretful of their past behaviours.</p> <p>N: There is a relationship between father and daughter. Both of them are polite and accommodating.</p> <p>G: Daughter and father conversation</p>

Interpretation

This is a conversation between father and daughter. Participant 'A' Ginika invites her father Ubaka to come and have his breakfast. Participant 'B' asks what food she prepares by 'A', 'A' goes ahead to inform 'B' the menu and adds that, 'B' will like it. 'B' accepts the invitation by thanking 'A' and goes on to narrate his day's activities to 'A'. 'B' feels happy because 'A' smiles at him. Afterwards, he thinks aloud why he is feeling happy with 'A' instead of being angry with her because of her bad behaviour previously. He asks a question, whether his acceptance of 'A's behaviour is as a result of ageing or what?

Table XXIV: Convergence Communication from *Roses and Bullets*: 11

Conversation 24/ speech events Father, daughter and friend talk	SPEAKING Grid
<p>Participant A: “Good morning Sir,” (she greeted Mr. Efeturi, as her eyes briefly perched on his bushy hair which he had parted in the centre).</p> <p>Participant B: “Good afternoon, my dear girl. How are you? You came to visit us with your friend?” (He laughed, extending his hand to Ginika. When she pushed hers forward, Mr. Efeturi took it and shook it firmly).</p> <p>Participant C: “Papa, can I have some money please?” “I need to buy some books and provisions.” (Tonye tugged at her father’s hand to draw his attention, the way little children do).</p> <p>Participant B: “This daughter of mine will make me poor at the rate she harasses me about money.” (Mr. Efeturi said with mock severity. He was laughing as he spoke and Tonye and Ginika joined him...)”This was for you, young lady”.</p> <p>Participant A: “Ginika smiled and took the money”. “Thank you, Sir.”</p>	<p>S: The scene is Mr. Efeturi’s office precisely at the front of his office.</p> <p>P: There are three participants-Ginika, Mr. Efeturi and Tonye.</p> <p>E: Here, someone is in need of something and demands for it. She gets what she demands for and also extends a helping hand to her friend. Those who demand are happy and he that gives also is happy. The receivers express gratitude while the giver feels fulfilled</p> <p>A: This conversation centers on asking or demanding for money. The person whom the money is asks from, extends his hands to give the friend of his daughter. At the end, everybody feels happy and fulfill. There is joy, appreciation and admiration among the interactants.</p> <p>I: The participants use both verbal and non-verbal communication. The non verbal actions are seen in the three characters: Mr. Efeture, Tonye and Ginika. Tonye is seen tugging her hands at her father’s hand to draw his attention the way little children do. Ginika smiles when Tonye’s father gives her money in appreciation before saying “thanks.”Mr. Efeturi, while saying that Tonye will make him poor from her demands, laughs and the other two characters join in the laughter.</p> <p>N: The norm of interaction between a father and a daughter is okey here. There is the spirit of oneness between father and daughter which they extend to a visitor, Ginika. Ginika feels at home and begins to reflect on the last time her father treats her, the way Tonye’s father treats her.</p> <p>G: Demand for money</p>

Interpretation

The above conversation is between Ginika, Participant 'A', Mr. Efeturi, Participant 'B' and Tonye, Participant 'C'. The above conversation takes place at the front of Mr Efeturi's office when Tonye, Efeturi's daughter and Ginika's girlfriend at school takes Ginika to see her (Tonye's) father at his office. When they get there, they meet Mr. Efeturi in front of his office discussing with his workers. Ginika greet him and he responds and goes ahead to inquire about the welfare of Ginika. He equally goes ahead to shake Ginika's hand. (Convergence)

Participant 'C', Efeturi's daughter announces to her father the reason for their visit which is to collect money from him to buy provisions and books. This she does by drawing her father's attention by tugging at his hand just the way little children do. (Good relationship between father and daughter)

As Participant 'C' does this, her father playfully announces to his friends that, this daughter of his will make him poor at the rate she was demanding money from him. This statement causes the three communicators laughter. He puts his hand in his pocket, brings out the first money and gives to his daughter and does same to Ginika. Ginika takes the money, smiles and extends her thanks. This shows that there is a rapport between the interactants which is healthy. The interactants accommodates one another.

Table XXV: Convergence Communication from *Roses and Bullets*: 254

Conversation 25/speech event – husband and wife talk - Reunion	SPEAKING Grid
<p>Participant A: “It’s wonderful to be home, to spend time with you, Mermaid.”</p> <p>Participant B: “Did you miss me?” (She asked, with her head tilted back).</p> <p>Participant A: “Very much. I missed you so much and looked forward to this visit which sadly ends tonight, for I’ll leave early tomorrow morning as you know.”</p> <p>Participant B: “You couldn’t have missed me as much as I missed you. I’m sure when you were in the war front, you didn’t think of me or anything else for that matter except the fight before you.” (He laughed. There was a lot of common sense in what she said and he did not contest it. He held her tighter and then bent down to kiss her lips which were already parted waiting for him).</p>	<p>S: This conversation take place in Eloka’s house, in his room</p> <p>P: It is between Eloka and his wife, Ginikanwa whom Eloka calls mermaid (endearing name)</p> <p>E: The couple is happy over a reunion.</p> <p>A: Eloka joins the army few weeks after his wedding with Ginika. After three months, he returns home to join his family. The communication takes place as he reunites with his family, especially his wife. Both of them are together discussing their private issues. It is a talk between a wife and a husband.</p> <p>K: Joyful and grateful</p> <p>I: Verbal and non verbal. The non verbal is laughing and kissing. The communicants are polite and friendly to each other.</p> <p>G: Reunion between a husband and a wife</p>

Interpretation

The above conversation is between Eloka, Participant 'A' and his wife Ginika, Participant 'B'. Eloka joins the army leaving his wife with his parents. After a few months, he returns home to his wife whom he refers to as Mermaid. The above conversation takes place while they are alone. Eloka feels happy to be home with his wife by his side. He professes how he misses his wife and his wife also does the same. They miss each other a lot. To further demonstrate his love for his wife, he kisses her and his wife reciprocates. They discuss at length, each, professing his/her love for the other.

This conversation is a sign of good relationship. There is love, care, acknowledgement/acceptance of each other. Words of endearment are under play. Both participants are happy and at home with each other.

Table XXVI: Convergence Communication from *Roses and Bullets*: 254

Conversation 26/speech event: Husband, sister and wife talk	SPEAKING Grid
<p>Participant A: “Come to the room, he said”</p> <p>Participant B: “I’m busy clearing the table and will come as soon as I finish.”</p> <p>Participant A: “Leave it to Ozioma and come.”</p> <p>Participant A: (Looked appealingly to Ozioma as if asking her, to excuse her).</p> <p>Participant C: “Go, I’ll do the rest and finish up”.</p> <p>Participant A: “I want my wife here with me; this is where you belong, by my side”.</p> <p>Participant B: “Is that all?” She laughed. “Is that why you called me away when you know I was working?” (She gazed at him...)</p> <p>Participant A: “Isn’t it enough that I want to be with you?” Isn’t it enough reason to make you leave what you were doing and hasten to me? Our honeymoon is not over, you know”...</p>	<p>S: Eloka’s house in his kitchen/bedroom</p> <p>P: Three participants- Eloka, Ginikanwa and Ozioma.</p> <p>E: Happily</p> <p>A: Eloka wants to be alone with his wife. Meanwhile his wife is in they kitchen helping Ozioma-Eloka’s younger sister in the house chores. Ginika finds it difficult to let go of what she is doing because according to her, it will seem as if she is not a serious wife. When Eloka insists, she appeals to Ozioma, who understands her plight and excuses her. She joins her husband in the bedroom and as they both are together, Eloka tells her that her place is in the bedroom and not in the kitchen. He reminds her that they are still in their honeymoon. They are happy being together.</p> <p>K: Happy and accommodating.</p> <p>I: Verbal and non verbal. The non verbal is in the winking, appealing look and laughter.</p> <p>N: Polite and accommodating convergently as loving husband and wife.</p> <p>G: Husband, sister and wife discussion.</p>

Interpretation

The above conversation is between Eloka, Ginikanwa and Ozioma. Eloka is eager to be alone with his wife after their wedding. He calls his wife to come to the bedroom because he is missing her. Ginika hesitates because she is busy in the kitchen, helping her sister-in-law, Ozioma to clear the kitchen. Eloka asked his wife to allow Ozioma do the clearing but before she leaves the kitchen, she appeals to Ozioma, using facial expression to allow her go and see why Eloka is calling her. Ozioma, being friendly with Ginika, willingly obliges Ginika.

Eloka who has been anxiously waiting for his wife, asks her to sit by his side on the bed as that is the place she belongs. Ginika asks in surprise if that is why he wants her to leave what she is doing just to come and sit by his side. Eloka responds by winking at her and also reminding her that if not for the war, they are suppose, to be in their honeymoon. Laughter follows. The conversation ends in a friendly mood.

Table XXVII: Divergence Communication from *Roses and Bullets* :14

Conversation 27/ speech event: Father and Daughter	SPEAKING Grid
<p>Participant A: “Ginikanwa, you see the trouble you have caused me. It’s because of you that I had to drive on this dangerous road at this time.” (Her father’s voice ranted and raved). ‘I don’t have to remind you that you ought to clear with me before you travel anywhere again.’</p> <p>Participant B: ‘Papa, you didn’t have to come, so you shouldn’t blame me. If you have to blame anybody, it was yourself!’ You should have left me where I was’. (Ginika took a deep breath. She was astonished at her sudden effrontery. What had got into her? She wondered. She had never spoken to her father in strong terms)</p> <p>Participant C: ‘<i>Ewo</i>, Ginika!’ (Auntie Lizzy swiveled around to give Ginika a blank cold stare. She hissed at her to be quiet and turned around again).</p>	<p>S: On the road to Mbano, inside Dr Uba’s car.</p> <p>P: There were four participants- Dr Uba, Ginikanwa’s father, Ginikanwa, Udo and aunty Lizzy, Uba’s wife and Ginika’s step mother.</p> <p>E: It results in unhealthy relationship.</p> <p>A: Dr Uba goes to Enugu to pick his daughter, Ginikanwa who stays with her uncle- Dr Ubaka. Ginika refuses to go with her father but her father takes her by force. Ginika decides to create problem on the road as her father drives home. She keeps everybody uncomfortable through her behaviour. It is in this process that the following conversation takes place</p> <p>K: Unhappiness, sadness and anger</p> <p>I: Verbal and non-verbal. The non-verbal communication comes from aunty Lizzy, as she stares, hisses and turns around in other to communicate to Ginika to keep quite. Udo demonstrates his fear by cowering in his corner</p> <p>N: Impolite</p> <p>G: Family discussion</p>

<p>Participant D: (Udo was shocked too”. He lowered in his corner. He was worried, wondering what was the matter with his cousin)</p> <p>Participant A: “You see the way you talk back at me?” (Her father raged). “I will not tolerate it”. As long as you are under my care, you will obey me”.</p> <p>(Remember this. He turned round quickly, stabbed Ginika with a painful stare and returned to the road. The incident took only a fraction of a second, but all his passengers were shaking with fright).</p> <p>Participant B: “I’m tired, tired, tired of it all”, (she screamed). “Why are you doing this to me”</p> <p>Participant A: “Ginika <i>kpuchie onu</i>. “Shut up” (Linguistic appositioning) (he yelled). “Are you drunk?”</p>	
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Table XXVIII: Divergence Communication from *Roses and Bullets*: 303

Conversation 28/ speech event: Trainees Conversation	SPEAKING Grid
<p>Participant A: “<i>Mechie onu gi</i>, shot your mouth, (linguistic appositioning) you will for some, catch a leopard with bare hands you coward?” When the time comes you will run four forty the race of a life time” (linguistic appositioning) (All roared with uncontrollable laughter).</p> <p>Participant B: “Who are you talking to like that?”, “what did I say wrong to attract your scorn and venom?” (Turning to the others, he complained), “you all heard him. I was not talking to him”. “Why should he put his <i>akputu</i> mouth into something that did not concern him, eh?”</p> <p>Participant A: “Who has <i>akputu</i> mouth?” (the stocky young man cried) “Tell me, which of us has <i>akputu</i> mouth? You or me?” Look at the thickness of his lips, like the lobes of a fat woman’s buttocks. (Laughter exploded all around. People were sent reeling backward and bursting into pearls of mirth’. The two combatants engaged each other in a slanging match enduring each other’s taunts about their mutually identifiable physical deformities).</p>	<p>S: Training ground in Amaoyi P: Two youths and a crowd. E: Fighting A: A youth in the training ground is boasting on how he will become an army before the Nigeria/Biafra war ends. One of the youths gets angry and picks a quarrel with him. He shouts down on participant ‘A’ and begins to call him names. ‘A’ who does not, at any point in time refers to ‘C’ gets angry and confronts ‘C’. The crowd only observe and jeer ‘A’ and ‘C’ as they engage in cursing and name calling. The name calling ends in a fight. K: Harshness, anger and sadness I: Both verbal and non verbal. Both participants engage in serious verbal altercation which results in a fight. Laughter by the crowd and the fighting are non-verbal communication N: Disorder G: Argumentation</p>

Interpretation

The above conversation takes place in a field, at Amaoyi, where the youths are gathering to receive their training during the Biafran war. As they gather, waiting for their trainers, participant 'A' begins to boast how he will become a soldier before the end of the war. One of the persons in the crowd picks him up and begins to insult him. The crowd laughs at them. Participant 'A' gets angry because, in his statement, he never mentions 'C's name and sees no reason why participant 'C' should insult him and call him names. He moves closer to participant 'C' to ask him why the insults. Participant 'C' curses him the more. He gets angrier and engages 'C' in a physical combat. The crowd enjoys the show but later separates them from their physical combat.

Table XXIX: Divergence Communication from *Roses and Bullets*: 265

Conversation 29/speech event Mother in-law/ daughter in-law talk	SPEAKING Grid
<p>Participant A: “Ginika, you will clean my room as well as Onwuora’s in addition to yours, Ozioma’s and the kitchen. Osondu and Michael will clean the rest. Remember you will prepare steamed cocoyam for dinner-that’s what I want Onwuora to eat- so you had to work fast”.</p> <p>Participant B: “I can clean my room and Ozioma’s another time...” (she began”.)</p> <p>Participant A: “Why can’t you clean them today” (She glared at her) “If you can’t give one a child, you can at least keep the house clean”.</p> <p>Participant B: (Ginika flinched) “Mama, I don’t like the way you treat me these days”. (She blinked several times). “What did I do to deserve it?”</p> <p>Participant A: “You are not pregnant and you are not nursing a baby, why should you not work in the house? It is only a corpse that lies idle”.</p> <p>Participant B: (Ginika looked at her face and was shocked by the dislike and scorn written all over it). “You know I’m not idle,” she said. “I do my best in the house”.</p> <p>Participant A: “Then go and work” (Her mother in law hissed and went back to her room).</p>	<p>S: Onwuora’s house and in his wife’s room.</p> <p>P: Mrs. Onwuora and Ginikanwa her daughter in-law.</p> <p>E: Anger and anguish</p> <p>A: Mother in-law, participant ‘A’ assigns functions to daughter in-law. Participant ‘B’, Daughter in-law feels bad on how her mother-in-law assigns almost every job in the home to her. She complains, only to receive insults from her mother in-law whose grievances are as a result of her daughter in-law’s inability to provide her a child. According to the mother in-law, a woman who cannot produce a child should not be tired of doing the house work. Ginika makes her mother in-law understand that she is not idle, that she is trying her best. Her mother in-law does not find it funny. She hisses and walks out of her daughter in-law.</p> <p>K: Serious and tense</p> <p>I: Verbal and non-verbal. The non verbal expressions are the scorn that writes on Ginika’s mother in-law’s face, the hissing, and the blinking of the eyes severally by Ginikanwa to express her anger.</p> <p>N: Impoliteness, divergence.</p> <p>G: Childlessness.</p>

Interpretation

This conversation is between Ginikanwa and her mother in-law, Mrs. Onwuora. Mrs. Onwuora decides to use her daughter in-law as a house help simply because she refuses to bear children for her. Ginika already agrees, with her husband that they will start having children after they graduate from the university. Her mother in-law did not find it funny as she attacks her at any slightest opportunity to enslave her. She makes sure that Ginika does all the house chores. When Ginika tries to make her understand that she is over using her, she asks her to give her a child and that since she cannot give her a child, she can keep herself busy with house chores. She goes on to say that, Ginika is lazy and idle. Ginika debunks her opinion. She hisses and goes back to her room leaving Ginika to die of anger and evil thoughts. Their relationship begins to smear.

Table XXX: Divergence Communication from *Roses and Bullets*: 278

Conversation 30/speech event Servant/servant Relationship	SPEAKING Grid
<p>Participant A: “Where are they going?” (he asked Caleb, a boy of his age who lived with Lieutenant Ofoka).</p> <p>Participant B: “Ha, you are just an ignoramus,” (Caleb replied scornfully...) “you see soldiers getting into vehicles and you ask where they are going?”</p> <p>Participant A: “Shut up, you foolish boy that walks like a duck”, (Udo said angrily). “Was it because I asked you a question that you call me an ignoramus”.</p> <p>Participant B: “Yes, because you asked a stupid question”. (Caleb’s eyes flashed). “And don’t ever call me a duck again or I will cut off your ears. Bloody civilian like you”.</p>	<p>S: This conversation takes place in Etit, precisely, at the compound where Eloka lives with other soldiers.</p> <p>P: The conversation involves two persons, Udo and Caleb.</p> <p>E: Apology</p> <p>A: Both participants are under their superiors, while Udo works for Eloka, Caleb works for Lieutenant Ofoka. Udo tries to find out where soldiers who, trucks convey every morning go to. His communication partner does not find the question funny and calls Udo names. Udo, on his part does not find the name calling funny. He fights Caleb back by calling him names too. He later apologizes to Caleb because he needs an answer to his question and only Caleb has the answer. They end by being friends once again.</p> <p>K: Harsh but later mild.</p> <p>I: Verbal communication</p> <p>N: Ordinarily a question demands an answer but in this case the question asked breeds serious altercation which is contrary to the norm of communication.</p> <p>G: Interrogation</p>

Interpretation

This conversation is between Udo and Caleb. Both communicants are serving under men higher than them. Udo wants to find out where and what, soldiers being picked every morning, go to, and do. But the person from whom he wants to find out picks offence and begins to call him names. Udo also gets angry and calls his partner names too. When he realizes that he will not get proper information through altercation, he decides to apologize. His partner later explains to him where those soldiers are taken to and why. Both of them end and become friends.

Table XXXI: Divergence Communication from *Roses and Bullets*: 351-352

Conversation 31/speech event: Husband and Wife talk – Interrogation	SPEAKING Grid
<p>Participant A: “I didn’t find you here when I came home last night and when I asked they told me you got pregnant”. “Is it true?”</p> <p>Participant B: “Yes, I was pregnant and the baby died the day it was born”.</p> <p>Participant A: (He felt as if a knife was thrust deep into his heart ...) “what happened?” He asked hoarsely. (She narrated the story of how she was raped).</p> <p>Participant A: “I don’t believe you’. (He spat the words in her face), “you had behaved badly. “I’m totally disappointed in you”.</p> <p>Participant B: (She burst into tears. She tried to explain further but he was no longer willing to listen).</p> <p>Participant A: “Please, go. I can’t bear to see you. Go, he turned away from her”.</p>	<p>S: This conversation takes place at Eloka’s house precisely, in his bedroom.</p> <p>P: It is a conversation between two persons, Eloka and Ginika.</p> <p>E: The conversation ends in separation.</p> <p>A: Eloka joins the army after his wedding. He comes home after their camp training. He returns with the hope of making a family after the war but gets a shocker of his life when he did not meet his wife at home. He tries to find out why? His wife is pregnant for another man (a soldier) who rapes her and gets her pregnant. Ginika on hearing that Eloka is back from the army, visits him and these conversation starts.</p> <p>K: Harsh and unfriendly.</p> <p>I: Both verbal and non verbal. The non-verbal is seen in the crying of Ginika.</p> <p>N: Impoliteness.</p> <p>G: Infidelity.</p>

Interpretation

The conversation is between Eloka, participant 'A' and Ginika, participant 'B'. Both of them are husband and wife. Eloka, after his wedding joins the army with the intention that he will begin to raise his own children at the end of the war. He comes back after the war to discover that a soldier impregnates his wife. Ginika, whose parent-in-law rejects and sends away, on hearing that her husband has come back, pays him a visit so as to explain what happens. All her explanations fall on deaf ears. Her husband, Eloka did not believe her. She cries and later her husband orders her out of the compound. That brings the marriage to an end.

Table XXXII: Convergence Communication from *Trafficked*: 17-18

Conversation 32/speech event - trafficked girls and Organizational representative talk	SPEAKING Grid
<p>Participant A: “Welcome, girls”, (a middle-aged woman greeted them . “We’ll take you to a nice place we had prepared for you. Later you will meet the commissioner for women’s affairs?”</p> <p>Participant B: “I hope you had a pleasant enough flight?” (The young women were too embarrassed and self-conscious to respond, some smiled cautiously, a few nodded. Most tried to hide their faces).</p>	<p>S: The conversation takes place at Murtala Mohammed International Air Port, precisely at the arrival ground.</p> <p>P: A middle aged woman, an escort and trafficked girls deported.</p> <p>E: The deportees are taken to a rehabilitation home known as OASIS.</p> <p>A: Some Nigerian girls, trafficked to U.K are deported to Nigeria, a woman and her escort meets them at the air port to take them to a rehabilitation centre. As the trafficked girls disembark from the plane, the following conversation begins.</p> <p>K: Soft and friendly.</p> <p>I: Verbal and non verbal.</p> <p>N: Politeness and friendly welcoming.</p> <p>G: Repatriation talk</p>

Interpretation

In this conversation, some Nigerian girls trafficked to the UK are sent back to Nigeria. On arrival, the people in charge of a rehabilitation centre, in Lagos meet them at the air port to take them to their centre. The first participant, ‘A’ welcomes the girls back home in such a friendly manner and make them understand that after now they will meet the commissioner for women affairs. Her escort equally demonstrates her love towards these girls by asking them if they have a pleasant flight. This mode of communication is capable of making the girls to feel at home.

The ‘C’, group of participants, are embarrassed, not minding the warm reception given to them. This is because they know that the society abhors women and ladies like them. This is the reason some of them hid their faces, some nod and some smile. These repatriated girls are ashamed of themselves.

Table XXXIII: Convergence Communication from *Trafficked*: 21

Conversation 33: Speech event Father, mother and daughter talk.	SPEAKING Theory
<p>Participant A: “My daughter, my little mother, I had always known you reincarnated specially to bale me out of my predicament”, (Ogukwe enthused).</p> <p>Participant B: “Nneoma, you have done well, my child”, (Adaeze put in, her voice bursting with contented pride).</p> <p>Participant C: “Hmm, <i>Iyawo</i>, <i>Mma</i> teased. “In a few weeks Ofomata will carry you away from this house”</p> <p>Participant D: “I hope you’ll become less unpredictable and settle down to normal life”, (Hannah, her elder sister said) “And remember to respect your husband always”</p> <p>Participant E: “And like you, he will become born again” (Ohaka remarked humorously. Nneoma had not said much, she had merely looked from one person to the other depending on who was speaking. Ofomata was in her thoughts, though she was sure he wouldn’t want to become the next ozo nkwu)</p>	<p>S: This conversation takes place in Ogukwe’s house, precisely in his sitting room.</p> <p>P: There are six participants in the following conversation. Ogukwe, the father of the house, Adaeze, the mother of the house, Mma, the youngest in the family. Hannah the eldest child, Ohaka , the first son and only son in the family and Nneoma, the subject of discussion and also the second daughter of the family.</p> <p>E: The purpose of this conversation is to encourage nneoma to marry Afomata who is seeking her hand in marriage. The outcome is not known yet.</p> <p>A: The conversation starts with participant A-Nneoma’s father – Ogukwe who tries to praise her daughter and make her believe that she comes to bale him and the entire family out of poverty which the family is facing. The second participant, the mother of Nneoma, corroborates her husband’s statement and equally praises her for making a right choice by accepting to marry Ofomata. The third participant, Mma calls her sister <i>Iyawo</i>, a Yoruba word for newly married lady which also supports the first and third participants. The fourth participant Hannah admonishes her sister to be a good wife to her husband always. Ohaka, the last participant advises her sister to become a born again just like her elder sister Hannah but in a humorous way. Lastly, Nneoma who happens to be the subject of discussion listens to all their conversation having Ofomata in her heart. She did not say anything but looks from one person to the other as they speak.</p> <p>K: The tone of this conversation is relaxed, joking and friendly.</p> <p>I: Verbal and non verbal. Verbally, except for Nneoma who does not talk, others were through speeches or verbally.</p> <p>N: The norm of interaction is cultural. In such a situation, every member of the family gives advice and Nneoma listens.</p> <p>G: This is about marriage counselling.</p>

Interpretation

The following conversation takes place in the family of Ogukwe, the father of the home, Adaeze, his wife and their four children – Hannah the first girl, Nneoma the second girl, Mma, the third girl and Ohaka the first and only son. It happens that Ofomata seeks for Nneoma's hand in marriage. The family members are so excited about this because, Ofomata comes from a responsible home. Every member of the family tries to speak to Nneoma to convince her that her marriage to Ofomata is the best thing that can happen to them. As the family members suggest one thing or the other on how she is to comport herself, Nneoma listens to them without altering a word. She is busy thinking about the man that was to marry her. In this conversation everybody is friendly so as to convince her that Ofomata is the right man for her and that by marrying Ofomata the family will move out of poverty.

Table XXXIV: Convergence Communication from *Trafficked*: 57

Conversation 34/speech event: Making appeal	SPEAKING Grid
<p>Participant A: “Come with me to the lounge, let’s go and watch television” (Efe was trying to pull Nneoma up from her bed where she lay reading a magazine she had borrowed from Alice, one of their roommates).</p> <p>Participant B: “leave am now if she no wan go” (cried Alice, who was about to go for a bath), “haba na by force?”</p> <p>Participant A: “Alice, mind your business” (Efe retorted) “am I calling you?”</p> <p>Participant B: “ok, no sweat” (Alice raised her hand in depreciation and left the room with her towel tied above her breasts).</p> <p>Participant C: “Efe, wait, let me finish reading this page, then we can go, Nneoma said”.</p>	<p>S: This conversation takes place in the Oasis youth center for skills development and in one of the rooms which the trafficked girls occupy.</p> <p>P: Three persons are in the conversation process Nneoma, Alice, and Efe.</p> <p>E: The reason for the conversation is to move down to the lounge to listen to news and be aware of what is going on in the society. The participant ‘A’ convincingly takes participant ‘C’ to the lounge where they listen to news.</p> <p>A: Participant ‘A’ asks ‘C’ to follow her to the lounge so that they can listen to news. Participant ‘B’ intervenes in the discussion and ‘A’ warns her to mind her business since she is not talking to her. Participant ‘B’ hands off in defeat while this is going on, participant ‘C’ is busy reading a newspaper she takes from ‘B’. She begs ‘A’ to allow her finish her reading before they can go out. Both ‘A’ and ‘B’ later go to the lounge, to listen to the news.</p> <p>K: ‘A’s tone is appealing likewise ‘C’. ‘B’ wants to be harsh but when she discovers that ‘A’ is angry with her, she becomes sober and her tune becomes apologetic.</p> <p>I: Both verbal and non-verbal. Non-verbally ‘A’ pulls ‘C’ up and the hands off by ‘B’ indicates that ‘A’ wins.</p> <p>N: Normal friends conversation</p> <p>G: Intimate relationship.</p>

Interpretation

The participants are trafficked girls from Europe. They are taken care of, by Oasis, a rehabilitation center for trafficked girls. The above conversation takes place in their room where these girls occupy. Participant 'A' who is a close friend to participant 'C' asks 'C' to go to the lounge with her so as to listen to the news going on. 'C' feels reluctant to get up. 'A' starts pulling her up. 'B' interferes and participant 'A' quickly puts her in order. 'B' apologizes by handing off in defeat. Participant 'C' later appeals to 'A' to allow her to finish with the reading of the newspaper. Later, participant 'A' and 'C' move to the lounge to listen to news. Participant 'A' converges with participant 'C' through their appealing language use.

Table XXXV: Convergence Communication from *Trafficked*: 60

Conversation 35/speech event A search for a kins Man	SPEAKING Grid
<p>Participant A: “So it’s you? Ugama”, (Ofomata said, extending his hand to his cousin, a trader at Iddo market). “Welcome. I’m sorry you had to look for me for such a long time”.</p> <p>Participant B: “it’s all right”, (Ugama smiled, revealing rows of immaculate white teeth. He was thick-set and going prematurely bald) “without the help of this young woman who fetched you, I would probably had gone back without seeing you”.</p> <p>Participant A: “See you later” (Ofomata called over to Edna, who was still standing on the same spot looking at him).</p> <p>Participant B: (Ugama called her over and brought out his wallet), “please take this as pocket money”</p> <p>Participant C: “Edna hesitated eyeing the money”</p> <p>Participant B: “You don’t have to do this. It was a pleasure helping you”.</p> <p>Participant A: (Ofomata smiled) “Edna, take it”.</p> <p>Participant C: (With a coy smile Edna accepted the cash)</p>	<p>S: This conversation takes place at the Lagos university of science and technology, Yaba, within the school premises</p> <p>P: Three participants are in this conversation—Ofomata, Ugama and Edna</p> <p>E: Satisfaction</p> <p>A: Ugama, Ofomata’s kin’s man arrives Ofomata’s school to look for him, not knowing where to find him. A student, Edna, participant ‘C’ who knows Ofomata decides to help him find Ofomata. Ofomata is happy seeing his Kins man. He discharges Edna but Ugama calls Edna back to show his appreciation by offering Edna money. Edna pretends she has no interest in the money. Ofomata persuades her to take the money. Edna shyly takes the money and goes away. Ofomata takes his kins man to his room in Jaja hostel.</p> <p>K: There is tone of softness, appreciation and joy.</p> <p>I: Both verbal and non-verbal. The non-verbal is in the areas where Edna smiles, Ofomata smiles and Ugama also smiles.</p> <p>N: The norm of communication is cultural. Someone needs help and another person offers it. There is appreciation and acceptance and all parties are happy.</p> <p>G: Interpersonal discussion.</p>

Interpretation

This conversation takes place in a university environment between Ofomata, Ugama and Edna. Ugama visits Ofomata in his school to tell him what is happening in their community. On reaching Ofomata's school, he did not see him. As he stands, thinking of what to do, Edna, Ofomata's course mate takes up the responsibility of searching for Ofomata. She knows where exactly to locate Ofomata. She walks down there, on seeing Ofomata, she tells him that somebody is looking for him. Ofomata follows her and when he gets to the school premises, he sees his kins man, Ugama. He feels happy and discharges Edna. Ugama who knows what it means to appreciate good gestures, gives her some money. Initially Edna never wants to take the money but Ofomata persuades her to accept the money. Edna collects the money and leaves. Ofomata and his kins man Ugama moves down to Ofomata's hostel where Ugama tells Ofomata his reasons for coming. Ofomata advises him on what to do and Ugama goes back to his town.

Table XXXVI: Convergence Communication from *Trafficked*: 306-307

Conversation 36/speech event: Talk between lecturer and student	SPEAKING Grid
<p>Participant A: (Nneoma stood at the door. Then, she knocked).</p> <p>Participant B: “Come in” (a clear voice said).</p> <p>Participant A: (She turned the handle and pushed). “Good afternoon, ma”. (Nneoma greeted her, waiting at the door).</p> <p>Participant B: “What! Look who is here! Nneoma, when did you come home?” (Chindo got up and walked round her desk. She opened her arms and Nneoma walked into them).</p> <p>Participant A: “I’m so glad to see you”, (Nneoma cried). “I didn’t know you were back; I just thought I should check”</p> <p>Participant B: “When did you return to the country?” (Chindo asked again, releasing her, looking at her closely).</p> <p>Participant A: “I had been home for over a year”.</p> <p>Participant B: “More than a year!” And where have you been hiding? You should have looked me up earlier. I’ve</p>	<p>S: Dr. Okehi’s office, in the university campus.</p> <p>P: This communication involves two persons – Dr. Okehi and Nneoma.</p> <p>E: There is a re-union between Nneoma and Dr. Okehi. Dr. Okehi provides accommodation for Nneoma in her boys’ quarters.</p> <p>A: Nneoma, knowing fully well that Okehi is a lecturer in the school where she gains admission decides to search for her office. A student helps her to locate Dr. Okehi’s office. Nneoma knocks and Dr. Okehi asks her in. Nneoma greets her while Dr. Okehi is busy reading a paper, when she looks up, she is surprise at the person standing right before her. Nneoma, the same girl she gives accommodation in London. Both of them begin to inquire what happens and why she did not check up on her earlier. Nneoma provides reasons. She equally tells her that, she just gains admission into the university.</p> <p>K: Here, the atmosphere is serene. Everybody is happy. Therefore, there is soft and friendly tone.</p> <p>G: Reunion</p>

<p>been back for about six” months. So what have you been doing with yourself and why fast? I thought you wanted to work and save some money before coming back?’</p> <p>Participant A: “Yes, but I was deported.” (She told her the whole story from the time they last saw each other to the present). “I got admission to study business education in your institution”.</p> <p>Participant B: ‘That’s wonderful!’ (Chindo exclaimed). “You can live in my boys’ quarters if you like. One of the two rooms is free’.</p>	
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Interpretation

Nneoma is trafficked to London and deported. While in London she meets Dr. Okehi, a lecturer at the university who provides succour to her. The help that Dr. Okehi renders to her makes Nneoma choose Dr. Okehi’s school while she is filling her JAME form. She passes her JAME and gains admission into the university where Okehi is teaching. One day, she decides to go and look for Dr. Okehi. A student takes her to Dr. Okehi’s office. She knocks and is asked to come in. Dr. Okehi looks up to see Nneoma in her office. She feels very happy and begins to question Nneoma how, when, and why she leaves London suddenly to Nigeria without letting her know. Nneoma explains to her and finally tells her that she is now a student in the university. Both of them are very happy to reunite. Dr. Okehi provides accommodation for Nneoma in her boys’ quarters.

Table XXXVIII: Divergence Communication from *Trafficked*: 18-19

Conversation 38/Speech Event:Camera man and trafficked girl	SPEAKING Grid
<p>Participant A: “Get away from me”, (Nneoma said) “And you, if you take my photo, I will smash your camera”.</p> <p>Participant B: “Why are you so hostile?”, (asked the reporter, laughing). “I only wanted to ask you a few questions. What harm will it do you to answer a few questions?”</p> <p>(For a moment Nneoma glared at him. Then she hurried away, shielding her face).</p>	<p>S: It is at the Murtala Mohammed International Airport. The Hall of the airport.</p> <p>P: There are two participants, Nneoma and the reporter.</p> <p>E: Though the reporter tries to be friendly but Nneoma walks out on him.</p> <p>A: Nneoma, one of the deportees is being followed by a camera man and a reporter so as to interview her concerning their deportation. Nneoma gets angry at the reporter and the camera man, and warns them not to take a photo of her and that if they do, she will break the camera. The reporter laughs and asks Nneoma why she is angry. He explains to Nneoma that it is only a few questions he wants to ask her. Nneoma glares at him and walks away.</p> <p>K: There is a mixture of harsh and soft tone here. Nneoma feels unhappy and uncomfortable as the camera man and the reporter follows her. She uses harsh voice to address both of them. The camera man smiles because he understands Nneoma’s predicament hence his asking Nneoma why she is hostile to him. He is polite but the major character is so harsh.</p> <p>I: Both verbal and non communications are at work in this conversation. The non-verbal is where Nneoma stares at the cameraman and her walking away from both the camera man and the reporter.</p> <p>N: Unfriendliness and divergence in language use.</p> <p>G: Interview</p>

Interpretation

The above conversation is between Nneoma, Participant 'A' and a camera man, participant 'B'. Nneoma, one of the deportees from Europe, lands in the Murtala Mohammed airport and a reporter quickly follows her. Nneoma knowing the implication of the coverage, that is, exposing her to the world, gets angry with both the reporter and the camera man. She warns the camera man not to take her picture and that if he does, she will break his camera. The camera man finds Nneoma's outburst funny and tries to calm her down by being friendly. Nneoma stares at him and walks away. She wants to hide her picture from her family and the world. She never wants her family to identify her as a trafficked girl.

Table XXXIX: Divergence Communication from *Trafficked*: 71-72

Conversation 39/speech event: husband and wife talk	SPEAKING Grid
<p>Participant A: “Just what do you think you are doing? Where have you been all this time?” (Her mother had demanded. She was holding a pistol in her hand) “You drunk! Look at yourself! See what you have become. You stink of alcohol”.</p> <p>Participant B: “Woman, go and sit down and let me pass. Are you mad?”</p> <p>Participant A: “I am sick and tired of your drinking”. “You will not sleep here tonight”. “Do you hear me?” “If you insist on coming in, I will kill you”.</p> <p>Participant B: “you have lost your mind”, (he sneered).</p> <p>.</p> <p>Participant A: “Just try me. I’ll show you that my name is Adaeze”.</p>	<p>S: Ogukwe’s house, in the entrance of the house.</p> <p>P: There are two participants – Ogukwe and his wife Adaeze.</p> <p>E: Everybody cries.</p> <p>A: Ogukwe, Participant ‘A’ a retiree, whose payment of pension and gratuity are is not forth coming becomes depressed and takes to drinking. He stays out late one of the days, that his wife gets angry and waits for him with a pistol at the entrance of their house. Ogukwe comes home in a drunken state. His wife, participant ‘B’ did not allow him into the house. When he tries to force himself, his wife pushes him out and hits his leg with her pistol. He falls down. His wife locks the door against him. Every member of the family cries.</p> <p>K: Here, both participants are harsh and unaccommodating. There is quarrelling, shouting and cursing by both parties.</p> <p>I: Verbal and non-verbal communication play significant roles. Non-verbal includes the pushing, crying and shutting of the door.</p> <p>N: There is infringement in the norm of communication.</p> <p>G: Husband and wife discussion</p>

Interpretation

This is a conversation between Ogukwe, Participant 'A' and his wife Adaeze, Participant 'B'. Ogukwe retires without receiving his pension and gratuity. He gets tired of being invited to Enugu for his pension and later finds solace in drinking. He always drinks himself to stupor. But in this occasion, his wife decides to teach him a lesson by waiting for him with a pistol at the entrance of their house. As soon as Ogukwe staggers home, she apprehends him at the door and begins to interrogate him on where he is coming from.

Ogukwe did not find it funny because his wife has never been angry in such a way before. He asks his wife if she is mad and tries to force himself into the house, but surprisingly, his wife pushes him away and he falls like a log of wood outside. She locks the room against him and everyone cries

Table XL: Divergence Communication from *Trafficked*: 27-28

Conversation 40/speech event: Student and lecturer relationship	SPEAKING Grid
<p>Participant A: (Ofomata knocked and waited in front of Dr. Rafui Komolafe’s office in the Department of Geography and Estate Management at the Lagos University of Science and Technology. There was no response. He knocked a third time and tried the door. It was not locked and he went in).</p> <p>Participant B: (Dr. Komolafe looked up and frowned). “Who permitted you to come in? Why didn’t you knock?”</p> <p>Participant A: “I knocked, Sir. As a matter of fact, I knocked three times before trying the door”. (He stood behind the door, his assignment in his hand).</p> <p>Participant B: “Get out and knock again”. “And come in only when you hear me say so”.</p> <p>Participant A: “Sir, did you say I should go out and knock again?”</p> <p>Participant B: “Are you deaf?”</p> <p>Participant A: (Silence).</p> <p>Participant B: “Get out of my office” (Ofomata turned and walked out, his heart contracting like oil-bean pod in the thick of harmattan).</p>	<p>S: In the school and Komolafe’s office.</p> <p>P: Two persons, Dr. Komolafe and Ofomata.</p> <p>E: Regrets, anger and sadness</p> <p>A: Ofomata pays his lecturer a visit in his office. He knocks as he gets there, when his lecturer did not respond. He opens the door only to receive a cold welcome. Dr. Komolafe orders him out and asks him to knock and comes in when he tells him to do so. Ofomata leaves the office angrily and with so many questions in his mind.</p> <p>K: Dr. Komolafe’s mood is sad and he becomes so harsh to Ofomata his student. Ofomata on his own is very angry and full of regrets as a man of his age humiliates him.</p> <p>I: The participants use both verbal and non verbal. The non-verbal attitude occurs in the area where Ofomata knocks and also where he keeps silent.</p> <p>N: There is no regard for social norm of interaction. Dr. Komolafe treats his student like an enemy that did not deserve polite treatment.</p> <p>G: Lecturer/student relationship.</p>

Interpretation

This conversation takes place between Ofomata, Participant 'A' and his lecturer, Dr. Komolafe, Participant 'B'. Ofomata pays his lecturer a visit in order to submit his assignment. When he gets to the door, he knocks the first time there is no response, a second time, no response. He knocks the third time, no response. He decides to try the door and discovers that the door is open. He enters and greets Dr. Komolafe who gets angry and asks Ofomata if he cannot knock. Ofomata tries to him that he knocks thrice but did not receive any response, so he decides to try the lock. Dr. Komolafe orders him out and asks him to knock again and come in when he asks him to do so. Ofomata inquires if he is asking him out and Dr. Komolafe gets angry and asks him if he is deaf. Ofomata turns and walks out of his office regretting why he decides to go to school and is receiving insults from a lecturer who may be of his age or even his younger one.

Table XLI: Divergence Communication from *Trafficked*: 46

Conversation /speech event student and lecturer relationship	SPEAKING Grid
<p>Participant A: “Dirty old man Lebechi snared”</p> <p>Participant B: “Lebechi, are you talking to me?”</p> <p>Participant A: “How many old men do we have here?”</p> <p>Participant B: “I can see your madness has come back, eh?”</p> <p>Participant A: “Why don’t you just die? You’re not a man, you’re a waste of space”, she hissed.</p> <p>Participant C: “Lebechi, are you out of your mind, speaking to the head of the family in those words? <i>Alu!</i> (sporadic mix) You want him to die? You wish to kill him, as you killed your husband two years ago?”</p> <p>Participant A: “Adaeze, who did you say killed her husband two years ago? <i>Anumanu.</i> Animal!” (linguistic appositioning) Lebechi’s eyes sparked.</p> <p>Participant C: “You, you witch, you killed Ezeozo. Yes, you killed the father of your children”.</p> <p>Participant A: (Lebechi flew at her like a hen defending her chicks against a predator).</p>	<p>S: Ogukwe’s compound, in the open air.</p> <p>P: There are three participants or communicators, Lebechi, participant ‘A’, Ogukwe, participant ‘B’ and Adaeze, participant ‘C’.</p> <p>E: This communicative event ends in a fight</p> <p>A: Ogukwe’s family has been in fracas and in this particular day, his brother’s wife starts to abuse him. She starts by calling him a dirty old man, and when Ogukwe asks her who she is referring to, She emphatically asks him how many old men are there. Ogukwe tells Lebechi that he feels that her madness has come back again. Lebechi goes ahead to tell Ogukwe to die. It is at this time that Ogukwe’s wife, Adaeze comes in to warn Lebechi to stop cursing the head of the family and wishing him death. She tells Lebechi that it is abominable to tell the head of the family to die. She asks Lebechi if she wants to kill Ogukwe the way she kills her husband two years ago. Lebechi gets angrier and asks Adaeze who she says kills her husband. Adaeze goes further to call her a witch. Lebechi bounces on Adaeze and the fight begins</p> <p>K: There is anger and harsh tone in their speeches.</p> <p>I: Verbal and non-verbal communication plays important roles. Non-verbal appears in the hissing of Lebechi and also in their physical combat.</p> <p>N: There is a breakdown of peace and order. The participants are not polite and refuse to convergently accommodate each other.</p> <p>G: Family dispute.</p>

Interpretation

This conversation is between Lebechi, Participant 'A', Ogukwe, participant 'B' and Adaeze, Participant 'C'. Lebechi is Ogukwe's late brother's wife who did not wish Ogukwe, her husband's younger brother well. She is not happy even at the sight of Ogukwe. She becomes so troublesome after her husband's death. So, on this fateful day, she decides to fight it out with Ogukwe. As soon as she notices the presence of Ogukwe in the compound, she begins to lay curses on him. She calls Ogukwe old fool, a good for nothing man and a waste of space. She wishes Ogukwe death. At this point Adaeze, Ogukwe's wife steps out only to hear Lebechi cursing her husband and wishing him dead. She gets angry after telling Adaeze that it is a taboo for a woman to wish a man death. She further calls Lebechi, husband killer, and that she wants to kill her (Adaeze's) husband the way she kills her own husband. Lebechi bounces on Adaeze and a fight ensues.

Table XLII: Divergence Communication from *Trafficked*: 78-79

Conversation 42/speech event: Lovers'talk	SPEAKING Grid
<p>Participant A: “Well, I suppose I did”, (she admitted). “But an elderly father in-law trampling palm trees dressed in nothing but a loin cloth was one thing, but not my own husband. This was the 21st century, remember! I won't marry you if you're going to become the next <i>Ozo Nkwu</i>. I will not live the rest of my life trapped in Ihite-Agu by an outdated tradition. I will despise you for it”.</p> <p>Participant B: “Sometimes I really think you're too arrogant for someone of your background”,(Ofomata taunted).</p> <p>Participant A: “Ofo, what did you just say?” (she turned towards him angrily).</p> <p>Participant B: “You heard me,” (He looked away).</p> <p>Participant B: “I think that was a wicked thing to say”, (she hurried away from him).</p>	<p>S: Along the road but close to the play ground where spectators stay and watch the ozo-ukwu tramples palm tree.</p> <p>P: Two participants, Nneoma, participant ‘A’ and Ofomata, participant ‘B’.</p> <p>E: It ends in separation.</p> <p>A: It is a talk exchange between Ofomata and Nneoma over their traditional practices. Ofomata is the next <i>ozo ukwu</i> after his father. Nneoma makes him realize that she will not marry him if he decides to be the next Ozo Ukwu after his father. Ofomata feels that Nneoma is so arrogant to say such a thing considering the type of family (poor) she comes from. Nneoma gets angry because she also considered the statement derogatory. She walks away from Ofomata and never comes back and that brings to the end of their marriage plans.</p> <p>K: Sarcastic, pompous and harsh.</p> <p>I: Verbal altercation</p> <p>N: Impolite and unaccommodating</p> <p>G: Hate for traditional practices.</p>

Interpretation

This conversation is between Ofomata, Participant 'A' and his betrothal Nneoma, Participant 'B'. Both of them are arguing over a traditional title *Ozo Ukwu* which falls on Ofomata as the first child to take over from his father. Nneoma detests this title, and makes her intention known to Ofomata, that is, if he decides to take the *Ozo Ukwu* title, that will be the end of their relationship. Ofomata who initially feels that Nneoma loves the title is surprise when Nneoma tells him to his face that if he decides to be the *Ozo ukwu*, that, she will no longer marry him. This statement annoys Ofomata who equally insults Nneoma by making reference to her poor background. These result in the separation of the two persons who are in marriage relationship. This is the effect of using aggressive language on a person. All the conversation analysed provide answers to research question 1 and at the same time give interpretations to the effects that accommodation has on language users.

Research Question 2

Table I: Convergence Proverb from *Half of a Yellow Sun*: 46

Conversation 1/speech event: Father and daughter talk	SPEAKING Grid
<p>Participant A: “So Kainene will manage the cement factory?” (Chief Okonji asked, turning to her father).</p> <p>Participant B: “she will oversee everything in the east, the factories and our new oil interests. She had always had an excellent eye for business.</p> <p>Participant A: ‘Whoever said you lost by having twin daughters was a liar’ (Chief Okonji said).</p> <p>Participant B: ‘Kainene was not just like a son, she was like two; her father said’.</p>	<p>S: In chief Ozobia’s house in his sitting room.</p> <p>P: Chief Ozobia and Chief Okonji.</p> <p>E: Appreciation and economium</p> <p>A: Chief Okonji has a chat with Kianene about her future plans and Kainene tells him she is going to Port Harcourt to manage her father’s business. Perhaps, the answer he gets did not satisfy his curiosity. So, when he meets chief Ozobia, he wants to confirm if what Kianene tells him is true. He asks Chief Ozobia if it’s Kianene that will manage the cement factory. Chief Ozobia makes chief Okonjo understand that it is not just the cement factory but all the factories and other interests they have in the East. Then, chief Okonji renders the proverb, <u>whoever said you lost out by having twin daughters, was a liar</u>’. Chief Ozobia did not stop at making his friend to understand that girls are equally important in business. He goes further to tell his friend that Kainene is worth more than two sons.</p> <p>K: Happy and Light hearted</p> <p>I: Verbal communication.</p> <p>N: in line with the new social norms of women empowerment.</p> <p>G: Relevance of girl- child in the society.</p>

Table II: Convergence Proverb from *Half of a Yellow Sun*: 189

Conversation 2/Speech event: Talk between two unknown persons	SPEAKING Grid
<p>Participant A: “You speak Igbo, sir?” (There was a slender respect in the man’s eyes now)</p> <p>Participant B: “<i>Nwanne di na mba</i>” (Richard said, enigmatically, hoping that he had not mixed things up and that the proverb meant that one’s brother could come from different land).</p> <p>Participant A: “Eh! You speak Igbo!” (The young man took Richard’s hand in his moist one and shook it warmly and started to talk about himself, His name was Nnaemeka).</p>	<p>S: Kano airport and in a queue.</p> <p>P: Two participants, Nnaemeka, participant ‘A’. and Richard participant ‘B’</p> <p>E: Happily and with the exchange of addresses</p> <p>A: Richard is the white man in Nigeria during the Biafran war. He is Kainene’s lover. He travels to London, his home and is coming back, his plane lands at Kano airport. He meets Nnaemeka at the airport while he is in a queue. Nnaemeka sees him fiddling with something and approaches him and asks him if he has anything to declare. Richard says no and they become friends. Richard tells him that his fiancée is Igbo and Nnaemeka asks him if he speaks Igbo. In reply Richard renders the proverb. Immediately Nnaemeka speaks Igbo. Nnaemeka gets closer to him, he takes Richard’s hand and shakes him warmly and also introduces himself to Richard and they become friends. Nnaemeka drops his home address with Richard.</p> <p>K: Happy and cheerful.</p> <p>I: Both verbal and non verbal. The non-verbal is the taking of Richard’s hand and shaking him warmly.</p> <p>N: Ends in everyone accepting each other based on the fact that both of them speak the same language.</p> <p>G: Familiarization</p>

Interpretation

These two persons are meeting for the first time. Participant 'A' is Richard, a white man. He lives in Nigeria during the Nigeria Biafra war. Richard travels to London, and on the day he comes back, his plane lands at Kano airport. The first person he meets is Nnaemeka, who works with the airport. Nnaemeka, seeing the white man becomes excited. He engages on a discussion with Richard. Richard speaks Igbo to him. Nnaemeka is surprise to hear a white man speaking Igbo. He asks Richard if he speaks Igbo. Richard goes further to render the Igbo proverb as a way of identifying himself with the Igbo culture. This interest of Richard in the language comes as a result of his relationship with Kainene, his Igbo girl friend. He accommodates the Igbo language convergently.

Table III: Convergence and Divergence Proverb from *Half of a Yellow Sun*: 59

Conversation 3/speech event: Aunt and niece talk	SPEAKING Grid
<p>Participant A: “I know you will marry Odenigbo sister, but honestly I am not sure I want you to marry a man from Abba’. Men from Abba are so ugly, <i>kai</i>. If only Mohammed was an Igbo man, I would eat my hair if you did not marry him. I had never seen a more handsome man.</p> <p>Participant B: ‘Odenigbo was not ugly. <u>Good looks come in different ways.</u> Olanna said’.</p> <p>Participant A: “That was what the relatives of the ugly monkey, <i>Enwe</i>, told him to make him feel better, <u>that good looks come in different ways</u>”.</p>	<p>S: This conversation takes place in Kano at uncle Mbaezi’s house.</p> <p>P: It is between two persons – Arinze, participant ‘A’ and Olanna, participant ‘B’.</p> <p>E: Arguments</p> <p>A: Olanna, participant ‘B’ visits his uncle, uncle Mbaezi in Kano. Uncle Mbaezi has a daughter, Arinze who loves Olanna so much that she begins to question Olanna about her relationship with her fiancé, Odenigbo. She starts by telling Olanna that- I know you will marry Odenigbo and goes on to tell her that Odenigbo is ugly and that she will prefer Olanna to marry Mohammed, Olanna’s former boy friend. Olanna tries to debunk her opinion about Odenigbo being ugly by rendering the Igbo proverb, which says that, <u>good looks come in different ways</u>. Meaning that, there are so many things that make up a man. Arinze rejects the proverb by saying that is, what the relatives of the ugly monkey, <i>enwe</i>, tells him to make him feel better. In essence, Olanna converges by protecting the interest of her fiancé while Arinze diverges by making Olanna understand that her fiancé is ugly.</p> <p>K: Mixed feelings</p> <p>I: Verbal</p> <p>N: Observance and non observance of the norm of communication.</p> <p>G: Advice on choice of a life partner.</p>

Interpretation

Participant ‘B’ pays her uncle a visit. Her uncle has a daughter who is fond of her. She engages participant ‘A’ in an argument and husband selection. In order to dissuade ‘A’ from marrying the man she has in mind to marry, the first proverb is rendered which is not in favour of ‘A’. (divergence) ‘A’ in order to debunk ‘B’s idea or belief renders her own proverb, which is in her favour.(convergence)

Table IV: Divergence Proverb from *Half of a Yellow Sun*: 300

Conversation 4speech event: Discussion by friends on Corruption	SPEAKING Grid
<p>Participant A: “They should never have re-installed the premier”.</p> <p>“Why are they surprised now that thugs are burning cars and killing opponents in the name of elections?”</p> <p><u>A corrupt brute will always behave like a corrupt brute</u>, (he said).</p> <p>Participant B: “He has the prime minister behind him”, (Olanna said)’</p>	<p>S: Odenigbo’s house, in his bedroom.</p> <p>P: There are two participants, Odenigbo, participant ‘A’ and Olanna, participant ‘B’.</p> <p>E: The subject of discussion rules brutally.</p> <p>A: There is chaos in the western region of the country and while Odenigbo and Olanna are discussing, Odenigbo blames the masses for reinstalling the premier and tells them that, they should not complain over what they are getting. In other to authenticate his doubt about the character of the premier, he renders the proverb which runs down the premier’s character. Olanna supports him by telling him that the prime minister is behind the premier.</p> <p>I: Verbal communication</p> <p>N: In line with the cultural norm of corruption.</p> <p>G: Power tussle.</p>

Interpretation

This is a conversation between Odenigbo and Olanna. They engage in a critic of the prime minister and this proverb talks about the corrupt nature of the prime minister that, no matter the type of money given to him, he will still not change.

Table V: Divergence Proverb from *Half of a Yellow Sun*: 61

Conversation 5/speech event : Friends in a party	SPEAKING Grid
<p>Participant A: “I know Abba. The roads are worse”.</p> <p>Participant B: “How often do you go to your village?”</p> <p>Participant A: “Every Christmas”</p> <p>Participant B: “Just once a year! I go very often with my mother, at least five times a year”.</p> <p>Participant A: “But I bet I speak Igbo better than you”.</p> <p>Participant B: “Impossible” (He said and switched to Igbo) . “<i>Ama m atu inu</i>’. ‘I even know proverbs’.</p> <p>Participant A: ‘Yes. The basic one everybody knew’. ‘<u>A frog does not run in the afternoon for nothing</u>’.</p>	<p>S: Kayode’s house, in a seclusive area of the compound.</p> <p>P: Obinze and Ifemelu.</p> <p>E: They become lovers.</p> <p>A: Kayode throws a party to celebrate his birthday. He invites his friends, Obinze, Ginika, Ifemelu and others.</p> <p>Kayode introduces Ginika and Ifemelu to Obinze. Obinze takes interest in Ifemelu and they engage in the following conversation of familiarizing with each other. In other to prove that they are Igbo son and daughter, they engage in Igbo proverbs and the first proverb in this conversation is one. Both participants trie to accommodate convergently the Igbo language (proverb). The proverb, which translates as, it is problem that makes one to go out to look for solution to a problem accommodates divergently because, to run means, to move out of trouble. It is either that, the subject is pursuing something or something is pursuing the subject.</p> <p>K: Unhappy.</p> <p>I: Non- Verbal</p> <p>N: Conformity to the norm.</p> <p>G: Cultural display of proverb.</p>

Interpretation

Interpretation of the proverb “a frog does not run in the afternoon for nothing”

The frog here represents humans. Humans do not stay and fold their hands when there is trouble. They move out to look for solution. Here, trouble is seen as a divergence principle because, anyone in trouble has no peace, and because there is no peace, the person will be unhappy.

Table VI: Convergence Proverb from *Americanah*: 61

Conversation 6/speech event Birthday party	SPEAKING Grid
<p>Participant A: “Ah, you want to try me?” (she asked, laughing) <i>“Acho afu adi ako n’ akpa dibia”</i>. “The medicine man’s bag has all kinds of things”.</p>	<p>S: Kayode’s house, in a seclusive area of the compound. P: Obinze and Ifemelu. E: They become lovers. A: Kayode throws a party to celebrate his birthday. He invites his friends Obinze, Ginika, Ifemelu and others. Kayode introduces Ginika and Ifemelu to Obinze. Obinze takes interest in Ifemelu and they engage in the following conversation of familiarizing with each other. In other to prove that they are true Igbo son and daughter, they engage in Igbo proverbs and the second proverb in this conversation is rendered. Both participants try to accommodate convergently the Igbo language, proverb. The proverb which translates, a native doctor has solutions to every problem accommodates convergently. K: Happy. I: Verbal N: Conformity to the norm. G: Friendly chats.</p>

Interpretation

The proverb “Acho afu adi aku n’akpa dibia, is in favour of the dibia (native doctor). The dibia (native doctor) has solution to all kinds of problems. When a user, uses language in a favourable manner, it is tagged convergence behaviour.

Table VII: Divergence Proverb from *Americanah*: 62

Conversation 7/speech event: Talk between friends in a birthday party	SPEAKING Grid
<p>Participant A: “Not bad”, (he said). “E gbo dike n’ogu uno, e luo na ogu ezi, e lote ya”.</p>	<p>S: Kayode’s house, in a seclusive area of the compound. P: Obinze and Ifemelu. E: They become lovers. A: Kayode throws a party to celebrate his birthday. He invites his friends, Obinze, Ginika, Ifemelu and others. Kayode introduces Ginika and Ifemelu to Obinze. Obinze takes interest in Ifemelu and they engages in the following conversation of familiarizing with each other. In other to prove that they are Igbo son and daughter, they engag in Igbo proverbs and the third proverb in this conversation. Both participants try to accommodate convergently and divergently the Igbo Language (proverb). The proverb which translates that everybody is important in the family accommodates, convergently and divergently. K: Happy. I: Verbal N: Conformity to the norm. G: Culture and cultural tirading.</p>

Interpretation

The user of the above proverb renders it to demonstrate the importance of everybody in the family and society .Meaning, somebody that has no value in his family, is valued outside, when the time comes or when the need arises.

Table VIII: Convergence Proverb from *Roses and Bullet* 13

Conversation 8/Speech event: Talk between husband and wife	SPEAKING Grid
<p>Participant A: “Uba, could you go a little slower? You are so fast”,(she cautioned...)</p> <p>Participant B: “It’s all right”, (he replied, with a nonchalant shrug)’. “I know what I’m doing. We must get back in no time”</p> <p>Participant A: “Remember <u>better be late than the late</u>”, (she stressed, suppressing a scurrilous scowl).</p>	<p>S: On the road to Enugu and inside Dr. Ubaka’s car.</p> <p>P: It is between two participants, participant ‘A’, Lizzy, Ubaka’s wife and Dr. Ubaka, participant ‘B’.</p> <p>E: Reduction in the speed of the car.</p> <p>A: Dr. Ubaka and his wife Lizzy travel to Enugu to bring back Ginikanwa, Ubaka’s daughter, from his first wife who is spending her holiday in Enugu with her aunt, Aunty Chito, before the war breaks out. Ginikanwa refuses to go with them. Her father forces her to go with them inside the car; Ginika raises false alarm that frightens her father to lose control of his driving. Lizzy tries to warn her husband of the negative effect of his driving by rendering this proverb to remind him that, it is better to get home late, than die as a result of over speeding. Her husband heeds to her advice and slows down.</p> <p>K: Soft and friendly.</p> <p>I: Verbal communication</p> <p>N: Conformity to the norm of conversation.</p> <p>G: Advising.</p>

Interpretation

The user of this proverb renders it in a context where her husband is overspeeding to make him understand the importance of life. The man’s wife warns her husband to reduce his speed so as to avoid untimely death.

Table IX: Convergence Proverb from *Roses and Bullets*: 61

Conversation 9 /speech event: aunt and niece talk	SPEAKING Grid
<p>Participant A: “Ginika, my dear” (she began in a gentle tone). “I am sorry, but I have tried”. “Can anyone ever succeed in making your father change his mind?” <u>It was like making a man with an unsightly protuberance dance in the market square....</u> “Please, get all your things together and go with him. He is your father and you have to obey him”.</p> <p>Participant B: (Ginika nodded rather ruefully, she had hoped against hope that her aunt would easily persuade her father to let her stay’ ...)</p>	<p>S: Aunty Chito’s house in Enugu and in her sitting room.</p> <p>P: Two participants, Aunty Chito and Ginikanwa her niece.</p> <p>E: Acceptance</p> <p>A: Participant ‘A’ is Chito, participant ‘B’s Aunty. Participant ‘B’ visits ‘A’ for a holiday and war erupts. ‘B’s father writes to ‘B’ that he is coming to pick her from ‘A’s house. ‘B’ is not happy to leave ‘A’s house. She begs ‘A’ to allow her to stay. ‘B’s father arrives to pick ‘B’, ‘A’ pleads with him but her plea falls on deaf ears. ‘A’ discovers that ‘B’s father will not yield. She renders this proverb in order to tell ‘B’ how difficult it will be to convince her father to allow her stay. ‘B’ feels defeated and packs her things and leaves with her father.</p> <p>K: Soft and kind.</p> <p>I: Verbal communication</p> <p>G: Advising.</p>

Interpretation

The proverb means that the subject of discussion in the context is difficult to convince or it is difficult to make him change his decision. The user of the proverb compares the difficult nature of the subject to that of a man with an “unsightly protuberance”. Considering the participants mood of communication, the proverb is a divergent one but user renders the proverb in a convergent way.

Table X: Divergence Proverb from *Roses amd Bullet*: 61

Conversation 10/speech event Father and son talk	SPEAKING Grid
<p>Participant A: “Where is Eloka?”</p> <p>“Where is that headstrong boy who thinks he is <u>Eze Onye-Agwanam</u>, the one who knew it all...?” “I say where is that ingrate, <u>who behaved like an overfed child that bit off his mother’s nipples, forgetting that he will need to suckle again?</u>” “Ewo, I have seen an abomination”.</p> <p>Participant B: “Papa, what’s the matter?” (Eloka entered the living room just as his father was lowering his heavy body into a chair).</p> <p>Participant A: “Eloka, what is this I heard from Osita, Chief Unegbu’s son when I visited his father this afternoon?”</p> <p>“Osita told me you are not studying agriculture but engineering. Is it true?” (Chief Odunze fixed his gaze on Ekoka’s face willing him to answer immediately).</p> <p>Participant B: (Eloka stared back at his father and nodded yes), “I’m studying electrical engineering. I told you all along...”</p>	<p>S: Chief Odunze’s house, in his living room.</p> <p>P: Chief Odunze and his son Eloka.</p> <p>E: Promise</p> <p>A: Chief Odunze sends his son Eloka to the University to study Agricultural Science so that when his son graduates he will help him in his farm. Surprisingly his son instead of studying Agric goes for electrical engineering. It happens that Chief Odunze pays a visit to one of his friends, Chief Unaegbu and his friend’s son reveals to him that Eloka is studying engineering. Chief Odunze feels he has been betrayed by his son, and in his anger he renders this proverb making his son to understand that he is an ingrate and a wicked person.</p> <p>K: Sadness and angry tone.</p> <p>I: Verbal communication</p> <p>N: Contrary to the norm</p> <p>G: Act of showing ingratitude and betrayal</p>

Interpretation

'Ezeonyeagwalam' and proverb above indicate arrogance, ungreatfulness and unappreciativeness. The user of this proverb sees the person he is speaking to, as an arrogant, unappreciative and arrogant person. The context of use, the user and the proverb indicate a divergent attitude. The user of the proverb sends his son to school to study agriculture instead he goes for engineering. The speaker gets to know his son's decision through his friend's son, he gets angry and then uses the above proverb to show his disappointment.

Table XI: Divergence Proverb from *Roses and Bullet*: 349

	SPEAKING Grid
<p>Participant A: “When I asked about my wife, I was told she was with her family. I want to know what happened. I left her here before I joined the army and expected to find her”</p> <p>Participant B: “I sent your wife away because of what she did. I don’t have the mouth to talk about what happened but I suppose I had to say it. Our people say that <u>an adult should not stay in the house and allow a goat in Tetter to give birth</u>”. “Your wife committed an abomination”.</p>	<p>S: In chief Odunze’s house and in his sitting room.</p> <p>P: Two participants, Chief Odunze and Eloka, his son.</p> <p>E: Disappointment</p> <p>A: Eloka, participant ‘A’ joins the army after his wedding. He leaves his wife with his parents. He comes back as soon as he gets a by pass, only to come home and did not meet his wife at home. He inquires about his wife and his father tells him that his wife committed an abomination and as an elderly person, he sends her packing.</p> <p>K: Hash and regrets</p> <p>I: Verbal communication.</p> <p>N: Rightly observe.</p> <p>G: Family affairs</p>

Interpretation

The proverb indicates that the participant being talked about commits an abominable act which warrants her being sent packing and it will be abominable if the person who sends her packing does nothing as an elderly person. The user of the proverb diverges in his language use.

Table XII: Convergence Proverb from *Trafficked*: 213

Conversation 12/speech event: Brother and sister in-law talk	SPEAKING Grid
<p>Participant A: ‘Don’t waste your breath on that old fool!’ (Lebechi bawled).</p> <p>Participant B: Ogukwe Winced, she always refers to him as old, yet he was older than her by only a few years. Had suffering and want changed his appearance so much? He told himself. There was truth in the saying <u>if one should take to heart twisted shape of a corpse exposed to the Harmattan, one would go blind with unrelenting weeping.</u> Ogukwe tried to ignore the insults tumbling from Lebechi’s mouth. He got up hastily and took refuge inside his hut).</p> <p>Participant A: (Lebechi raged outside the shut door like a hurricane).</p>	<p>S: Ogukwe’s Compound in the open air.</p> <p>P: Lebechi, participant ‘A’ and Ogukwe, participant ‘B’.</p> <p>E: Withdrawal</p> <p>A: Ogukwe, the brother in-law to Lebechi got tired of Lebechi’s behavior that he reports Lebechi to the <i>Umunna</i> and the <i>Umunna</i> excommunicate Lebechi and her children when she refuses to do what the <i>Umunna</i> asked her to do. Lebechi’s daughter intervenes while she is speaking to Ogukwe on the reasons of excommunication of her family from the <i>Umunna</i>, Lebechi comes back from where she went to and began to insult Ogukwe. Ogukwe renders this proverb as an advice to himself not to talk back at Lebechi because if he does, the trouble will escalate. He moves into his house and locks himself inside and is able to escape from Lebechi and her daughter.</p> <p>K: Mild, not too serious</p> <p>L: Verbal and non verbal</p> <p>N: Avoidance strategy.</p> <p>G: Family issues.</p>

Interpretation

The proverb rendered here, is serves as an advice to the person who renders it, judging from the context of its use. The user of the proverb is meant to act furiously but in order to avoid taking a drastic action which he may inturn regret, he renders the proverb and avoids eminent problem.

Again, if the context under which the proverb is rendered, is strictly followed, there would be a serious problem because the language of the participants are so harsh. This shows that communicators can decide to accommodate convergently even when the context says otherwise. Communicators can learn how to converge and how to apply it to avoid conflicting situations.

Table XIII: Convergence Proverb from *Trafficked*: 278

Conversation 13/speech event: talk between two friends	SPEAKING Grid
<p>Participant A: “You may go if you wish Ogukwe replied” “but not me, if it came to running, would I be able to cope without my knees?”</p> <p>Participant B: “I’m leaving anyway; I had seen you and you are well”.</p> <p>Participant A: “Go well, if I were you, I would go home. <u>Trouble was like a wasp’s nest, it was not wise to meddle with it</u>”.</p>	<p>S: Ogukwe’s House and in his sitting room.</p> <p>P: Two participants, Ogukwe and Alagbogu, his friend.</p> <p>E: He leaves for his house as his friend advises him.</p> <p>A: Youths in the community rampages over the destruction of their god and kill the prophet (Elias). On the process the police interven and arrest some members of the community.</p> <p>Hannah, the former wife of the prophet runs home with her wares. Prior to this, her father, participant ‘A’ is sitting outside with his friend, participant ‘B’ and see Hannah running as if she is being pursued by a ghost. They become apprehensive and inquire what the problem is. Hannah narrates to them how the police are arresting people based on the death of Elias, her former husband. Participant ‘B’ wants him and his friend to go to the scene to find out more on the issue but Participant ‘A’ refuses and rather advises ‘B’ not to. This he does by rendering the underlined proverb. He tells his friend to go home to avoid trouble because if he goes there, he will be arrested.</p> <p>K: Soft Mood.</p> <p>I: Verbally</p> <p>N: Acceptance</p> <p>G: Advising</p>

Interpretation

The proverb user, renders this proverb to show that one should always avoid situations and contexts, capable of endangering someone’s life. It is a self advice to be careful in life.

Table XIV: Divergence Proverb from *Trafficked*: 215

Conversation 14/speech event: Meeting between in-laws	SPEAKING IGrid
<p>Participant A: “Our in-laws, what matter brings you so suddenly to our home and our village? I hope nobody has died?”</p> <p>Participant B: “Nobody has died” replied Okike, but a matter of grave importance has brought us at such a short notice.</p> <p>Participant A: “Let us hear it”. (The old man rejoined).</p> <p>Participant B: “Lebechi, your daughter and our wife have become the proverbial <u>Ezeonyeagwalam- the one who listens to no one, God or man.</u> We decided to tell you about the <u>storm brewing before it breaks loose.</u></p>	<p>S: In Ama-Etiti, Lebechi’s maternal homeland and in an open compound.</p> <p>P: Two participants, the oldest man in Lebechi’s family and Okike, Lebechi’s brother in-law representing others.</p> <p>E: Disappointment.</p> <p>A: Lebechi’s behaviour in her husband’s home becomes every body’s problem and some members of the Umunna are selected to go to Lebechi’s home town to report to her people. Those selected embark on their journey and get to their in-laws. Their in-laws give warm reception and then asked what bring them to their land. Okike, one of Lebechi’s brother in-law opens up the conversation with this proverb meaning that their daughter has grown so stubborn that she listens to no one-man or God. A second proverb is added to warn Lebechi’s Umunna of the impending danger of Lebechi’s behaviour’s.</p> <p>K: Sad and Meloncholic</p> <p>I: Verbally</p> <p>N: Non acceptance</p> <p>G: Family dispute</p>

Interpretation

There are two proverbs rendered in this conversation. The first proverb is rendered here so as to make the relatives of Lebechi understand the level of their daughter’s stubbornness. That their daughter has grown so stubborn that she does not listen to man or God. The proverb is not in favour of Lebechi. Though, the participant who renders the proverb is not so harsh, the proverb is not in favour of Lebechi. The second is to warn Lebechi’s family about the consequence of the attitude of their daughter.

Table XV: Convergence Proverb from *Trafficked*: 171

Conversation 15/Speech event: talk Between father, mother and daughter	SPEAKING Grid
<p>Participant A: “Has this man even bothered to pay your bride price?” (her father had pointed out).</p> <p>Participant B: “Why must you insist on a bride price? (She had retorted). Isn’t it time that this Pagan custom was banished? It’s a barbaric custom to sell your daughters in the name of bride price”</p> <p>Participant A: “<i>Bupu Onwe Gi Ebe a!</i> you have no sense, (her father roared). That Chalatan has turned your head. You dare to denigrate our culture and tradition, calling them pagan customs; you should be ashamed of yourself”.</p> <p>Participant C: “Hannah, you will see what you are looking for” (her mother chided). <u>Good fruit took time to ripen, bad fruits ripen prematurely.</u></p> <p>Participant B: (She packed her bag and walked out).</p> <p>Participant A: “Go, you will come back and meet me here”(her father had said) “<u>After the winged termite has cruised in the air, it will fall down for the toad to eat it</u>”.</p>	<p>S: Mr. Ogukwe’s compound and in his verandah.</p> <p>P: Three participants Mr. Ogukwe, participant ‘A’, Hannah, participant ‘B’ and Adaeze, participant ‘C’.</p> <p>E: Hannah’s husband maltreats her.</p> <p>A: In the conversation, Hannah, participant ‘B’ wants to live with a man who has not paid her bride price. Her father, Mr. Ogukwe is bordered and asks his daughter if the man has paid her pride price. Hannah replies by asking her father if it matters whether her bride price is paid or not. She goes further to condemn the payment of bride price and calls it a barbaric custom. Her father gets angry at her and calls Hannah a senseless child who should be ashamed of herself. It is at this point that her mother comes into the discussion. She becomes angry also with her daughter’s unrully behaviour. In order to bring home the point of her daughter’s character, she renders the proverb underlined. This shows that, she taks a hasty decision in her marriage and therefore the marriage will not be profitable.</p> <p>K: Harsh and melancholic.</p> <p>I: Verbal communication</p> <p>N: Not in line with communication norm.</p> <p>G: Marriage issue.</p>

Interpretation

The proverb rendered here “good fruits take time to ripen, bad fruits ripen prematurely” is said in order to warn Hannah that she should not be in a hurry to get married. She will definitely regret her decision because she is hurrying into the marriage. The second means that , since her parents has envisaged danger in the marriage she is entering into, she will come back to them when it eventually fails and it indeed fails.

Nigerianism as Elements of Socio-Cultural Issues of the Authors

Nigerianism is referred to the statements made by the characters in English which were based on Igbo or Nigerian thought patterns. The researcher saw these expressions as emanating from some cultural thought patterns of the Nigerian person..

The analysis of these expressions began with *Half of a Yellow Sun* by Adichie. It was followed by *Americanah*, *Roses and Bullets* and lastly *Trafficked*. The analysis looked at the two principles of convergence and divergence in communication accommodation theory based on Nigerian English usage. Two conversations on each principle were analyzed from each novel. The conversations from *Half of a Yellow Sun* are:

Table I: CFonvergence Nigerianism from *Half of a Yellow Sun*: 57

Conversation 1/speech event: Family and friend talk	SPEAKING Grid
<p>Participant A: “Our Olanna has just finished her master’s degree. Master’s degree at London University. It was not easy”. (Uncle Mbaezi said proudly)</p> <p>Participant B: ‘<u>Well done</u>’, Abdulmalik said. (He opened his bag and brought out a pair of slippers and held them out to her...)</p> <p>Participant C: (She took the slippers with both hands). ‘Thank you, Abdulmalik. Thank you’.</p>	<p>S: Uncle Mbaezi’s shop and outside the shop.</p> <p>P: Three participants – Uncle Mbaezi Participant ‘A’, Abdulmalik, Participant ‘B’ and Olanna, Participant ‘C’.</p> <p>E: Everybody is happy</p> <p>A: Olanna, a Cousin of Uncle Mbaezi gets her master’s degree and pays her uncle, Mbaezi a visit in Kano. Her uncle, out of excitement announces to his friend, his cousin’s success. He addresses Olanna as ‘our’ Olanna which is based on Igbo belief system that, one person does not own a child. He goes ahead to say that, she has finished her master’s degree. His friend was also happy and wished Olanna well by saying ‘weldone’ which is a Nigerian way of telling someone who does well in academics congratulations. He (Abdulmalik) equally gives Olanna a gift of slippers. Olanna thanks him twice to show how appreciative she is.</p> <p>K: Happy</p> <p>I: Verbal</p> <p>N: Communication norm is observed</p> <p>G: Academic achievement</p>

Interpretation

Participant ‘C’ gets her master’s degree and pays her uncle, participant ‘B’ a visit. Participant ‘A’ feels so happy and announces to his friend participant ‘B’, his niece’s achievement, participant ‘B’ praises ‘C’ by telling her ‘welldone’ which is a Nigerian way of saying congratulations. ‘B’ appreciates ‘C’ futher by giving ‘C’ a gift of slippers.

Table II: Convergence Nigerianism from *Half of a Yellow Sun*: 58

Conversation 2/ speech event: Talk Between Aunty and neice	SPEAKING Grid
<p>Participant A: ‘So you are moving to Nsukka to marry Odenigbo sister? Arize asked’.</p> <p>Participant B: ‘I don’t know about marriage yet’. ‘I just want to be closer to him, and I want to teach’</p> <p>Participant A: ‘Arize’s round eyes was admiring and bewildered. <u>It was only women that know too much book like you who can say that sister. If people like me who don’t know book wait too long we will expire ... I want husband today and tomorrow, oh! My mates had all left me and gone to husband’s house’.</u></p> <p>Participant B: ‘You are young, Olanna said’. ‘You should focus on your sewing’</p>	<p>S: In uncle mbaezi’s compound, inside his room</p> <p>P: Arize and Olanna</p> <p>E: Further explanation on why she should marry.</p> <p>A: Olanna pays her uncle, uncle mbaezi a visit and her cousin Arize engages her in a discussion concerning Olanna’s fiancé. She asks Olanna if she is finally going to Nsukka to get married to Odenigbo, her fiancé. Olanna tells her that she is not sure of marriage yet, that she is going there just to be closer to him. For Arize, it is unbelievable for a woman to live with a man who has not paid any bride price on her, with admiration, she tells her sister that, it is only those who are educated, who can do it (women that know too much book) this is the Nigerian version of saying only educated women can do that. She continues by saying that women like her who are not educated will expire if they wait for too long. Olanna tells her that she is still very young to discuss about marriage and that she should concentrate in her sewing. Arize goes on to explain to Olanna why she needs to marry.</p> <p>K: Soft and happy</p> <p>I: Verbal</p> <p>N: in line with what happens in a friendly chat</p> <p>G: Marriage issue</p>

Interpretation

Olanna, participant ‘B’ visited her uncle, Mr. Mbaezi after her graduation. Mr. Mbaezi has a daughter that loves Olanna so much. She engages Olanna in a discussion and is asking Olanna if she is moving to Nsukka to get married to Prof. Odenigbo. Participant ‘B’ tells her niece, participant ‘A’ that is going to Nsukka only to teach. That, she is not thinking of marriage for now. Speaker ‘A’ renders the Nigerian English which says that it is only educated people that will reason the way she has reasoned. To participate ‘A’, what is important to her is, to get married like all her mates.

Table III Divergence Nigerianism from *Half of a Yellow Sun*: 125

Conversation 3/ speech event: Mother in-law/daughter in-law talk	SPEAKING Grid
<p>Participant A: (She stopped singing and cleared her throat). “Where has that woman gone?”</p> <p>Participant B: ‘I don’t know, mama’...</p> <p>Participant A: ‘This was why I came. <u>They said she was controlling my son... No wonder my son has not married while his mates are counting how many children they have. she has used her witchcraft to hold him.</u> ... Now he has opened many businesses and is walking around in Lagos and answering <u>a big man.</u> Her mother is no better. What woman brings another person to breastfeed her own children when she herself was alive and well? Was that normal <i>gbo</i> Amala?’</p> <p>Participant C: “No, Mama?” Amala’s eye focused on the floor as if she was tracing patterns on it’.</p>	<p>S: Odenigbo’s compound and precisely in his kitchen.</p> <p>P: There are three participants-Ugwu, Amala and Odenigbo’s mother – mama.</p> <p>E: Quarrel</p> <p>A: Olanna, Odenigbo’s fiancée is living with Odenigbo as his wife without a bride price. Odenigbo’s mother pays him a visit and finds out that Olanna is living with his son, Odenigbo. She picks a quarrel with her and calls her names.</p> <p>Olanna couldn’t withstand her. She runs away, Odenigbo’s mother goes after her, sees Ugwu and asked Ugwu where Olanna is. Ugwu tells her that he does not know. She equally involves Amala, the village girl she brings from the village for her son to marry, who supportsher in her altercation.</p> <p>K: Harsh</p> <p>I: Verbal altercation</p> <p>N: Not observed</p> <p>G: Marriage issue</p>

Interpretation

Participant ‘A’ Prof. Odenigbo’s mother pays her son a visit and discovers that Olanna is living with her son without being legally married to him. She gets angry and confronts Olanna. It is in the process of altercating with Olanna that she renders these Nigerian English underlined in the passage.

Table IV: Divergence Nigerianism from *Half of a Yellow Sun: 25*

Conversation 4/ Speech event: Talk between houseboy and staff	SPEAKING Grid
<p>Participant A: (He's one of these village house boys, one of the men said dismissively).</p> <p>Participant B: (Ugwu looked at the man's face and murmured a curse about acute diarrhoea following him and all of his offspring for life).(Igbo curse)</p>	<p>S: Odenigbo's house, in his sitting room</p> <p>P: There are three participants, though one person did not speak but is spoken to.</p> <p>E: Intensifies effort to learn how to sign papers.</p> <p>A: Two men from the works department, where Odenigbo works, come to fix a shelf for Odenigbo in his house and meet his house boy, Ugwu and ask him to sign a paper before they will fix the shelf. Ugwu asks them to wait for his master (Sah) to come back and sign the paper himself. They discover that Ugwu cannot sign the paper because he is as an illiterate. One of them tells the other that, Ugwu is one of those village boys serving as a house boy. Ugwu over hears them and feels so bad. In what follows, he renders an Igbo curse in English which is about acute diarrhea following the man and all his offspring for life.</p> <p>K: Sad</p> <p>I: Verbal</p> <p>N: what happens to the norm</p> <p>G: illiteracy</p>

Interpretation

Some workers are sent to Odenigbo's house to do some repairs and fix a bookshelf for Odenigbo. They come but did not meet Odenigbo and meet his houseboy, Ugwu and this conversation ensues. The houseboy, an illiterate boy, could not fathom what the workers are saying and the workers refer to him as one of the village boys. Participant 'B' gets angry and renders an Igbo curse about acute diarrhea.

Table V: Convergence Nigerianism from *Americanah*: 20

Conversation 5/ Speech event: Oga beggar and driver talk	SPEAKING Grid
<p>Participant A: “<u>God bless you, Oga!</u>” (the child beggar said).</p> <p>Participant B: ‘Don’t be giving money to these beggars, Sir’ (Gabriel said. ‘they are all rich,. They are using begging to make <u>big money</u>. I heard...”</p> <p>Participant C: ‘So why are you working as a driver instead of a beggar, Gabriel?’ (Obinze asked, and laughed a little too heartily)</p>	<p>S: In Lagos inside Obinze’s car.</p> <p>P: There were three participants ‘A’ child beggar, Gabriel – Obinze’s driver and Obinze</p> <p>E: Laughing</p> <p>A: Obinze and his driver were driving home on Lagos road. A child was begging and walked down to Obinze. Obinze rolled down his wind-screen and gave the beggar some money. The beggar appreciated him by thanking him. His driver (Gabriel) reacted negatively and advised his master (Oga) to stop giving money to beggars that he heard that they make a lot of money from begging (big money). Obinze asked his driver why he was driving instead of begging if that was the case and laughed.</p> <p>K: Happy</p> <p>I: Verbal and non-verbal. The non-verbal was demonstrated in the giving of money</p> <p>N: In line with cultural practices of arms giving</p> <p>G: Arms giving</p>

Interpretation

Participant ‘C’ renders help to a beggar, participant ‘A’ and in appreciation ‘A’ thanks ‘C’ by telling him, ‘God bless you Oga’ which is a Nigerian way of saying thank you sir. Participant ‘B’, Oga’s driver feels bad and advises his Oga to stop giving money to beggars, telling him that all beggars are rich. In reply, the Oga asks him why is it that, he is not begging instead of driving. Participant ‘B’ diverges in his language use but ‘C’ converges likewise ‘A’.

Table VI: Convergence Nigerianism from *Americanah*: 60

Conversation 6/speech event: Students party	SPEAKING Grid
<p>Participant A: ‘You don’t want to tell me what he said’.</p> <p>Participant B: ‘He said, Ifemelu is a <u>fine babe</u> but she is <u>too much trouble</u>. She can argue. <u>She can talk</u>. She never agrees. But Ginika is just a <u>sweet girl</u>’. (He paused, then added) ‘He didn’t know that is exactly what I hoped to hear. I’m not interested in girls that are too nice’.</p> <p>Participant A: ‘Aha-aha, are you insulting me?’ (She nudged him in mock anger...).</p>	<p>S: In Kayode’s house and in a secluded corner of the house</p> <p>P: Two participants- Ifemelu and Obinze. They become lovers.</p> <p>A: Kayode, one of the students organizes a party in their school, and invites Ifemelu and Obinze. A friend of Ifemelu introduces Obinze to her and they fall in love (love at first sight). So, while the party is going on, both of them withdraw to a seclusive area and engage in a love discussion. As they are there discussing, Ifemelu asks Obinze what Kayode says about her. Kayode is the student that organizes the party and the one that equally introduces Ifemelu to Obinze. In response, Obinze says nothing bad and the rest of the conversation follows.</p> <p>K: Friendly</p> <p>I: Verbal communication.</p> <p>N: Normal conversation between new friends</p> <p>G: Conversation between lovers.</p>

Interpretation

This is a conversation between friends who attend a party organized by one of them. Kayode, participant ‘A’ organizes this party and invites his friends. Participant ‘B’, a female friend falls in love with Obinze and this makes them to withdraw to a seclusive area. It is while they are there, that this discussion comes up.

Table VII: Convergence Nigeriaism from *Americanah*: 34

Conversation 7/speech event Madam/maid Argument	SPEAKING Grid
<p>Participant A: ‘What is this for? Eh? You come to my house to be a prostitute?’</p> <p>Participant B: (The girl looked down at first silent, then she looked Kosi in the face and said quietly) “<u>in my last job, my madam’s husband was always forcing me</u>”</p> <p>Participant A: (Kosis eyes bulged. She moved forward for a moment as though to attack the girl in some way and then stopped). “<u>Please carry your bag and go now-now.</u>”</p> <p>Participant B: (The girl shifted, looking a little surprised and then she picked up her bag and turned to the door).</p> <p>Participant A: “Can you believe the nonsense darling? She came here with condoms and <u>she actually opened her mouth to say that rubbish.</u> Can you believe it?”</p>	<p>S: In Obinze’s house, in his sitting room.</p> <p>P: Two participants Kosi, participant ‘A’ and her house girl, participant ‘B’.</p> <p>E: The house-girl moves out of Kosi’s house</p> <p>A: As a routine, Kosi, participant ‘A’, always searches the bags of her house girls to see what they come to her house with. On one of the occasions, she discovers that her house girl keeps condoms in her bag. Then, Kosi gets angry and asks the house girl why she comes to her house with condoms. The girl informs Kosi that where she stays before, that her madam’s husband forces her, that is, rapes her. Kosi gets angry and tells her to pack her things and leave. The house girl obeys and leaves the house.</p> <p>K: Harsh and unfriendly</p> <p>I: Verbal</p> <p>N: Against the norm of communication</p> <p>G: Madam and maid issues</p>

Interpretation

This is a conversation between a madam and her maid. Madam is speaker 'A'. She finds condom in her maid's bag, speaker 'B' and tries to find out why 'B' should be in possession of condoms. 'B' explains to her in Nigerian English that, where she works before she is employed to work for her, her mistress's husband always sleeps with her.

Speaker 'A' gets very angry and also reports to her husband also in Nigerian version of the English Language.

Table VIII: Divergence Nigerianism from *Americanah*: 34

Conversation 8/ speech event: Sisters' discussion	SPEAKING Grid
<p>Participant A: 'Ifem, Please come and help me trim my hair down there. Oga said it disturbs him!'</p> <p>Participant B: 'She did as was told'</p> <p>Participant C: 'The General called to say he could no longer come'.</p> <p>Participant A: 'She hung up and walked into the kitchen and begun to put food in plastic container for the Freezer'.</p> <p>Participant A: 'she worked feverishly jerking the freezers compartment, slamming the cupboard and as she pushed back, the pot of <u>jollof rice</u>, the pot of <u>Egusi</u> fell off the Cooker. Auntu Uju stared at the yellowish sauce. She turned to Chikodi and screamed "Why are you looking like a <i>MUMU</i>? Come on clean it up'</p> <p>Participant B: Ifemelu was watching from the kitchen entrance. "Auntu, the person, you should be shouting at was the General".</p> <p>Participant A: Auntu Uju stopped, her eyes bulging and enraged. "<u>is it me you are talking to like that? Am I your age mate?</u> She slapped Ifemelu on what followed".</p>	<p>S: In Auntu Uju's house and in her kitchen.</p> <p>P: It involves four participants who are; Uju, participant 'A', Ifem, participant 'B', 'C' the general and the house girl, Chikodili.</p> <p>E: It ends in emotional turmoil.</p> <p>A: Uju, participant 'A', prepares to receive her man friend, the General, participant 'C'. She cooks Jollof rice and Egusi Soup. She equally asks her cousin, Ifemelu to help her cut her hair because the General does not like grown hair. While her hair is being cut, the phone rings and Uju picks it and it is the General, who calls, only to inform her that he has cancelled his visit. Uju gets confused and angry and in the midst of her confusion and anger, she pushes back the pot of jollof rice that she prepares for the General and also the Egusi soup. Both falls off the cooker. She vents her anger on her house girl and asks her why she is looking at her like <u>Mumu</u> instead of cleaning the Egusi soup and rice that poured away. At this point Ifemelu who is watching from the sitting room tells Auntu Uju that she should be angry with the General and not with her house help. Uju gets angrier and asks Ifemelu why she speaks to her in such a disrespectful manner and whether they were age mates.</p> <p>K: Harsh and unfriendly</p> <p>I: Verbal and Non verbal. The non verbal is the slapping of Ifemelu.</p> <p>N: The norm of communication is broken</p> <p>G: Relationships</p>

Interpretation

This conversation is between three participants. Though the third participant is not given the opportunity to speak but her presence is felt. Participant 'A' makes serious preparation to receive her man friend, gets the shock of her life when her man friend announces to her through his phone that he is no longer coming. Participant 'A' gets so furious that, she mistakenly pours away the jellof rice and egusi soup she prepares for Chief as he is popularly called. Instead of taking the blame, she apportions it to participants 'C' who informs her that Chief says he is not coming. Participant 'B' calls her attention to the fact that, she should blame the Chief and not participant 'C'. 'A' gets angrier and then renders the Nigerian English underlined.

Table IX: Convergence Nigerianism from *Roses and Bullets*: 82-83

Conversation 9/ speech event: Husband and wife Conversation	SPEAKING Grid
<p>Participant A: “Onwuora, what happened?” (Akunnaya asked) “You did not use the toilet in the petrol station?” (She turned towards him).</p> <p>Participant B: “There is no toilet, except a roofless open enclosure” (He shuddered) “<u>If you see it, you will vomit whatever food you had in your belly, even the food you ate yesterday</u>” (Nigerianism). (He shook his head).</p> <p>Participant A: (Akunnaya burst into laughter, throwing her head forward. Her head dress fell and landed at Chief Odunze’s feet; She stooped and picked it up quickly and put it back on her head). “<u>God Forbid. Travellers suffer in this Land; you cannot find a decent toilet anywhere when you are on the road. This was why I do not drink water when I travel so that I will not have urge to pass water</u>” (Nigerianism). I also do not eat food in case my stomach got upset and compels me to look for where to <u>offload</u>” _ (Nigerialism)</p> <p>Participant B: (Chief Odunze Chuckled at the mention of the word, ‘offload’).</p>	<p>S: Inside Chief Odunze and his wife’s car</p> <p>P: It’s between Chief Odunze and his wife Akunnaya.</p> <p>E: Laughter</p> <p>A: Both participant ‘A’ and ‘B’ were coming back from the church as Husband and wife do, when chief drove into a petrol station to buy petrol. Chief became pressed and he decided to ease off and someone directed him to their convenience. He couldn’t make use of their convenience because it was so dirty. He rushed back to the car and asked his driver to take him home fast, to enable him make use of a proper toilet. His wife became surprised and asked him why he refused to use the toilet at the filling station and the above conversation in Nigerian English took place. Mrs. Onwuora convergently accommodated her husband by concurring to his views about Nigerian toilets and equally gave reasons why she does not drink water nor eat food while travelling to help her not to urinate (or pass water) or defecate (offload). The use of offload in place of defecate made her husband chuckle (Convergence)</p> <p>K: Jovial and Friendly</p> <p>I: Verbal and Non-Verbal</p> <p>N: Normal conversation between husband and wife</p> <p>G: Making Caricature of Nigeria government.</p>

Interpretation

This conversation is between a husband, participant 'A' and his wife, participant 'B'. Both speakers are driving home from the church and decide to fuel their car. They drive into a filling station, while the fuel attendant is filling the car tank, the man, participant 'B' gets pressed and decides to use the convenience in the filling station but meets the convenience in a sorry state. He runs back to his car. The speed at which her husband runs back, shocks his wife and she inquires why he runs out the way he did? Her husband tells her why and she burst into laughter and says that is why she doesn't take much water while traveling which is rendered in Nigerian English.

Table X: Convergence Nigerianism from *Roses and Bullets*: 83

Conversation 10/ speech event Husband, wife and sister talk	SPEAKING Grid
<p>Participant A: “Mermaid, what are you cooking that <u>smells so delicious?</u>” (He wrapped his arms around her).</p> <p>Participant B: (Ginika laughed) “Darling, don’t do that unless you want me to pour hot oil on myself. See the oil; I’m so close to it?”</p> <p>Participant A: “I can’t keep my hands away from my bewitching mermaid” “And you <u>little sister</u> what were you doing? Helping <u>your wife?</u>” (He teased Ozioma).</p> <p>Participant C: “I’m not little sister I’m almost the same age as your wife, you know. I’m a <u>big girl</u> now. When will you realize it?”</p> <p>Participant A: “You’ll always be my <u>little sister</u>”. (He bent down and laughed in her face).</p> <p>Participant C: (She pushed his face away playfully and said, as she made the <u>Akamu</u> with the boiling water), “<u>Okey, you will get tired one day and start calling me by my name</u>’.</p>	<p>S: The Conversation takes place in Chief’s Odunze’s house and in his kitchen.</p> <p>P: There are three participants – Obinze Participant ‘A’, Ginikanwa, Participant ‘B’ and Ozioma, Participant ‘C’.</p> <p>E: It ends in a happy mood.</p> <p>A: Eloka marries Ginikanwa whom he is fond of. He shows Ginika his love even while she is cooking in the kitchen. He calls her a nick name “Mermaid” and puts his hand across Ginika’s shoulder. Ginika mildly reminds him of the consequences of his action but he does not budge. Eloka equally extends his love to his younger sister whom he refers to as ‘my little sister’ and asked her if she is helping ‘your’ wife. In Igbo culture, One man does not marry a woman. Every married woman belongs to the members of the family hence Eloka’s question as to whether she is helping ‘your’ wife and not personalising Ginika as ‘my’ wife. Ozioma also mildly reminds Eloka to stop calling her ‘My Little Sister’ and also reminds Eloka that, she is now a ‘big girl’ but Eloka makes her understand that, shqqqe will remain her ‘Little Sister’ whether, She accepts it or not. Ozioma ends up by saying that’ Eloka will get tired of calling her that one day.</p> <p>K: Happy and friendly</p> <p>I: Verbal and non verbal. The non verbal is the putting of Eloka’s hand on Ginika’s shoulder to show love.</p> <p>N: Polite</p> <p>G: Family discussion</p>

Interpretation

This is a discussion between a husband Participant 'A', his wife, participant 'C'. Participant 'B' Ginikanwa is cooking in the kitchen with her sister in-law, Ozioma. Eloka, participant 'A' perceives the aroma coming from the kitchen and decides to move to the kitchen where he meets his wife and sister cooking. He puts his hand over his wife's neck to show his love for his wife. His wife tells him the danger of what he is doing. He goes further to ask his little sister if she is helping her wife. His sister tells him that, she is now a big girl that she is no longer a little girl. Eloka bends and whispers to her ear, that, she will always remain his little sister. The both of them laugh.

Table XI: Divergence Nigerianism from *Roses and Bullets*: 175

Conversation 11/ speech event Introduction and interrogation/marriage proposal	SPEAKING Grid
<p>Participant A: “What do you mean?” “<u>Has he touched you?</u>” (His voice was ominous).</p> <p>Participant B: (She stared at him “<u>Yes, he has touched me, but he did not force me</u>”.</p> <p>Participant A: “Only a few weeks you were left alone and you messed yourself up, Ginikanwa. How can you explain this unforgivable act? After all I did to keep you upright. You have disappointed me”.</p> <p>Participant B: “Papa, I’m Sorry if I disappointed you, but you have nothing to fear. Eloka and I love each other very much. All we want was your blessing”.</p> <p>Participant A: “<u>Si ebea Pua, leave my room</u>” (Linguistic oppositioning)</p>	<p>S: Dr Ray’s house and in his bedroom</p> <p>P: There are two participants – Dr. Ray, participant ‘A’ and Ginikanwa, participant ‘B’.</p> <p>E: Soured relationship</p> <p>A: Ginikanwa’s father takes her to the village to stay and join the youths in their drama production as part of their Biafran win the war contribution. Ginikanwa falls in love with the director of the youths win the war, Eloka Odunze. Eloka promises to marry her and Ginika picks the courage, goes to her father to inform him about Eloka’s marriage proposal. Her father gets angry and asked if he has touched her. (Has sex with her) and she says yes, but that, he did not force her to do that. Her father gets angrier and orders her out of his room.</p> <p>K: Harsh and unfriendly</p> <p>I: Verbal</p> <p>N: Impolite</p> <p>G: marriage discussion</p>

Interpretation

This conversation is between Ginikanwa, participants 'A', doctor, Ubaka Ginikanwa's father and Participant 'B'. Ginika informs her father that, she is in love with a boy-Eloka and will want to marry him since they love each other. Her father gets angry and inquires if the boy has had carnal knowledge of her? Though, this, he renders in Nigerian English, 'has he torched you?' Ginika assures her dad that, there is no cause for alarm. His father gets angry and orders her to leave his presence which he renders in Igbo.

Table XII: Divergence Nigerianism from *Roses and Bullets*: 222

Conversation 12/ speech event Father/daughter Conversation	SPEAKING Grid
<p>Participant A: “Tell me, are you pregnant?”</p> <p>Participant B:(Ginika flinched). She stared at her mother in-law, Scandalised almost. She frowned, wondering why she should ask her such a question. She said nothing (Non – Verbal Communication).</p> <p>Participant A: “Didn’t you hear me? I asked if you are pregnant. Is it wrong for me to ask my son’s wife if she is pregnant?”</p> <p>Participant B: ... “No, I’m not pregnant”.</p> <p>Participant A: silence “you’re not pregnant?”</p> <p>Participant B: “I said I’m not”. (She looked at her).</p> <p>Participant A: “you allowed your husband to leave you, to join the army without making sure you are pregnant” (She did not try to hide her exasperation, her scorn).</p> <p>Participant B: “Eloka said he didn’t want us to have a baby during the war, that we should wait for it to end and finish our education”.</p> <p>Participant A: “He said this to you? And you agreed?”</p> <p>Participant B: “Yes, I believe he’s right quite agree”.</p>	<p>S: In Chief Odunze’s house, in her wife’s room</p> <p>P: Two persons. Mrs. Odunze, participant ‘A’ and Ginikanwa. Participant ‘B’.</p> <p>E: Insults and rancor.</p> <p>A: Mrs. Odunze, participant ‘A’ invites her daughter in-law, Ginikwa, participant ‘B’ into her room and subjects her into answer and questioning session concerning being pregnant and not being pregnant. Ginika tells her she is not pregnant and that it is an arrangement between her and Eloka not to get pregnant until they graduate from school, Her mother in-law gets very angry with her daughter in-law.</p> <p>K: Harsh and unfriendly</p> <p>I: Both verbal and non-verbal. The non verbal is in the silence by Ginika</p> <p>N: Impolite</p> <p>G: Child bearing</p>

Interpretation

The conversation is between Ginikanwa, speaker 'B' and her mother in-law, speaker 'A'. Ginika's mother in-law invites Ginika over to her room and begins to question her if she is pregnant. Ginika informs her of the plans not to get pregnant during the war and also to make sure they finish their education before getting pregnant. Her mother in-law couldn't believe that any sane person can think along the same line as Ginika and Eloka. She gets furious with Ginika for concurring to her husband's decision. She is disappointed by their decision.

Table XIII: Divergence Nigerianism from *Roses and Bullets*: 345

Conversation13/speech event: Training discussion	SPEAKING Grid
<p>Participant A: “Stop it! (Roared lieutenant Ofodili). “Are you dancing or marching? Do you think we are here to make a joke of this business?”</p> <p>Participant B: (Alice, the barmaid, giggled at his intervention)</p> <p>Participant A: “You, come here! Bellowed Ofodile”. Idle civilian! “Come on hold your ears and do frogs jump until I tell you to stop”. (He showed her what to do).</p> <p>Participant B: (She obeyed)</p>	<p>S: At the country council office, in an open space where the training will take place</p> <p>P: Alice and other trainees</p> <p>E: Punishment and abandonment</p> <p>A: There is war in the country and youths are made to gather for training. An army officer, Lieutenant Ofodile is appointed to train the youths. While training is ongoing, the youths are not doing what he expects them to do. He tries to correct one of the trainees, Alice giggles. She runs out of luck as Lieutenant Ofodile catches her and gives punishment which she serves.</p> <p>K: Harsh and unfriendly</p> <p>I: Both verbal and non-verbal</p> <p>N: Against the norm of communication</p> <p>G: Military training/ Punishment</p>

Interpretation

The conversation is between a lieutenant, Ofodile, Participant ‘A’ and his trainees. It is during the Nigeria/Biafra war, when youths are receiving their training on how to fight. Ofodile is appointed to train the Youths. He discovers that, one of the youths is not taking the training serious. He gets angry and the above conversation takes place.

TableXIV: Divergence Nigerianism from *Roses and Bullets: 77-78*

Conversation14/speech event Father and daughter talk	SPEAKING Grid
<p>Participant A: “Come on, get into the car” (Her father commanded).</p> <p>Participant B: (Ginika walked rapidly to the car, ahead of all of them)</p> <p>Participant A: “Ginikanwa, who is that boy you were talking to?”</p> <p>Participant B: “I was not talking to anyone”, (she protested).</p> <p>Participant A: “The boy I saw standing near you, who is he?”</p> <p>Participant B: “I don’t know” (She said)</p> <p>Participant A: “You said you do not know the boy?”(he persisted)</p> <p>Participant B: “That was what I said Papa, I don’t know him” (she said in a slightly raised voice, annoyed at him...)</p> <p>Participant A: “He is a total stranger and you were talking to him?”. (he barked) <u>“Ginikanwa, how many times will I tell you to stay away from boys? You will only get hurt”.</u></p> <p>Participant B: “<u>Papa</u>, I did not go to him; he came to me where I was waiting for you and Aunty Lizzy. “Should I have shoved him away?” (She sighed and shut her eyes).</p>	<p>S: In the church and inside the car</p> <p>P: There are three participants. Dr Ray, Ginikanwa and Aunty Lizzy.</p> <p>E: Isolation</p> <p>A: Here, the family goes for a harvest in the church and Ginikanwa is feeling uncomfortable inside the church that she decides to go outside to receive some fresh air. A boy walks to her and starts speaking to her. While they are there discussing, Ginika’s father come out to meet Ginika discussing with the boy and the following discussions take place.</p> <p>K: Tone is harsh and suspicious</p> <p>I: Verbal and Non-verbal</p> <p>N: Contrary to the norm of communication</p> <p>G: Reprimanding and admonishing</p>

<p>Participant C: (Lizzy turned sideways grabbing her headdress...) <u>“Ginikanwa, you are now a woman, do you know? With what happened to you today, you have become a complete woman” she intoned.... if you do anything with them, afo ime <i>achaala</i>, pregnancy will come”.</u> (Linguistic Appositioning)</p>	
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Intepretion

This conversation is between father, daughter and step mother. The father is participant ‘A’, Ginika’s faher, participant ‘B’ is Ginika and participant ‘C’, Ginika’s step mother. They go to church but while the service is on going, Ginika goes outside because she is not feeling comfortable as a result of her first menstral experience. A young boy walks to her where she is sitting and engages her in a conversation. As they are discussing, Ginika’s father sees them and begins to question her about the identity of boy. Ginika’s explanation falls on deaf ears. Her step mother makes the situation worst. Ginika feels bad that nobody believes her.

Table XV: Convergence Nigerianism from *Trafficked*: 145

Conversation 15/ speech event Students' talk	SPEAKING Grid
<p>Participant A: <u>'Ofomata, did you fly here?'</u> James asked, shaking his bushy hair. 'I thought you are studying in the library?'</p> <p>Participant B: 'Did you expect me to read your text and still be able to concentrate on my books?'</p> <p>Participant A: <u>'So, how did that cunning tortoise get caught? He grinned'</u></p> <p>Participant B: <u>'There was a saying that everyday belongs to the thief but one day belongs to the owner of the house, (James said) (Nigerian proverb).'</u></p>	<p>S: Faju Hall, in the common room</p> <p>P: Two participants – James participant 'A' and Ofomata, Participant 'B'.</p> <p>E: It ends in a happy mood because the lecturer in question has been a torn in everybody's flesh.</p> <p>A: The news gets to Ofomata that one of the lecturers, who exploits students Dr. Komolafe has been caught. Meanwhile, he is reading in the library. Before few seconds, he gets to where the student who sends him the message, James is. It surprises the how Ofomata could get to him within such a short time, and he asked Ofomata how he is able to make it so fast. Other conversations follow and both of them are happy because the lecturer has been a torn on all the students flesh.</p> <p>K: Happy mood</p> <p>I: Both verbal and non-verbal communication.</p> <p>N: Convergence and polite</p> <p>G: Liberation from a fraudulent lecturer</p>

Interpretation:

This conversation is between two students, James, speaker 'A' and Ofomata, speaker 'B'. They are discussing about one of their lecturers, who is in the habit of extorting students. In this particular occasion, the lecturer is caught and speaker 'A' sends a message to his friend telling him that he has been caught. Immediately, speaker 'B' rushes out of the library where he is studying to meet his friend. His friend is surprised at the speed at which his friend gets to him that he questions him if he flies to the place. Participant 'B' tells him that nobody will hear about what happens to Komolafe that will not come to find out how it happens. So, he goes on to inquire and his friend reminds him of an Igbo adage that says, that one day the sin of everyone will catch up with one. They are both happy.

Table XVI: Convergence Nigerianism from *Trafficked*: 141

Conversation 16/ speech event Staff meeting	SPEAKING Grid
<p>Participant A: “Well, I had a wonderful time”. (She told them) “There were some very unpleasant characters but I also met a few wonderful people’... And I was able to do a lot of work”.</p> <p>Participant B: “I advise you to steel yourself, for you’re back in the liability zone called Nigeria” (Laughter from many listeners) “And what do you think of the bank workers’ strike?” (asked Dr.Alade).</p> <p>Participant A: <u>‘Chindo Struggled’</u>. “I’ve just <u>returned home my feet had hardly touched the ground</u>”.</p>	<p>S: In the senate building, inside one of the rooms in the building.</p> <p>P: Dr. Okehi and members of staff.</p> <p>E: Laughter signifying good mood</p> <p>A: A senate meeting is scheduled, to discuss important issues plaguing the school. Dr. Okehi who just returns from her sabbatical leave abroad is one of those sitting in the meeting. Some of the lecturers want to know how her stay is overseas. She narrates her experiences. She tells them that she, has a wonderful time, though, there are some unpleasant characters but all the same, it is a wonderful experience. One of the lecturers tries advising her that, she has come back to Nigeria-a liability zone and should therefore steel herself. This statement draws laughter. They mention other issues plunging the country and in reply, she tells them that, she just returns and has hardly settles down.</p> <p>K: Cheerful and Pleasant</p> <p>I: Verbal and non verbal. The non verbal appears in the laughter by everybody.</p> <p>N: Friendliness</p> <p>G: General issues concerning Nigeria</p>

Interpretation

This conversation is between Dr. Chindo Okehi, participant 'A', and the staff of a university. Dr. Chindo comes back on her sabbatical leave and attends a staff meeting where she meets other staff. They try to make her understand the difficult situation they are facing – fuel scarcity and strike actions by workers. Chindo makes them to understand that, she just comes back and not settled as to know the situation of things in the country. Every lecturer laughs.

Table XVII: Divergence Nigerianism from *Trafficked*: 153

Conversation 17/ speech events: Parents and daughter talk	SPEAKING Grid
<p>Participant A: <u>“Mma,be quick (Adaeze shouted). “Are you having a baby over there or what?”</u></p> <p>Participant B: <u>“Mma, what is holding you back?” Ogukwe bellowed, directing his anger to his daughter ‘Why are you keeping your mother waiting like this?’”</u></p> <p>Participant C: (Mma emerged from the backyard, frowning). <u>“Why are you two going on and on? With all that shouting, I wasn’t even able to go”.</u></p>	<p>S: In Ogukwe’s Compound and in the open air.</p> <p>P: Three persons: Adaeze - Ogukwe’s wife, participant ‘A’ Ogukwe, participant ‘B’ and Mma their daughter, participant ‘C’.</p> <p>E: Anger</p> <p>A: Nnenna is ready to go to the market to make her sales. Mma, who is supposed to help take the wares to the market goes to the toilet to defecate. She wastes so much time that, her parents get angry with her. Adaeze speaks first and tells her to be quick. Ogukwe also joins his wife to scold her. Mma finally comes out and gets angry with both of them. She asks them why they are shouting at her, and adds that, because of their shouting she couldn’t defecate,being able to go.</p> <p>K: Angry</p> <p>I: Verbal</p> <p>N: Non-Chalant.</p> <p>G: Rendering help to one’s mother.</p>

Interpretation

This conversation takes place between Mma, participant 'C' her father, Ogukwe, participant 'A' and her mother, Adaeze, participant 'B'. Mma usually helps her mother to sell her wares in the market. On this occasion, Mma gets ready but is pressed. She goes to the toilet to ease off. Her mother and father feel she has wasted much time and begins to shout her name. she hurriedly comes out and tells her parents that because of the way they are calling her name, she could not defecate which she renders in Nigerian English.

Table XVIII: Divergence Nigerianism from *Trafficked*: 137

Conversation 18/ speech event Roommates talk	SPEAKING Grid
<p>Participant A: “<u>Efe, leave me alone, let me teach this rat a lesson</u>” <u>Alice yelled. “Just look at this <i>Odibo</i>, this wretch, daring to talk to me. <u>You are below my notice, let me tell you</u>”.</u></p> <p>Participant B: “<u>I have not finished with you</u>, witch, “Fola fumed, breathing hard Prostitute! I’m glad I was trafficked as a domestic servant and not a sex slave like you. <u>Ashawo</u>”.</p> <p>Participant ‘A’: “Yool you’re too ugly to be a sex worker! Abere girl”.</p>	<p>S: In Oasis and in one of the rooms.</p> <p>P: Two participants – Alice, participant ‘A’ and Fola, participant ‘B’</p> <p>E: It ends in a fight.</p> <p>A: Fola spreads her dress outside and when she comes to pack it, she did not see it. So, she asks her room mates if any of them see her dress. Alice hisses and begins to use derogatory remarks on Fola. So, a fight ensues and while they are fighting, they lay abuses on each other, as we can see in this conversation rendered in Nigerian English.</p> <p>K: Harsh</p> <p>I: Verbal and non Verbal. The non verbal appears in the fighting.</p> <p>G: Looking for lost item</p>

Interpretation

This conversation occurs between some trafficked girls living in the same room after their repatriation to Nigeria. Participant 'A' Alice, is fighting with her room mate, Fola, participant 'B'. Efe and Alice come in and begin to separate them. While the girls fight, they call each other names using the Nigerian version of the English language.

Nigerianism as one of the socio cultural issues of the writers was discussed to provide answers to research question 2. The researcher underlined those expressions made in English but with Nigerian thought patterns that showed convergences and divergences.

CHAPTER FIVE: DISCUSSION OF FINDINGS, RECOMMENDATIONS, CONCLUSION AND SUGGESTIONS FOR FURTHER STUDIES

This chapter examined the data generated in the textual analysis of the novels reviewed. The various instances of convergences and divergences in different communicative events were analyzed based on their communicative situations. The theories of communication accommodation and ethnography of communication aided, in the analysis of the work. Also the research questions provided the researcher with the backbone on which the findings were discussed. Recommendations were made and conclusion drawn based on the findings

5.1 Discussion of Findings.

From the research question one which demanded for the linguistic features that reflected accommodationist stances of the writers, the researcher through the use of the theory of accommodation which dwelt on the principles of convergence and divergence and ethnography of communication with its SPEAKING Grid and speech units, observed and established that the authors of the selected works under discussion used different participants in their novels to show or demonstrate their various levels of accommodation through the words they imbued into their participants. The characters in their communication either converged or diverged as the case may be.

The SPEAKING Grid especially, the “K” which showed the tone of the characters at any point in time equally provided the right tone under which the characters were adjudged as converging or diverging. Whenever the tone of a character is soft, low, happy, playful or amusing, the character is said to converge with his/her communication partner, but whenever a character’s tone is harsh, high, insulting, unhappy, serious, the character is said to diverge, and therefore will not receive the cooperation of his/her communication partner. Different

tables were used to represent different speech events and conversations by different or same characters. The tables were numbered from 1-40.

Tables 1-5 took care of convergence conversations of characters in *Half of a Yellow Sun*, 6-10 took care of divergence conversations in the same novel. Tables 11-15 took care of convergence conversations in *Americanah*, 16 -20 took care of divergence conversations in the same novel. Tables 21-25 took care of convergence conversations in *Roses and Bullets* and 26-30 took care of divergence conversations in *Roses and Bullets*, 31-35 took care of convergence conversations in *Trafficked*, and 36-40 took care of divergence conversation on the same work. From the various conversations, the researcher observed that characters who converged during their conversations, always win the interest of their communication partners. Their communication partners are always happy, co-operative and relaxed. For characters with divergence behaviour, there was always uncooperativeness, rancor, rift, anger, sadness and sometimes death occurred. Again, the researcher observed that, there were proportionate use of simple words and sentences imbued into the characters which corresponded with the theory of accommodation which states that when communicators simplify their language, they are accommodating.

The research question two demanded for the socio-cultural features that reflected accommodationist stances of the writers. Here, the researcher looked at so many socio-cultural features in the conversation of the characters that helped them to converge and diverge, why they converged and diverged. Concepts like, code switching, code mixing, sporadic mixing (linguistic appositioning and narrative framing), Nigerianism and proverbs were seen to have played significant roles on the way the characters accommodated each other and one another.

The first novel that was used to demonstrate code switching, code mixing and sporadic mixing was *Half of a Yellow Sun* by Adichie. Table I, conversation I, participant A, a professor of mathematics, and who is supposed to use high sounding English came down to the level of a village house boy who could not speak very good English. He began by asking the boy “*kedu afa gi?* What is your name? (Linguistic appositioning) It is a convergence stance. The switch made the boy to feel at home with his master and co-operated with him. Again, a code mix can be seen in the same table I, conversation I where participant ‘A’ also uses *ngwa* go to the kitchen (Sporadic mix) (Convergence)

Also in table V, conversation 5 of the same novel, participant ‘C’ asked participant ‘A’ *kedu?* (Sporadic mix). This is a friendly question rendered in Igbo. (Convergence stance). Also in the same conversation, one can also see another mix which is code switch where participant ‘A’ wanted to uncork a bottle of coke for participant ‘C’ and ‘C’ says *Rapuba*, don’t worry about that (Linguistic Convergence). Though, ordinarily, the statement by participant ‘C’ could be seen as rejection but the tone of saying it and the statement that followed it, showed that it a convergence stance that participant ‘C’ took. “Your master has told me how well you take care of him, she said”.

Again, there is another evidence of code switching in Table VI, conversation 6, where participant ‘A’ said why are you using the kerosene stove? She shouted, ‘*ina ezuzu ezuezu*’. Are you stupid (Linguistic appositioning). Here, the switch is on divergence accommodation stance, which is also a socio-cultural issue.

Another divergence attitude where sporadic mix was used is in table VIII, conversation 8, where participant ‘A’ said: “is he not your house boy? Her voice was shrill. Since when has a servant started to teach, *bikokwa?* This statement is derogatory and therefore shows a

divergence attitude or stance. All these examples were from *Half of a Yellow Sun*. The speaker felt it is a let down on her personality for a house boy to teach her daughter.

A look at *Americanah* also showed some code switching, mixing and sporadic mixing. These can be seen in the following conversations between some of the characters in table XIII, conversation 13, participant 'B' is heard saying "sorry *omalicha*". This is a sporadic mixing, *omalicha* is a pet name, meaning, beautiful. This is a praise and a pet name and a sign of love which corresponds with the theory of accommodation, which states that those who love each other converge.

In table XXII, conversation 22 participant 'A' used "Daa" Ginika which is an Igbo version of aunty- This is a sporadic mix that is accommodating convergently. There is also thank you *Daa*, which was used convergently.

In table III, conversation 3 there is the use of "Papa", by character 'A'. Papa is the Igbo version of father or Daddy in English. It is used convergently when looked at with other words in the sentence.

There is also the use of code switching in table XXVIII, conversation 28, where participant 'A' says "*Mechie onu gi*" shot your mouth (linguistic appositioning). This is a code switch that indicated bad relationship; therefore, it is a divergence stance representing the author's socio cultural standing. It is a linguistic appositioning where Igbo expression is placed side by side with its English equivalent. (command).

In table XXVIII, conversation 28 again, there is also the use of sporadic mix where participant 'C' says: why should he put his Akputu mouth in something that did not concern him eh? In reply also, participant 'A' used the same word: who has Akputu mouth?..... which of us has Akputu mouth? (Insult).

A sporadic mix is seen in table XXXVII, conversation 37, by participant ‘C’ who said: Lebechi, are you out of your mind, speaking to the head of the family in those words? *Alu!*. In the same conversation and table, participant ‘A’ in replying to participant ‘C’s statement called participant ‘C’ *Anumanu* Animal!, which is a linguistic appositioning. The *Anumanu* is the Igbo version of Animal, and it is a divergence statement. (Curse)

Table IV, conversation 4, one of the participants, participant ‘A’ used linguistic appositioning where she said: welcome *nno*. It is also a convergence accommodation stance.

All these conversations that where either code switched, code mixed, sporadic mixed, showed the cultural setting under which the writers operated and they took care of the research question number 2.

Next are proverbs. Proverbs used in the novels either converged or diverged depending on the situation, contexts, tone of the users and the surrounding words. In research question 2, table I and speech event 1 conversation 1, the proverb rendered by participant ‘B’ is a convergence one. In table II, conversation 2 also participant ‘B’ rendered a convergence proverb. In table III, conversation 3, the proverb is a divergence one rendered by participant ‘A’. In table IV, conversation 4, the proverb is divergence one rendered by participant ‘A’. In table V, conversation 5, the proverb is divergence one rendered by participant ‘A’.

In table VI, conversation 6, the proverb is a convergence one rendered by participant ‘A’. In table VII, conversation 7, the proverb is a convergence one rendered by participant ‘A’. In table VIII, conversation 8, the proverb is a convergence one rendered by participant ‘A’. In table IX, conversation 9, the proverb is a convergence which is rendered by participant ‘A’. In table X, conversation 9, the proverb is a divergence one rendered by participant ‘A’. In table XI, conversation 11, the proverb is a divergence that is rendered by participant ‘B’.

In table XII, conversation 12, the proverb is a convergence one rendered by participant 'B'. In table XIII, conversation 13, the proverb is a convergence one rendered by participant 'A'. In table XIV, conversation 14, the proverb is a divergence, one rendered by participant 'B'. In table XV, conversation 15, the proverb is a divergence one rendered by participant 'C' and 'A'.

Nigerianism as social cultural element of accommodation is seen in the following tables and conversations depicting convergences and divergences. In table I, conversation 1, there a demonstration of convergence behaviour by participant 'A' and 'B' through the use of "our" and "well done" respectively. In table II, conversation 2, participant 'A' also converged by using Igbo thought pattern in English. Table III, conversation 3, participant 'A' applied Nigeria English divergently to show her level of hatred over her son's wife to be. Table IV, conversation 4, participant 'B' renders an Igbo cause in English as a way of retaliating to the statement made by Participant 'A' this is a divergence attitude.

In table V, conversation 5, Participant 'A' showed appreciation to the man who gave him money by rendering this appreciation in Nigerian English—"God bless you *Oga*". This is a convergent behaviour. In table VI, conversation 6, Participant 'B' tries to tease participant 'A' through the use of Nigerian English by telling her mildly that she is trouble personified. This is a convergence attitude. In table VII, conversation 7, Participant 'B' in reply to 'A's question rendered her answer in Nigerian English. Participant 'A' who is not happy with Participant 'B's reply orders 'B' to move out of her house using Nigerian English which is a divergence attitude. In table VIII, conversation 8, Participant 'A' addressed her house help using Nigerian English by calling her '*Mumu*' which is a divergence attitude. Again when Participant 'A' tried to make 'B' understand that her house help was not the course of her

problem Participant 'A' address 'B' in Nigerian English by asking her if they were of the same age? This is also a divergence attitude.

In table IX, conversation 9, participant 'B' made a caricature of a convenience in a petrol station using Nigerian English. Participant 'A' laughed over the matter and concurred with 'B' by using Nigerian English as well, which made 'B' to laugh also. Both of them converged with each other in the topic being discussed. In table X, conversation 10, participant 'A' demonstrated his love towards his wife and sister by using Nigerian English. He referred to his wife as 'your' wife and not my wife. This is based on Igbo culture, where one person does not marry a woman. He equally referred to his sister as my 'little sister' which is an English version of 'younger sister'. This is a convergence attitude. In table XI, conversation 11, Participant 'A' used Nigerian English to inquire from participant 'B' if she had sex with Eloka by asking "has he touched you?" In reply also, participant 'B' answered by using the same words of 'A' "yes he had touched me, but he did not force me. In reaction to this answer, 'A' got angry and asked 'B' to get away from his room using code mixing which is linguistic appositioning – "*si ebea puo*, leave my room". This is a sign of anger and it is a divergence attitude. In table XII, conversation 12, the subject of discussion is of Nigerian culture and therefore the language is also Nigerian language (pregnancy). Participant 'A' is angry with her daughter in-law for not being pregnant. She subjected her daughter in-law into questioning session. Her daughter in-law felt angry because she felt that her mother in-law had no right to question her over pregnancy issue. Both participants were not convergently accommodating rather, they portrayed divergence attitudes. In table XIII, conversation 13, participant 'B' asked participant 'A' a question consigning one of their lecturers who exploits students, how he was later caught? He rendered this question using Nigerian English "so how did that cunning tortoise get caught". In answer to this question,

participant 'A' rendered an Igbo proverb which says "every day belongs to the thief but one day belongs the owner of the house" meaning that luck can run out of a thief one day.

In table XIV, conversation 14, participant 'B' advised participant 'A' to build herself strongly since she has come back to Nigerian but he renders this in Nigerian English saying "I advise you to steel yourself, for you are back in the liability zone called Nigeria". In the same conversation, participant 'A' replies using Nigerian expression to make 'B' understand that he just returned – I've just returned home, my feet have hardly touched the ground. The conversation is on a friendly note and a convergence behaviour. In table XV, conversation 15, participant 'A' shouted at her daughter to come out from the convenience, where she had wasted so much time. She did this using Nigerian English to question her, about what she was doing in the toilet "Are you having a baby over there or what?" In reply to her mother's question, participant 'C' frowned and asked her mother why she was shouting at her. She went on to tell her mum that as a result of her shouting, she could not defecate but rendered it in Nigerian English thus, 'why are you two going on and on?' With all that shouting, I wasn't even able to go". This is a communication divergence from both participants. In table XVI, conversation 16, participant 'A' engaged in verbal altercation with participant 'B' using Nigerian English "let me teach this rat a lesson, just look at this *Odibo*, you are below my notice, (insult). Participant 'B' in reaction to 'A's verbiage, gave 'A' back what she deserved by cursing 'A' too, in these words "witch, prostitute, ashawo. Both communicators accommodated divergently because there was an attack on each other's personality.

Research question three (3) demanded for the characters in the novels that portrayed accommodationist stances. Some characters demonstrated accommodationist stances which took place between two, three or four characters. These accommodationist stances were convergence or divergence as the case may be. For example:

In Adichie's *Half of a Yellow Sun*, the characters of Odenigbo, Olanna, Ugwu, Richard and Jomo played convergence stances. Equally, the characters of Olanna, Mama, a woman, Madu, Richard, Kainene, and Chief Ozobia played, divergences in the same novel. A character may play a divergent role in one context and a convergent role in another. It is the contexts/events, topics, modes and others, that created room for convergence or divergence. No accommodation can take place within a single character. The character must communicate with others to be adjudged as accommodating or not. This is one of the reasons the texts were selected for the study.

In *Americanah* also by Adichie, the characters of Aisha, Ifemelu, Obinze's mother, Obinze, Kosi, Ranyinudo, acted convergence stances. In the same novel *Americanah*, the characters of Kosi, house girl, Ifemelu, tile man were used to demonstrate divergence stances.

In *Roses and Bullets* by Akachi, the characters of Antie Chito, Ginikanwa, Monday, Mr. Eketuri, Tonye and Eloka portrayed convergence stances. In the same novel, the characters of Eloka, Antie Lizzy, Dr. Ubaka, two youths, others, Mrs. Onwuora, Mr. Onwuora, Eloka, Udo, Caleb, a soldier and Nwakire played divergence stances.

Akachi, in *Trafficked*, used the following participants to portray convergence stances, an aged woman, Ogukwe, Ofomata, Dr. Okehe, Efe and Nneoma. The characters of Nneoma, Dr. Rafui Komolafe, Baron, Nwakire, Eloka, Adaeze, Ogukwe, and Lebechi portrayed divergence stances.

Here, accommodation, whether convergence or divergence cannot take place without two, three, four and more characters being involved in the communication. Accommodation is either divergence or convergence, so it is not a one person issue.

Research question four demanded for the speech situations/events where these accommodations stances are more obvious and why? The researcher observed that the accommodationist stances were obvious in all situations but more in areas where the participants share some cultural specifics. The speech events and speech situation equally aided to the either converging or diverging. It is the situation that usually determine how to accommodate and when to accommodate. Once the characters love their communication partners, convergences occur in their communication but if it is hatred that occurred, divergences are portrayed. This is to say that context and tenor play important part in accommodation. This is the reason, why in a particular context, a participant converged with his/her communication partner and in another context the same participant diverges with either the same character or another character. For example in *Half of a Yellow Sun*, the character, Olanna in table IV, conversation 4 is seen to converge with Ugwu, her fiancé's house boy because of the event, situation and culture, but in another context and event she diverged. This divergence was also seen in table VI, conversation 6. This change in behaviour also shocked her communication partner who had always seen her as a good person. Olanna's change of behaviour came as a result of some psychological trauma she was going through. Accommodation behaviour are not static and can be learnt with conscious effort.

An example from *Americanah* is also seen between the characters of Obinze and Kosi his wife. In table XIII, conversation 13, Obinze is seen accommodating his wife by being apologetic, when his wife complained that he was not listening to what she was telling him. In another context and event, the same Obinze was seen diverging in table XIX, conversation/speech events 19, by telling his wife Kosi that he was not happy and that he was in love with somebody else.

In *Rose and Bullets*, the characters of Eloka and Ginikanwa were significant in establishing the fact that the speech events and contexts determined where to accommodate convergently or divergently. In table XXV, conversation 25, participant ‘A’ Eloka was seen converging with his wife Ginikanwa through his linguistic choices – “It’s wonderful to be home, to spend time with you”, ‘Mermaid’. The underlined word is a pet name which Eloka called his wife as a sign of the love he had for her. This name, he used whenever the context portrayed joy and happiness but if angry, his linguistic choice changed, as we can see in the following conversation - participant ‘A’: “I don’t believe your story, it doesn’t make sense to me. It looks like something you made up. Fabrication! Can you leave now”? (Roses and Bullets: 352). This conversation is from Eloka in reply to Ginikanwa’s statement. Participant ‘A’, Eloka, who addressed his wife as ‘Mermaid’ whenever he is happy, did not do so because of the situation at hand, he was sad and therefore, throughout his speeches, he never remembered to address participant ‘B’, his wife thus.

In *Trafficked* as well, the participants were seen accommodating in one context and speech event and diverging in another. An example can be seen in the conversation between the participant, Nneoma and Ofomata in this conversations, participant ‘A’: “What a wonderful performance!. Nneoma exclaimed. It’s amazing, your father is able to do this at his age.

Participant B: Ofomata’s heart swelled with pride. He’s done it ever since I can remember”

Participant A: “It’s astonishing” Nneoma turned to look at the old man again.

Participant B: “He expects me to take over from him when he gives it up, you know, I have been chosen as the next Ozoukwu” he laughed nervously.

Participant A: “Will you take up the role?” she stared at him.

Participant B: “Perhaps.

This conversation was between Ofomata, and Nneoma. From the tone of the conversation both participants showed love, were happy and had one mind. This was to say that they both converged in their communication.

These participants, in table XXXVIII, conversation 38 were seen diverging. This showed that the contexts and speech events exercise create room for convergences and divergences in communication.

These analyses showed that humans change as situations and speech events change. Humans react to different situations differently irrespective of culture, academic qualifications and statuses. Communicators can converge and diverge in their communication exercises showing that language is dynamic.

In research question five which demanded for the effects the accommodation features have on their users, the researcher was able to provide the answers from the various communications of the participants. First, the convergence communications were looked into and their effects stated. The analysis began with Adichie's novels- *Half of a Yellow Sun* and *Americanah*.

From the tables provided in the analysis, tables 1-5 were convergence communications and their effects could be seen from the reactions of the characters. In table one, conversation one, participant A, *Odenigbo*, a university professor decided to come down to the level of a village house boy in his linguistic choice (code mixing and switching, simple language). This made his house boy to feel at home and consequently protected his master all through the novel. The effect was positive. There was good relationship between master and servant. They became friends. Participant 'A' accommodated participant 'B' convergently.

In all other conversations from tables 1-5 of *Half of a Yellow Sun*, the participants accommodated convergently through their linguistic choices which were either soft, friendly, sarcastic, causal, polite, positive, endearing diplomatic, funny, cajoling, patience, praises, and others. These are characteristics of convergence behaviours

The same effect was also seen in other conversations with convergence behaviours, such, as *Americanah* from tables 11-15, *Roses and Bullets*, tables 21-25 and *Trafficked* tables 31-35.

Communicators involved in convergence behaviours were always friendly, and drew their communication partners to each other and one another. This friendliness was either demonstrated through language choice or attitude towards the other.

Communicators who made use of divergence principles were seen using derogatory, harsh, mockery, condemnation, confrontation, warring, insulting, ridiculing, evil, painful, disturbing, and condemning, and showing off words or action. These can be seen in tables 6-10, 16-20, 26-30 and 35-40.

The effects of Divergence principles were always negative, and discouraging, and always push off the communicators from their communication partners.

Research question six demanded for the significance of accommodation behaviours in the academia. The researcher, having done accommodationist styles on the works of Adichie and Adimora-Ezeigbo and having known what constitute convergence behaviours and divergence behaviours, categorically states that convergence principles were beneficial to the academia. The use of accommodation principles having opened a new area in the field of education, especially in stylistic studies helped both lecturers in the field, upcoming lecturers, and students of stylistics to know that the choice of words, the tone of our voices, our body languages, contexts, are important in communication. Having these at the back of their minds,

they would know what kind of words to use in order to bring their communication partners closer to themselves, and the ones they would use and their communicators would be withdrawn from them.

Lecturers, having read this work, would also learn how to accommodate their students convergently, so as to help them both academically and psychologically. For example in one of the novels *Trafficked*, in table 36 and conversation 36, participant 'A' a student was given a hostel accommodation by participant "B" a lecturer of her institution. Through this assistance, participant 'A' was able to go to school without much stress. In the same novel, one of the lecturers also purchased books for one of his students, the student poured encomium on the lecturer and studied harder, and later got married to a responsible man.

5.2 Recommendations

This study has provided new insights into the study perception of accommodation phenomenon among writers, especially, in the Nigeria context and it has opened up new vista for investigating other variables that can contribute to the expression and perception of accommodation. It suggests further investigation into the expression of accommodation via non-verbal behaviours among interactants.

Again, in communications, especially between lecturers and students, lecturers should make their language as simple as possible for easy flow of information, since simplicity is the hall mark of communication. To be too bookish without understanding the level of your communication, partners, make communication difficult. So, participants should adopt simple language so as to draw the listeners closer to them.

Furthermore, communicators should do an audience analysis. This will help them know when to use high language, simple language, know whom they are speaking with and to, when,

how and what to speak. Also from what the researcher observed, participants who applied convergence principles in their communication exercises were favoured more than those who used divergence. So, communicators should apply convergence principles more than divergence ones.

The research is based on four novels, two each by Adichie and Akachi. These are *Half of a Yellow Sun*, *Americanah*, *Roses and Bullets* and *Trafficked* respectively. A similar study may be carried out using other novels by the same writers as their works are so numerous. Studies should also be carried out on other writers or other literary genres, can as well be used by other researchers to see if other genres demonstrate accommodation principles.

Researchers can as well look at accommodation principles from the point of view of non-verbal communication only. Researchers should also carry out studies to find out if there are some Divergence communications that yield positive results.

And lastly all hands should be on deck by teaching the positive aspect of accommodation. It is teachable and learnable as was demonstrated by some characters in the texts analysed.

5.3 Conclusion

Language is a very vital instrument in the hands of literary writers. They use language to pass information across to the audience. Chimamanda Ngozi Adichie and Akachi Adimora-Ezeigbo have through their literary texts, used different participants to communicate differently to people. With the accommodation theory and the ethrography of Communication, which were used in the interpretation of the communicative activities of the different characters, the researcher saw both writers as accommodationists because some of the participants used language in such a way that their communicative partners were drawn

closer to them while some of the participants were put off. The ethnography of communication theory, aided in the establishment of the fact that, communication is not a one man/woman affair, it involves two or more characters. Again, through the ethnographic theory, the researcher observed that culture, setting, mode, subject matter, play important roles in either convergence accommodation or divergence accommodation. Communicators who belonged to the same culture accommodated convergently than those of other cultures. The tone of the characters which were represented by 'k' also aided in the interpretation of the tone and mood of the characters. Those who were of the same age also tend to love each other/one another and therefore converged to the language of the others while those who do not love others, diverged. This was to say that love lead to divergence while hatred lead to divergence.

A lot of socio-cultural elements also aided in the accommodationist stances of the writers, such socio-cultural issues like code mixing, code switching, sporadic mixing, proverbs and Nigerianism all contributed to accommodation in communication.

The study of these texts from the accommodationist view point has opened a new way of analyzing literary works different from the traditional methods and other new methods. With this work, lecturer, students, researchers and all language users would approach and analyze literary works from a new dimension. This work would also teach lecturers to accommodate their students convergently, so as to create a conducive academic environment. Students on their own, would also learn to accommodate their lecturers by giving them respect due for them, so as to get the best out of their lecturers.

On a general note all humans should also learn to accommodate convergently so that the society would be comfortable and free from rancour. Convergence accommodation facilitated

good human relationship and therefore should be maintained by all humans. Everybody should propagate these theories so as to help us live harmoniously in our society.

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