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CODE-SWITCHING AND CODE MIXING: THE LANGUAGE STYLES IN *HALF OF A YELLOW SUN* AND *AMERICANAH*

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ABSTRACT

This research explores the language styles of code-switching and code mixing in Half of a Yellow Sun and Americanah by focusing on their function in the texts. It uses Pierre Bourdieu's theory and a qualitative research design. It also utilizes document observations and intensive reading as data collection method, then, the Narrative Research Approach to analyze the data. The study finds out that the author extensively used code-switching and code mixing as a language style in her texts. This style is seen to be intentionally employed to achieve some literary and aesthetic effects; maintaining rhythm and mood, and for identifying culture and character settings. It is recommended that African authors adopt CS/CM as a linguistic style in order to accommodate indigenous languages, promote their cultural values and ethics to a wider readership.

Keywords: Language, Code switching, Code mixing, African literature, Literary styles, Half of a Yellow Sun, Americanah.

Introduction

Interlocutors, or members of a certain speech community, utilize language as a code to convey their needs, wants, and general thoughts. Wardhaugh (2006:1). The Oxford English Dictionary (2010) Presents language, essentially, as a corpus of words and a system of rules, understood by members of a society and utilized for communication.

Bilingual speech communities often have polyglots who learn different languages to fit their geographical area. Language is a tool for communication across political, economic, and social strata of humanity. In Nigeria, English is used in politics, schools, and social spheres, while indigenous languages like Igbo, Hausa, Yoruba, Edo, Fulfude, and Efik are used in homes and local markets. African literature, rich in histories, culture, and traditions, uses specific codes to express thoughts. Authors like Chinua Achebe and Mariama Ba, who are both African descents, use their countries' generally accepted language for wider reception.

Many African authors often express thoughts in their generally accepted languages, such as in poems, adages, names, and cultural symbols. This can lead to the loss of the original meanings of most African cultural heritage. This is where concepts of code-switching and code-mixing come into play. Code-mixing involves language alternation across sentence boundaries, while code-switching involves changing codes within a single speech event. Linguists argue that switching is a communicative option for bilingual speakers, highlighting the importance of language in African literature.

Language is crucial in literature as it serves as a tool for communicating thoughts, feelings, and emotions to readers and listeners. It can be verbal, written, or through body gestures. Language connects the author's mind and consciousness to the readers. Literary works are not written or spoken in isolation but relate to society and people. African authors often write in languages familiar to them, utilizing code-switching or code mixing to avoid losing the meaning of certain indigenous thoughts.

Language use in African Literature is a complex issue, with authors often choosing to write in a foreign language and incorporating native language codes for proper and certain expressions. There are various schools of thought on this topic, with some advocating for writing in the African language, while others believe it's better to use the colonial language for wider reception. This research focuses on the adoption of code-switching/code-mixing in African literature to convey thoughts and information about the African people and culture. This study aims to analyze language use in two African literary texts, focusing on Code-switching/Code-Mixing as elements of style. It also aims to look at the reasons or possible functions for CS/CM, in the study texts. The research questions demand to see the levels and structure of code-switched and code-mixed structures and possible reasons and functions for CS/CM, The study contributes to knowledge on language used by authors in literary works, reveals the relevance of adopting code-switching/code mixing in non-African language African literature, and serves as a reference material for future scholars.

From a methodological standpoint, this study used a qualitative research approach, which is essentially exploratory. It entails document inspection of certain interesting aspects in chosen texts for analysis. In order to find and highlight the texts' interesting features, a thorough reading of the chosen texts was utilized to gather the data. Additional data was obtained from electronic media, as well as private and public libraries.

About the author of the texts used in this study, Chimamanda Ngozi Adichie was born in 1977 in Nigeria. She is a feminist author known for her novels: *Purple Hibiscus* in 2003, *Half of a Yellow Sun*. (2006) and *Americanah,* (2013.) Her works explore contemporary Nigerian culture, political turbulence, and its intersection with the West. She studied communication and political science at the University of Nigeria Nsukka before moving to the United States in 1997. Adichie holds a master's degree in Creative Writing from John Hopkins University and African History from Yale University U.S.A. She is married to Ivara Esege and has a daughter.

SCHOLARLY REVIEW

This section presents the description of key words used in the study, a discussion of some relevant theories, a review of relevant empirical investigations, and a summary of the literature review.

Language

Quoting Bolinger, (1968:12), "language is a system of vocal auditory communication using conventional signs composed of arbitrary pattered, sound units and assembled according to set rules in interacting with the experience of the users." His major point is that language is arbitrarily chosen by its speakers. Citing Omachonu, (2011:1), "Language is a major cultural

phenomenon in human society and therefore an important regulator of individual consciousness and social interaction". Agbedo, (2015:1), opines that language is generally seen as a human system of communication that uses arbitrary signals such as voice signals, gestures, or written symbols. He explains that the definition of the concept of language is polysemic as it is too broad to be cramped into a single, one-man perspective hence it has too many meanings by different scholars according to their own observations and perspectives. Agbedo, (2015:14), while making reference to studies in language, He adds that language is intrinsically approximate, since words mean different things to different people, and there is no material retaining ground for the imagery that words conjure in one's brain or another. This is to say that language is different with different people as people perceive differently the meaning of a code or language.

In this study, we summarize Language as a system of vocal and auditory communication using conventional signs and rules. It is a major cultural phenomenon in human society and regulates individual consciousness and social interaction. Language is polysemic and has many meanings due to its broad definition. It is intrinsically approximate, meaning words mean different things to different people. Language is a code used by interlocutors to express emotions, needs, feelings, and thoughts in specific speech communities.

CODE-SWITCHING

Gardner, (1985: 128), emphasizes that code-switching can occur not only between languages but also dialects of the same language. With this, one can deduce that varieties of a given language can be switched alternatively in a single conversation by speakers who are conversant with different varieties of that language. This shows that if a speaker of the Igbo language is knowledgeable in different varieties of the Igbo language like the Onitsha dialect, Izzi dialect, Owerri dialect, Nkanu dialect of the Igbo language, they may use two or more of these dialects alternatively at the course of conversing with one another. Hoffman, (1991:110) states that code switching involves the alternate use of two languages or linguistic varieties within the same utterances or during the same conversation. He continues to say that in the case of bilingual speaking to each, other switching can consist of changing languages: in that of monolingual or shift of style.

According to Muriel (2003:48) in Ethnography of Communication, "code-switching can simply be seen as a change in languages within a single speech event." Romaine, (2006) posits that many linguists have stressed the point that switching is a communicative option available to a bilingual member of a speech community on much the same basis as switching between styles or dialect is an option for the Monolingual speaker. Here, we see code switching as an act of using two or more codes (languages) by a bilingual in a single conversation. This may be triggered by many courses which could be a Style of the speaker or inability to come up with suitable terms or dynamic equivalence which rightly expresses the thoughts of the speaker.

In a nutshell, code-switching can occur between languages and dialects of the same language. This implies that speakers conversing with different varieties of a language can switch codes in a single conversation.

CODE-MIXING

Poplack (1980: 591) identifies code-mixing as language alternation. Here he says that language alternation across sentence boundaries is known as code-mixing and has been referred to as intra-sentential alternation. Singh (1985:34) writes that code-mixing is an intra-sentential

switching and uses code-switching for any diglossic situation where only one code is employed at a time. In this definition, Singh sees code-mixing as the switch in two or more codes within a sentence. He said that code mixing is used to refer to switch in codes between sentences hence "Inter". In addition, Matras (2009:101) clearly states that CM is used by some to refer to language mixing within the phrase or utterance, reserving CS for the alternation of languages in between utterances or phrases. In his words; Code mixing in essence can simply be said to mean the alternate or simultaneous use of two or more codes (languages) in a given sentence by a bilingual to express a given thought or experience which could be as a result of maintaining the meaning of a lexeme or phrase by the language user.

Code-switching and code-mixing are linguistic phenomena that involve alternating or mixing multiple languages in a conversation, displaying bilingual competence and indicating vocabulary inadequacy in the first language, respectively However, while they are related, they have distinct characteristics and are used in different contexts. Code-switching involves alternating between two or more languages within a conversation. Code-mixing entails blending elements from different languages within a single utterance.

AFRICAN LITERATURE

Akwaya, (2013:335), posits that African literature is a creative writing in which African experiences originating in Africa are internal. Similarly, Obi Wali.(1963), in *The Dead End of African Literature* argues that African literature must be (written) in African languages or lose its artistic autonomy as African literature. Bami, (2018), says that African literature is any literature that tells the African story, be it from the perspective of the colonizer or the colonized. He goes ahead to say that this literature can be written by Africans themselves or people with origin different from that of Africans. He says that it is a literature rooted in the oral culture of Africa and tradition as well as the Colonial and postcolonial heritage of the continents.

African literature is captured in this study as a literary work of art that tells about the African experiences through the course of time which happened at a particular geographical entity. This could be written or spoken and which completes the purpose of educating or entertaining.

Literary Style

According to Abrams, (1971) 'style in literature encompasses the distinctive manner in which a writer uses language to express ideas and create artistic effects.' He emphasizes that style is not merely a matter of linguistic ornamentation or superficial embellishment, but rather an integral aspect of a writer's creative vision and expression. Abrams argues that style reflects the writer's individuality, personality, and artistic sensibility, shaping the overall aesthetic experience of the literary work. Abrams, (1981 & 1993) posits that literature's style is dynamic and is usually influenced by historical, cultural, and intellectual contexts. He highlights the influence of tradition, innovation, genre, and poetic diction in shaping literary styles and achieving aesthetic effects. Williams (2008) captures literary style as the distinctive way a writer expresses their thoughts and ideas through language, including syntax, diction, tone, imagery, and rhythm. He adds that literary style shapes the reader's experience and understanding of a text and emphases the importance of clarity, coherence, effective communication, and the ability to convey a unique voice. The Elements of Style by Strunk Jr. and White (2017) presents literary style as the language used by a writer to express ideas and convey their message. It emphasizes clarity, brevity, and

precision, maintaining a consistent tone, and avoiding unnecessary embellishments. Literary style reflects an author's unique perspective.

In essence, We can conclude here by saying that literary style is an integral aspect of literature that may not only shape the form and structure of written works but also can enrich the reader's experience by offering insight into the complexities of human expression and communication

THEORETICAL STUDIES

FUNCTIONALISM

Functionalism is a theoretical perspective that emphasizes the functions of social structures like institutions, hierarchies, and norms in society. It emerged in the early 20th century and is associated with authors like Emile Durkheim (1893), Herbert Spencer (1898), Talcott Parson (1961), and Robert Merton (1945) who dominated American social theory in the 1950s and 1960s. Functionalism posits that various social institutions, such as family, religion, government, economy, media, and education, exist to fulfill different needs and adapt to new needs. Functionalism shares similarities with the human body, highlighting the interconnectedness of different parts of society. In literary studies this theory examines how literary works accurately depict societal aspects, social institutions, characters' lives, and readers' environments. It examines how culture, time, and space influence co-existence and how every part of society plays a role in the conception of a work of art, as every story reflects the functions of people in a particular society.

THEORY OF CODE SWITCHING AND CODE-MIXING

Pierre Bourdieu's (1977: 664) Theory of Code-Switching and Code-Mixing highlights linguistic conflicts when dominant language owners refuse to recognize the less dominant ones, leading to Code-Switching and Code-Mixing. Bourdieu's five major pragmalinguistic functions of CS/CM include foregrounding, identity, focus, distance, and neutralization. Foregrounding is a speaker's tendency to use a code that appeals to one person, identity is used to show affinity, focus is used to mark out the intended listener, and distance is used to convey directness and personality.

Paul Bandia's (1996:144) study on African creative writing also highlights pragmalinguistic functions of literary language such as foregrounding, identity, focusing, distancing, and neutralization. Identity is used for group membership. He notes that focusing isolates the addressee while distancing exempts the listener. Neutralization is said to neutralizes the messages' effect. Foregrounding in CS and CM speech interaction appeals to one person, while neutralization uses mixing and switching to neutralize the message.

EMPIRICAL STUDIES

Maduka's (1999) study on code-switching and code mixing among University of Nigeria Nsukka students found that students deliberately code-switch to avoid taboo words and escape errors. Some English words help mellow down the gravity of Igbo words, making code-switching inevitable. Barnes (2012) studied code-switching and code mixing in South African poetry, highlighting the function and significance of mixed code or fused lects along a fluid language alternation continuum. Both studies focus on code-switching in literary texts, but different genres. Yusuf (2012) studied the social meanings of Hausa-English code-switching and code mixing among bilinguals at the University of Utara, Malaysia. He found

that Hausa bilinguals alternate between Hausa and English to make objective comments, quote speeches, share individuality, and address different audiences. This study focuses on Half of a Yellow Sun and Americanah, while Haruna (2016) studied code-switching in three Hausa novels to explore its use in entertaining readers and showcasing bilingual creativity. Both studies use literary texts.

Stephen (2019) studied the psychoanalytic reading of *Americanah* by Chimamanda Ngozi Adichie, focusing on the characters' unconscious and conscious personalities that led to transformation. The study used tripartite theories to reveal the reasons behind migration, conditions leading to transformation, survival struggles, and misplaced identity. It is related to the current study, which studies code-switching in African literature.

THEORETICAL FRAMEWORK

Pierre Bourdieu's framework on Code-switching/Code Mixing (1977) is used to analyze the position of CS/CM in the literary texts; *Half of a Yellow Sun* and *Americanah* by Chimamanda Ngozi Adichie. Bourdieu's theory emphasizes five major pragmalinguistic functions of CS/CM: foregrounding, identity, focusing, distance, and neutralization. Foregrounding is a form of re-enforcement, identity is the use of language to show affinity, focusing is the use of language to mark out the intended listener, and distance is used to convey a direct and personal message.

In summary of the literature review, It has been noted here that language use refers to how speakers or authors communicate messages using appropriate codes. In African writing, colonial masters' language often lacks every word, causing code-switching and mixing. This is an alternative used by bilinguals of multiple languages in conversations. The review reveals that code switching or mixing is almost inevitable in bilingual or multilingual communities.

DATA AND PRESENTATION

SOME CODE SWITCHING/CODE MIXING ELEMENTS AT WORD LEVEL

At this level, the researcher intends to extract some lexemes/words from the selected texts of study. This would be presented in a tabular format with its equivalent/gloss fully represented.

3.2.1.1 SOME CS/CM ELEMENTS AT WORD LEVEL IN HOAYS

S/N	LANGUAGE	PAGE NUMBER	WORD LEVEL	EQUIVALENT /GLOSS
01	Igbo	8	Akpu	Pounded cassava.
02	Igbo	8	... Umunna	Kinsmen.
03	Igbo	17	Okwuma	Shear butter
04	Igbo	18	Arigbe	Scent leave
05	Igbo	28	Kedụ	Hello?
06	Igbo	28	Rafụba	Do not bother.
7	Yoruba	41	Agbada	A cultural robe
8	Hausa	47	Kuka tree	Baobab tree
9	Hausa	49	Kuka soup	Baobab soup
10	Hausa	52	Kai	An exclamation

SOME CS/CM ELEMENTS AT WORD LEVEL IN *AMERICANAH*

S/N	LANGUAGE	PAGE NUMBER	WORD LEVEL	EQUIVALENT/GLOSS
01	Igbo	280	Mba	No
02	Igbo	102	Ndo	Sorry
03	Naija	286	Oyibo	White man/woman

etc

SOME CS/CM ELEMENTS AT PHRASAL LEVEL IN HOAYS

S/N	LANGUAGE	PAGE NUMBER	PHRASAL LEVEL	EQUIVALENT/GLOSS
01	Igbo	4	Ọsịso, ọsịso	Very fast
02	Igbo	7	...ịnụgo	Have you heard
03	Igbo	9	Ụgụ leaves	Fluted pumpkin leaves
04	Igbo	34	Nwanne m	My sibbling

Etc

3.2.2.2 CS/CM ELEMENT AT PHRASAL LEVEL IN *AMERICANAH*

S/N	LANGUAGE	PAGE NUMBER	PHRASAL LEVEL	EQUIVALENT/GLOSS
01	Igbo	34	Asa ugo	Very beautiful/ pretty eagle

SOME CS/CM ELEMENTS AT CLAUSE/SENTENCE LEVEL IN HOAYS

S/N	LANGUAGE	PAGE NUMBER	CLAUSE/SENTENCE LEVEL	EQUIVALENT/GLOSS
01	Igbo	5	Ị kpọtago ya?	Have you brought him?
02	Igbo	6	Kedụ afa gị?	What is your name?
03	Igbo	8	Nee anya	Look
04	Igbo	14	Nzogbu, nzogbu enyimba enyi.	Trample, trample elephant of the tribe.
05	Igbo	18	Afam bụ Jomo	My name is Jomo
06	Igbo	42	Ị fụkwa?	Have you seen?
07	Igbo	47	Ọ na ga kwa?	Is it going well?
08	Igbo	51	Ị makwa?	Did you know?
09	Hausa	57	Nagode Hajia	Thank you Hajia
10	Igbo	60	Egbukwala	Do not kill
11	Igbo	87	Ogbenye alụ	Not to be married by a poor man.

3.2.3.2 SOME CS/CM ELEMENTS AT CLAUSE/SENTENCE LEVEL IN *AMERICANAH*

S/N	LANGUAGE	PAGE NUMBER	CLAUSE/SENTENCE LEVEL	EQUIVALENT/GLOSS

01	Igbo	33	Darling, kedu ebe ị nọ?	Darling, where are you?
02	Igbo	78	A kọta ihe ka ubi, elee ọba	If something bigger than the farm is dug up, the barn is sold.
03	Igbo	78	Achọ afụ adị akọ na akpa dibia	The medicine's man's bag has all kinds of things
04	Igbo	102	A dim ime	I am pregnant
05	Igbo	120	Ifem kedụ?	Ifem, how are you?

POSSIBLE REASONS/ FUNCTIONS FOR CS/CM AS PART OF THE LANGUAGE ELEMENTS IN THE STUDY TEXTS

This section explores the possible reasons why African authors use CS/CM as a language element in their works. The claims presented here are drawn from the two selected African texts: *Half of a Yellow Sun* and *Americanah.*

FOR FOREGROUNDING

Enin. &. Afful, (2015) discussed the use of code-switching/code mixing in African novels to achieve stylistic effects. Foregrounding, a linguistic device, is used to draw attention to specific facts or language features thereby shifting the reader's focus from what is said to how it is said. It is closely related to esthetics. Here are a few chosen instances to support the study texts' use of foregrounding

1. "That thing can do wonders to your head, eziokwu*",* *Americanah* pg 277. The Igbo word "eziokwu" (honestly), is used to re-enforce meaning and assurance. The code mixing is used as foregrounding. It does not only serve as a rhetorical element but to also draw attention the place setting of the story. It should be noted that the word, "eziokwu" has a dynamic equivalent in English language but the narrator chooses to bring in the Igbo lexeme as an aesthetic style draw attention to the place setting of the text.
2. He carried it to the ticket counter. "Safe journey, Ije Oma", he said. Pg 33 of *Half of a Yellow Sun.* The Igbo word 'Ije oma' simply means "Safe Journey". It is repeated in Igbo after being said in English for the purpose of emphasis, esthetics, and reiterating the place setting. etc

FOR CHARACTER DEFINITION AND IDENTITY

Code-switching/code mixing in African literature reveals the author's identity and origin, as it reflects the realities of English use in Africa. It clarifies points, emphasizes messages, hides information, and shows solidarity. Authors often mix their mother tongue or first language to express themselves accurately. Code-switching/code mixing also shows a character's identity and kinship, as seen in selected CS/CM elements in the examples below.

1. "No I know serious proverbs. Akota ife ka ubi, e lee oba". Pg 78 of *Americanah*. This proverb simply means "If something bigger than the farm is dug up, the barn is sold." Here young Ifemelu and Obinze are trying to show the extent of being Igbo in their mastery of deep Igbo proverbs. The proverb is a rich value of the Igbo people of Nigeria so it is used here as a form of identifying a character trait of Igbo people as those that go for the best in the midst of choices. It also identifies the cultural setting of the text.
2. "But Nwafor Isaiah would lend; he was now the oldest member of their umunna." Pg 240 of *Half of a Yellow Sun.* In the Igbo language, "Umunna" means "elders meeting". It

is a forum that encompasses male kinsmen in a given clan or community. This word "Umunna" reveals the culture of the Igbo people who build their community houses around the elders' own. This form of identity shows the relevance of the elders in the clan whose leadership style lies on sincerity. So, the word "ụmụnna" identifies and projects a cultural value that reiterates the place setting of the text.

3. "Ah, you want to try me?" She asked laughing. "Acho afu adi ako n'akpa dibia. The medicine man's bag has all kinds of things." Pg 78 of *Americanah*. This proverb by Ifemelu defines him as a personality who has the culture of being alert all the time. It goes ahead to present the belief in alertness within the cultural area the text is set.

PRESERVING AND PROMOTING INDIGINEUOS LANGUAGES AND CULTURE

This is the style of using CS/CM to usher in and promote indigenous languages, dialects and culture. In this way, CS/CM style become promotional tools. Let us consider one or two examples.

1. Jomo shook his head. "You go to dibia and you chew it there in front of him". Pg 93 of *Half of a Yellow Sun*. "Dibia" here means a traditional doctor. The author makes this introduction in bid to highlight the African Igbo traditional values and belief in the power of 'dibia,' (native doctor) to handle pertinent issues. Jomo who is a gardener to the Whiteman Richard tells him about the potency of the herbs the 'dibia' gave to his brother who could not impregnate his wives after chewing the herbs before the shrine of the 'dibia'. The function of this concept is to draw attention to the traditional methods of health practices which are not embraced by the western education and civilization. The intent is to project a concept and culture that could only be fully capture best in its indigenous form.
2. "Adi m ime", She said simply. Pg 102 of *Americanah*. "Adi m ime" means "I am pregnant". This news may be relayed in the English language, the author decided to pass the message in Igbo so as to promote the Igbo language variant that could also serve place setting indictor. This type of message if it were to be passed in English may not sound as aesthetic as it sounds when in the cultural language form.

The work of Skovde (2007) in Enimin.T & Afful I. (2015) on *Stylistic Significance of Code-switching and Code-mixing in Three African Novels*, points to the fact that African writers usually engage their characters in code-switching and code-mixing as one of the methods in localizing the English language and preserving the African culture.

EXPRESSION OF PECULIAR IDEAS OR ELEMENTS THAT LACK EXACT DYNAMIC EQUIVALENCE

Code switching/code mixing is also adopted to express thoughts, peculiar ideas or elements that lack dynamic equivalence or that cannot be rightfully expressed in an author's lingua Franca. Such elements could be adages, proverbs, poems, folktales and folklores etc. There are some events or expressions that cannot be captured in a foreign language thereby leaving the author with no other choice than to code-switch or code-mix.

Half of a yellow sun page 424 shows a song sang during the war which if written in English would lose its rhythm and the mood it evokes.

Anyị emelie ndị awusa, - We have conquered the Hausa's
Ndị na-amarọ Chukwu, - Those infidels
Tibue fa, zobue fa, - Beat them, trample on them

Nwelu Nwude Gowon - Then captured Gowon

Akota ife ka ubi, e lee ọba" This is a proverb found in page 78 of *Americanah.* It literarily means; 'if something bigger than the farm is dug up, the barn is sold. The translated version does not have the spice of the original adage and the in-depth meaning in its deconstruction.

Generally, code-switching/code mixing helps to preserve the original meaning of some concepts with every likelihood of losing their original meanings or taste when captured in a foreign language, especially proverbs, poems, adages, etc.

SUMMARY OF FINDINGS AND CONCLUSION

The study examines code-switching and code mixing in African literature, using Half of a Yellow Sun and Americanah by Chimamanda Ngozi Adichie as case studies. It reveals that the African author makes extensive use CS and CM to express thoughts not intended to be communicated in English. The CS and CM style is mainly between An African language and the author's lingua franca. The research reveals that the author's lingua franca is English, while the most commonly used indigenous language is the Igbo language of Nigeria, indicating the writer's origin and identity. The study examines code-switching/code mixing levels in the study texts. The study reveals that the author's CS/CM is more prevalent at word level and less at phrasal level. The author uses Code-Switching/Code mixing in the literary study works for foregrounding, character definition, language and culture projection. Foregrounding shifts reader's attention from what is said to how it is said, focusing on beauty rather than truth. Character definition and identity use language to show kinship and affinity, while language with culture projection promotes, sustains and makes indigenous languages active in a widely read literary work. The study compares Americanah and Half of a Yellow Sun, focusing on code-switching/mixing occurrences. Half of a Yellow Sun uses more lexemes from the Igbo language, while Americanah uses limited code-switching/code mixing. The line of Code switching and code mixing observed in the texts reveal the author's identity, cultural contact and language repertoire. The characters in the selected study texts may have used code switching or code mixing due to linguistic differences or a desire to maintain a certain pattern and to appeal to specific age or social groups.

CONCLUSION

CM and CS are crucial pragma-linguistic elements in most African literature, as confirmed by Okon and Bassey (2018). Chinua Achebe suggests capturing African culture through the English language and writing experiences in colonial masters' languages thereby covering a larger population than what underdeveloped languages could cover. Based on Achebe's position regarding the use of English in African literature, it can be inferred that writers should not view English as an antagonist to the language used in African literature, but rather that English should be used to convey African ideas, customs, values, and thoughts. It is advised that African writers who are writing in their mother tongue utilize CS/CM to transmit their language, ethics, and cultural values to a larger audience.

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APPENDIX

SYNOPSIS OF THE TEXTS

HALF OF A YELLOW SUN *by:* Chimamanda Ngozi Adichie

Half of a Yellow Sun by Chimamanda Ngozi Adichie tells the story of the Biafran/Nigerian civil war from 1967-70. The book highlights the brutality of the coup and counter-coup, with the Igbos intentionally creating one to escape. The book also highlights the brutality of the war, with many innocent people killed in cold blood. The story also highlights the impact of hunger and penury on the lives of many, including children and the elderly, who were affected by diseases like kwashiorkor.

The book tells the story of Olanna, the wife of Odenigbo, who witnesses a massacre of Igbos while visiting her relatives in Kano. Later, the killers storm her relative's house, killing everyone. Muhammad assists her in escaping by reminding her that it is not allowed in their Quran to kill people, as Allah does not permit it.

In Nsukka, people gather to discuss the war and Biafra's sovereignty. Odumegwu Ojukwu, the commander in chief, declares total war due to the Aburi Accord not being adhered to by Gowon. The Igbos, including Kainene and Olanna Ozobia, leave for London to contribute to the fight for freedom. Olanna teaches children in Umuahia and Kainene builds a refugee camp in Port Harcourt. As federal troops advance, they move to Umuahia, where they marry Olanna. The people are malnourished and eat green leaves for vitamin. The war ends after two and a half years (30 months). Half of a Yellow Sun, explores themes of love, hate, war, betrayal, class, and grief through characters like Odenigbo, Olanna, Kainene, Richard, Ozobia, Abdulmalik, and Mmadu Mmadu. After the war, Odenigbo and his family return to Nsukka, searching for missing sister Kainene and friends like Okeoma the poet.

Americanah *by: Chimamanda Ngozi Adichie*

The author tells the story of two love birds, Obinze and Ifemelu, who live in Princeton, New Jersey. Ifemelu breaks up with her black American boyfriend, Blain, and leaves her blog about race. She thinks of her childhood love, Obinze, who is now a wealthy man in Lagos. Obinze's wealth is due to his cousin's connections and his loyalty to Ifemelu.

Obinze and Ifemelu meet at a party and fall in love. They plan to reunite in America, but Ifemelu struggles financially due to her student visa. Ginika introduces her to Kimberly, a white woman who offers a nanny position. Ifemelu meets Curt, her cousin, who helps her get

her green card and job. Ifemelu meets Bayo, her friend in Nigeria, who asks about her relationship with Obinze. Obinze, an illegal immigrant living in London, is rejected for an American visa. His mother helps him find a job in London, but Obinze refuses to work and is deported. Obinze tries to arrange a green card marriage, but is deported the day before his wedding. The novel explores the challenges faced by immigrants in America and the consequences of their actions.

Ifemelu cheats on Curts, leading to her relationship ending. She starts blogging about race in America and her blog gains popularity. Aunty Uju informs Ifem about her son's suicide attempt. After returning to Nigeria, Ifemelu finds her footing with Obinze, who tries to rekindle their relationship. They argue, and Obinze finds truth in Ifemelu's accusation and asks Kosi for a divorce. Kosi ignores his declaration, but Obinze decides to be present in his daughter's life. Days later, Obinze shows up at Ifem's flat, expressing his desire for a relationship with Ifemelu.