Sapientia Global Journal of Arts, Humanities and Development Studies (SGOJAHDS), Vol.7 No.3 September, 2024; p.g. 254 – 264; ISSN: 2695-2319 (Print); ISSN: 2695-2327 (Online)

CODE-MIXING AND TRANSLITERATION AS D0MINANT STYLISTIC DEVICES IN CHINUA ACHEBE'S *ARROW OF GOD* AND CHIMAMANDA ADICHIE'S *HALF OF A YELLOW SUN*

[1]OZOEMENA JOHNKENEDY AZUBUIKE (PH.D) & [2]PROF. AMUCHE UZOAMAKA MADU
The Use of English Unit, School of General Studies Department of English Language
[1]University of Nigeria, Nsukka
[2]University of Abuja, Nigeria
Phone: 08064766753 / 08033113834
E-mail: johnkenedy.ozoemena@unn.edu.ng / Email: amuche.madu@uniabuja.edu.ng

ABSTRACT

This paper examines code-mixing and transliteration as dominant stylistic devices in Chinua Achebe's Arrow of God (1964) and Chimamanda Adichie's Half of Yellow Sun (2006). The two novels explored different historical and socio-political events in Nigeria at different times. Chinua Achebe's Arrow of God dwells on the precolonial and colonial era of the Igbo people and Africa in general and the cultural conflicts between the colonialists and the colonized. Chimamanda Adichie's Half of a Yellow Sun depicts the happenings in the first Nigerian indigenous university and the political turmoil of the mid 1960s which culminated into the Nigerian/Biafran civil war (1967-1970). The two novels are set in Igboland and their characters are predominantly Igbo people. In this study we adopt Socio-linguistic theory of language as a theoretical frame work. Sociolinguistics is a branch of linguistics that is concerned with how language functions in a society. It studies how social factors impact people's language use and how language use is determined by people's position in the society. Excerpts of Code-mixed and transliterated Igbo sentences in the texts are analysed and their English equivalents provided. The findings of the study show that the two writers deployed codemixing/switching, and transliteration to depict the linguistic habit of the Igbo people that constitute predominant characters in the texts.

Keywords: Code-mixing, Transliteration, dominant, stylistics, Chinua Achebe, Chimamanda Adichie.

1. Introduction

The English language as Nigeria's second language had come in contact with indigenous languages and culture, and had undergone structural adjustments and changes, thereby giving birth to code-mixing and Transliteration among users of English language in Nigeria as a second language. This paper therefore examines code-mixing and transliteration as a dominant stylistic devices in Chinua Achebe's *Arrow of God* and Chimamanda Adichie's *Half of a Yellow Sun*.

Stylistics (style) in language is a branch of linguistics that is concerned with the examination of a writer's language use. Sequel to this Leech and Short (1981) defined stylistics as the way in which language is used in a given context for a given purpose and by a given person. Chinua Achebe and Chimamanda Adichie are two Nigerian literary writers who had deployed code-mixing and transliteration as a dominant stylistic device to explore various

historical and socio-political issues and events in Nigeria. In *Arrow of God,* Chinua Achebe explored the pre-colonial and colonial era of the Igbo people and the conflict of culture between the colonialist and the Africans. Chimamanda Adichie in *Half of a Yellow Sun* exposes some events in Nigeria's premier university (University of Nigeria, Nsukka), and the political turmoil of the mid 1960s in Nigeria which culminated into the Nigerian/ Biafran civil war.

Many literary writers have carved out idiolects for themselves through their peculiar language use which have become their own peculiar style of writing. This study seeks to investigate code-mixing and transliteration as a dominant stylistic device in Chinua Achebe's *Arrow of God* and Chimamanda Adichie's *Half of a Yellow Sun,* which had made the works of these great authors the reader's delight.

Code-mixing and Transliteration are unconscious linguistic behaviour of bilinguals, this occurs as a result of two languages coming into contact with each other. Code-mixing has been defined of a means of communication which involves a speaker/writer alternating between one language and the other in a communicating event. In recent studies there have been some variations in the definition of code mixing. (Muysken,p.1) refers to code-switching as "the rapid succession of several languages in a speech event however, code-mixing according to him refers to all cases where lexical items and grammatical features from two languages appear in one sentence" Bentahila and Davies are of the opinion that "code-mixing refers to the use of two languages within a single conversation, exchange or utterance" (p.302). Code switching and code mixing are the Linguistic habits of every bilingual, and multi-linguals, this is because of their exposure to two or more linguistic codes. (Sidhar and Sidhar. (p.88) and (Bokamba. (p.42) Have made a distinction between code-switching and code-mixing. In their words, "code-switching is an alternation that is beyond the sentence borders and code-mixing is an alternation within the sentence". Code-mixing is an unconscious linguistic behaviour of every bilingual, as a universal linguistic behaviour people that speak two languages often mix their first language with their second language. Sequel to this Akindele and Adegbite defined code-switching/code-mixing as: a means of communication which involves a speaker alternating between one language and the other in a communicative event. Code-mixing on the other hand is a systematic way of mixing two or more linguistic codes in an utterance or writing (p.27). Linguists have seen code-switching and code-mixing as a near universal occurrence and thus have proffered explanations for their existence in bilingual situations. Aligning to the views of above scholars Uzoezie, opines that codemixing is:

> The interpolation of constituents of the English language L2 into sentence structures that are basically Igbo L1 and vice versa in a conversational exchange of Igbo/English speakers is a very common feature, its frequency and communicative ease in their speech behaviour cannot be dismissed as evidences of linguistic incompetence in their L1, L2 or both (p.179).

Chinua Achebe and Chimamanda Adichie are two Nigerian novelists that have incorporated Igbo and English lexical items as a stylistic device in their texts to depict the linguistic background of their characters and the linguistic habit of the Igbo people, code-mixing therefore severs the stylistic purpose of depicting the setting of the texts. And foregrounding the linguistic habit of the Igbo people.

Ogbodo (2018, p.109) avers that Transliteration is a form of translation; it incorporates the translation of the syntactic structure of the writer's first language into the English language, in order to embody and convey the meaning import of the first language while it is encoded in English. Transliteration is also seen as the literal transfer of the syntactic structure of one's first language into his second language.

In the texts under study Chinua Achebe and Chimanada Adichie deployed these devices to convey the meaning import of their first language (Igbo) while it is encoded in English. The stylistic effect created by the transliterated sentences in the texts is to demonstrate the speech pattern of Igbo characters in the texts. As users of the English language as a second language the average Igbo speaker of English language approximates English sentences with the Igbo pattern of speech. It also severs the effect of depicting the fact that the texts is set in an Igbo enclave with predominant Igbo characters, and also to foreground Igbo pattern of speech.

2. Theoretical Frame work and Methodology

This study is anchored on the sociolinguistic theory of language. Sociolinguistics is a branch of linguistics that studies how language functions in the society, it studies how social factors impact people's language use, and how language use is determined by people's position in the society. This study is a content analysis, which is the method of analysing social life by interpreting words and images from documents, film, art, music and other cultural products (Crossman,2020). The study is basically an analysis of code-mixing and transliteration as dominant stylistic devices in Chinua Achebe's *Arrow of God* and Chimamanda Adichie's *Half of a Yellow Sun*. Excerpts of code-mixed/code-switched and transliterated sentences in the texts are analysed and their English equivalents rendered.

3. Literature Review

In order to situate this study it is germane to review works already done by some scholars on Chinua Achebe's *Arrow of God* and Chimamanda Adichie's *Half of a Yellow Sun*. Achebe and Adichie are two Nigerian literary writers whose works dwelt so much on historical, political and social issues in Nigeria at different times. Their works have elicited much attention from scholars both within and outside Nigeria, due to the thematic concerns of their works, sequel to this, this section of our study reviews quite a number of studies already done by scholars on the works of Chinua Achebe and Chimamanda Adichie, understudy,

Amaechi Nicholas Akwanya (2013) investigated "The Power of the Unknown" in Achebe's Arrow of God. He concluded that Ezeulu the chief priest of Ulu is not the only sufferer of actions of the unknown powers, other victims of the catastrophe that befell Umuaro are: The Ulu diety, the traditional order and the new religion.

Omotosho Mosses Melafa and Thomas Michael Emeka (2014) carried out a study which they entitled "A Critical Pragmatic Analysis of Discursive Expression of Power and Dominance in Chinua Achebe's Arrow of God" the study reveals that: The dynamics of power struggle in Achebe's Arrow of God has revealed that power struggle in the novel are discursively instantiated. The enormous trado-religious powers conferred on Ezeulu are threatened from within and without as he struggles to contain the internal dynamics of power, he is overwhelmed by the sweeping force of British imperialism. Although he tries to adjust to the

realities of the enormity of the powers of the imperialist, he is not quick enough to adjust to this stark reality.

Deepak Shinde (2021) studied "Post Colonialism in Chinua Achebe's Arrow of God". He concluded his study by stating that Arrow of God depicts the clash of European Colonialism with traditional Igbo culture and that the novel depicts how colonialism ruined the power of Igbo gods and priest, and established their own religion, government and culture in other's land.

Augustine Uka Nwanyanwu and Okwudiri Anasiudu (2019) carried out a study entitled "Trauma of a Nation and the Narrative of Suffering in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*". They deployed the trauma theory to examine the effects of the Nigerian/Biafran war on individuals and the geographical area of the defunct Biafran state. They asserted that *Half of a Yellow Sun* is an encrypted tale of the travails of the Igbo nation and its subjects in the Nigerian civil war. The studied tried to distinguish the different shapes and forms of encounter with trauma in Adichie's novel, the study also identified dimensions of trauma. In the first there are those who are traumatized by witnessing scenes of tragic events, and there are those who are traumatized by hearing the stories of others who experienced traumatic events in the crises ridden territories in the north. These two positions of trauma are analysed in the novel and both damaged and shattered the psyche of individual's perception and psychological stabilities.

Nick Mdika Tembo (2018) investigated "Ethnic Conflict and Politics of Greed in Chimamanda Adichie's *Half of a Yellow Sun*"he opines that the conflict was as a result of the negative influence of colonialism on one hand and greedy African leaders and their western midwives. Charles Cliff Feghabo (2022) examined the Valorization of Womanhood in Chimananda Adichie's Half of a Yellow Sun. The study reveals that feminist advocacy (gender equality) can only be achieved through the intellectualization of women as instantiated in Miss Adebayo, Olanna, and Kainene, who are highly educated young women. He maintained that Chimamanda Adichie sees elevated education as fundamental to the equality of male and female intercourse. From the review above its quite clear that not much have been done on the works of Chinua Achebe and Chimamanda Adichie from the stylistic approach, none of the reviewed works studied Code-mixing and Transliteration as dominant stylistic devices in the texts under study, this where this study finds its relevance.

4. Excerpts and Analysis of code-mixing and Transliteration in *Arrow of God*

Code-mixing:

1. We all know that if they know the way to *Animuo* they would go to quarrel with our ancestors for giving the priest hood of Ulu to Umuachala and not to their own village (P.131).

Analysis: The code-mixed word in the utterance "Animuo" means the spirit world.

2. Nwafo's sister Obiageli cried for a long time after their mother had left for okperi. Oduche's promise of picking her *"icheku* and *udara"* did not console her (P.166).

Analysis: The code-mixed words "*Icheku* and *Udara*" are Igbo native fruits.

3. 'Give me the *omu.*' Edogo passed the tender palm leaves to him. He tore out four leaflets and put away the rest. Then he turned to Obika's mother. 'Let me have *ego*

nano.' She untied a bunch of cowries from a corner of her clothe and gave them to him (P.119).

Analysis: The code-mixed words omu and ego nano are Igbo words. "Omu" means the tenderly yellow part of palm frond and ego nano means four cowries.

4. 'True, agreed Anosi very true'. My father used to say that it is the fear of causing offence that makes men swallow poison. You enter the house of a bad man he brings out a kolanut. You do not like the way he has brought it out your mind tells you not to eat it. But you are afraid to offend your host and you swallow *ukwaranta*. I agree with you Akuebue (P.165).

Analysis: The code-mixed Igbo word "Ukwaranta" has the direct English translation of "Tuberculosis"

5. 'Am I talking to a person or carved nkwu?' 'I don't know where he is.' (P.59).

Analysis: The code-mixed Igbo word caved "nkwu" literary means a carved wood in the utterance.

6. ThenMaduka threw the challenge. It is not profitable to speak too many words. The palm tree is not in the distant riverine country, but here in Umuaro. Let us go from here to Nwokafo's compound and ask him to give us a gourd from this tree. It is very costly-the gourd may be *ego nese*-but I shall pay. If you two drink three horns each and still go home let it be my loss. But if not you must give me *ego neli* whenever you come to your senses again'(P.78).

Analysis: The code-mixed Igbo words are ego nese and ego neli means ten cowries and five cowries respectively.

7. A little girl came in from the inner compound calling 'Father, Father.' 'Go away *ogbanje*,' he said 'Don't you see I have strangers?' 'Nwaeke slapped me'. 'I shall whip him later. Go and tell him I shall whip him (P.22).

Analysis: The code-mixed word in the utterance "ogbanje" means in African mythology a child that is repeatedly born and repeatedly dies in other to torment the same parents.

8. What happened next was the work of *Ekwensu*, the bringer of evil. Akukalia rushed after Ebo, went into the *obi*, took the *ikenga*from his shrine, rushed outside again, and while everyone stood aghast, split it into two (P.24).

Analysis: The code-mixed words are: "Ekwensu", means devil. "Obi" means compound or centre habitation, and "Ikenga" means object for worshiping traditional gods.

9. Ezeulu's younger wife examined her hair in a mirror held between her thighs. She could not help feeling that she did a better job on Akueke's hair than Akueke did on hers. But she was very pleased with the black patterns of *uli*and faint yellow lines of *ogalu* on her body (P.167).

Analysis: The code-mixed words are Uli and Ogali means traditional objects of beautification used by women.

10. The strings of*jigida* clinked as she danced. Behind they covered all her waist and the upper part of her buttocks (P.116).

Analysis: Gigida is an object of beautification worn on the waist by women.

11.Ezeulu chose not to speak any more. His wife went away but soon returned with two brooms. She swept the hut with the palm leaf broom and the immediate frontage of the *obi* with the long and strong *okeakpa* (P.125).

Analysis: The code-mixed lexical item "okeakpa" is a bundle of long sticks used for sweeping the compound.

12. The second choice seemed the better and less dangerous one. But, to be quite sure Aneto went to *afa,* to put the alternatives to his father (P.217).

Analysis: The code-mixed word "afa" means divination.

Transliteration:

13. What he had just seen was not a dream but a vision. It had all taken place in the half light of a dream but in the clarity of the middle day. His grandfather *whom he had known with the eyes of a child* had emerged again very clearly across a whole life time in which his image had grown weak and indistinct (P.160).

Analysis: The transliterated sentence his grandfather *whom he had known with the eyes of a child* has the direct English equivalent of his grandfather whom he did not know very well as a child.

14. We don't want Okperi to choose war, *no body eats war*. If they choose peace we shall rejoice. But whatever they say you are not to dispute with them. Your duty is to *bring back word to us* (P.17).

Analysis: The transliterated sentence *no body eats war* has the English equivalent of nobody wants war, for war is not food, and bring back words to us means give us feedback or reply.

15. Although he was only a little boy, *he had the mind of an adult*, he could tell when *someone looked at him with a good eye or a bad one* (P.165).

Analysis: The transliterated sentence *he had the mind of an adult* means that he reasons like an adult, and he could understand the meaning of people's actions.

16. I think Ezeulu has spoken well. *Everything he said entered my ears,* we all know the custom and no one can say that Ezeulu had offended against it (P.207).

Analysis: The transliterated sentence *everything entered my ears* means that I understand all he said.

17. I know that Umuaro is divided and confused, and I know that some people are holding secret meetings to persuade others that I am the cause of the trouble, but *why should that remove sleep from your eyes?* Those things are not new and they will follow where others have gone (P.130).

Analysis: The transliterated utterance *why should that remove sleep from my eyes* literarily means I am not bordered, and cannot have sleepless night because of the matter.

18. I want one of my sons to join these people and *be my eye there*. If there is nothing in it you will come back. But if there is something there you will bring home my share. The world is like a mask dancing if you want to see it well you don't stand in one place (p.46).

Analysis: The transliterated utterance *be my eye* means to be my representative.

19. Umuaro might have left the matter there, and perhaps the whole land dispute with it as *Ekwensu seemed to have taken a hand in it*. But one small thing worried them. It, was small but at the same time it was very great (p.25).

Analysis: The transliterated utterance *Ekwensu seem to have taken a hand in it*, means satanic manipulation.

20. Many of them especially the older men, asked Umuaro to let the matter drop. But there were others who as the saying goes *pulled out their hair and chew it*. They swore that they will not live and see Umuaro spat upon. They were as before led by Nwaka. He spoke in his usual eloquence and stirred many hearts (p.26).

Analysis: The transliterated utterance *pulled out their hair and chew it* means "they vowed"

21. One of his visitors said: The white man has met his match in you. But there is one side of the story which I did not understand, the role played by the son of Nwodika in Umenneora.

When the matter has cooled down, he must answer one or two questions. '*I stand with you'* said Anosi (p.184).
Analysis: The transliterated utterances *when the matter cooled down* and *I stand with you* means, when the matter calms down and I concur with your view.
22. The trouble with Ezeulu was that he could never *see something and take his eyes away from it.* Everybody agreed that Obika's friendship with Ofoedu would not bring about anything good, but Obika was no longer a child and if he refuses to listen to advice he should be left alone (p.91).
Analysis: The transliterated sentence *never see something and takes his eyes away from it* means that Ezeulu never ignores any matter.

5. Excerpt and Analysis of Code-mixing and Transliteration in *Half of a Yellow Sun*
Cod-mixing:

1. Olanna walked into the kitchen "Why are you using the kerosene stove? *Ina ezuzuezu,* are you stupid? Haven't I told you to save our kerosene?' Ugwu was startled. But Mah, you said I should cook baby's food on the stove' (p.345).

Analysis: The code-mixed utterance is 'inaezuzuezu' means are you stupid, and the speaker, Olanna readily supplied its equivalent in English which is 'are you stupid.' The code-mixed utterance is necessitated for the sake of emphasis and to scold Ugwu for using kerosene stove during the scarcity of the product.
2. A woman walked briskly up to him and thrust her baby boy into his arms. 'Then take him! Feed him until you open again!', she began to walk away. The baby is thin, jaundiced, squalling. "*Bia nwanyi!, come back woman"*. Okoromadu was holding the baby with stiff arms, away from his body (p.312).
Analysis: The code-switched utterance was made by Okoromadu, an attendant at the refugee camp at Umuahia, when a woman thrusted her thin jaundiced baby at him, the code-switched utterance *Bia nwanyia* has the English translation of come here you this woman, the utterance is for the purpose of seriousness and emphasis on the speech.
3. You are the one that is Ugwu? How are you?' Master's mother said patting his shoulder. Fine Mama did your journey go well?' yes, *Chukwu du anyi*. God led us.' She was looking at the radiogram (p.107).
Analysis: The code-switched utterance *Chukwu du anyi* has the direct English translation God led us.
4. 'Get baby ready', she said, and turned the radio on. 'Yes Mah', Ugwu said. *"Onwereigwu.* I find lice eggs in her hair this morning" (p.319).
Analysis: The code-switched utterance *onwereigwu* has the direct English translation of she has lice in her hair.
5. Professor Ekwenugo knocked on the open door and walked in. His hands were swathed in cream-coloured bandages. *Di anyi, what happened to you?* Master asked (p.328).
Analysis: The code-mixed utterance *Di anyi* has the direct English translation of my friend.
6. Ojukwu raised his hands again and the chanting stopped. 'If they declare war', he said. 'I want to tell you that it may become a long- drawn-out war. A long-drawn-out war. Are you prepared? Are we prepared?' "*Yes yes Ojukwu nyeanyiegbe!,* gives us gun, *iwe di anyina obi!. There is anger in our hearts!"* (p.197).
Analysis: The code-switched utterance is *nyeanyiegbeiwe di anyinaobi*. The direct English translation is : Ojukwu give us gun we have anger in our heart.

7. *How are things? Ana emekwa*?' Master asked. Mr. Ovoko rubbed his hands together. He had the lugubrious face of one who simply refused to be consoled. Nobody is donating much these days. These people keep coming here and asking me for food and then they start to ask for job. You know they came back from the North with nothing. Nothing'(p.199).
Analysis: The code-mixed utterance *anaemekwa* has the direct English translation of how are you doing?
8. Ugwu opened the door before she knocked, his shirt unbuttoned, slight sweat patches under his arms. 'Welcome mah' he said. She had missed his loyal smiling face. '*Unuanokwaofuma?'* Did you stay well? (255).
Analysis: The code-switched utterance unu*anokwaofuma* has the direct English translation of I hope you are staying well.
9. Nnaemeka turned to go back to his desk. Richard picked up his brief case. The side entrance bursted open and three men ran in holding long rifles. They were wearing green Army uniforms, and Richard wondered why they would make such a spectacle of themselves, dashing in like that, until he saw how red and wildly glassy their eyes were. The first soldier waved his gone around *"Ina nyamiri",* where are the Igbo people?Who is Igbo here? Where are the infidels" (p.175).
Analysis: The code-switched utterance *inanyamiri* is a Hausa sentence and a derogatory way of referring to the Igbo people, it has the direct English translation of where is the Igbo man.
10. 'You are Igbo,' the second soldier said to Nnaemeka.'No I come from Katsina! Katsina! The soldier walked over to him say "*Allahu Akbar!"*the lounge was silent. Richard felt cold sweat on his eye lashes 'say *Allahu Akabar'* the soldier repeated (p.176).
Analysis: The code-switched sentence "*Allahu Akabar*" is an Arabic sentence meaning God is great.
11. 'What happened?' Master asked. The man placed the bottle of water down and said quietly they are killing us like ants. Did you hear what I said? Ants. '"our eyes have seen plenty, *anyiafujugoanya"*Obiozo said, 'I saw a whole family, a father and mother and three children, lying on the road to motor park. Just lying there.'(p.165).
Analysis: The code-switched Igbo word *"anyiafujugoanya"* has the direct English translation of we have seen too much.
12. There, were more soldiers now more shots more shouts of *Nyamiri* and *araba, araba!'* The bar tender was writhing on the floor and the gurgle that came out of his mouth was guttural (P.176).
Analysis: The code-mixed word "*Nyamiri*" is the Hausa's derogatory way of referring to the Igbo people. "Araba" is also a Hausa word meaning separate or divide.
13. Some body from the crowd called out 'we are counting the Igbo people oya, come and identify yourself you are Igbo?' Arize muttered under her breath. *"Ikwunaokwu"*, as if Olanna was thinking of saying something, and then shook her head and started to speak fluent Yoruba. All the while casually turning so, they could go back the way they had come (P.152).
Analysis: The code-switched words: "oya" and "*I kwunaokwu"* are both Yoruba and Igbo words. "Oya" is an imperative word and has the direct English translation of immediately, *"I kwunaokwu"* in English means don't talk
Transliteration:
14. 'No, mah, Ugwu folded his arms forlornly. It happened in my village. Mah. A junior wife went to the dibia and got medicine to kill the senior wife, and that night before the junior wife died a black cat came to the front of her hut 'So Mama will use the dibia's medicine to kill

me?' Olanna asked. *She wants to divide you and master mah*. His solemnness touched her. 'I'm sure it was just the neighbour's cat Ugwu', she said (P.120).
Analysis: 'She wants to divide you and master' has the English equivalent of 'She wants to separate you and master.
15. The wooden gate in the mud wall behind the house creaked open and Aniekwena came into the compound. He was master's cousin. Ugwu disliked the silly twist of his lips; he always visits at meal times and then said 'oh! Oh!' in exaggerated surprise *when Olanna asked him to join them in touching their hands to their mouths*, he looked grim now. Behind him was master's mother (P.225).
Analysis: 'Olanna asked him to join them in touching their mouth with their hands, has the English equivalent of Olanna asked him to join them in eating.
16. 'Mrs. Nwaizu will soon stop telephoning to tell me he saw him there.' Her mother said. 'She said something catty the other day about people whose daughters refused to marry. *"I think she was throwing words at me and wanted to see if I could throw back at her*." Her daughter got married last year and they could not afford to import anything for the wedding (p.254).
Analysis: *"I think she was throwing words at me and wanted to see if I could throw back at her*." Has the English equivalent of I think that Mrs. Nwaizu is indirectly talking to me and wanted to know if I will reply.
17. Olanna fanned herself with a small Lafia mat. Two women were standing near the gate, one shouting in Igbo-'I said you will give me my money today! Today, not tomorrow you heard me say so because, *I did not speak with water in my mouth*' while the other made pleading gestures with her hands and glanced sky ward (p.259).
Analysis: The utterance*'I did not speak with water in my mouth*' has the direct English translation of I think I am audible enough.
18. Arize's round eye was admiring and bewildered. *'It is only women that know too much book like you can say that, Sister. If people like me who do not know book wait too long, we will expire*'. Arize paused as she removed a translucently pale egg from inside the chicken (p. 47).
Analysis: The sentence *'It is only women that know too much book like you can say that, Sister*. If people like me who do not know book wait too long, we will expire' This has the direct English equivalent of It is only very educated women like you that can say that, if people like me that are not educated wait too long nobody will marry us.
19. 'I know you will marry Odenigbo, Sister, but honestly I am not sure I want to marry a man from Abba. Men from Abba are so ugly, kai! *If only Mohammed was an Igbo man, I would eat my hair if you did not marry him*. I have never seen a more handsome man'(p.47).
Analysis: The utterance *'If only Mohammed was an Igbo man, I would eat my hair if you did not marry him.*' has the direct English translation of, if Mohammed were an Igbo man I would insist you marry him.
20. 'Am I talking to you? *Is it not my big sister I am talking to?* Arize asked her mother. But she raised her voice as she continued. His name is Nnakwanze and he is from close to us, from Ogidi. He walks at the railway. But he had not told me anything. *I don't know if he is looking at me hard enough*' (48).
Analysis: This utterance *'Is it not my big sister I am talking to? ..... But I don't know if he is looking at me hard enough'*. Has the English equivalent of: It is my older sister I am talking to not you. But I don't know if he is looking at me with admiration.

Conclusion

This study has to a great extent revealed that Chinua Achebe and Chimamanda Adichie's dominant stylistic approach in their selected texts understudy is code-mixing/switching and transliteration they deployed these stylistic devices to depict the linguistic background of their characters, hence characters in the texts are predominantly Igbo people, secondly, the writers used the devices for the sake of emphasizing and hammering the importance of utterances by the characters

References

Achebe, Chinua (1964). *Arrow of God*: Heinemann

Adichie Chimamanda (2006). *Purple Hibiscus*: Fafina

Akwanya, Amechi Nickolas. (2013) The Power of the Unknown in Chinua, Achebe's *Arrow of God* International Journal of Humanities and Social Science Invention Vol 2 Issue 8, Pp. 35-42

Deepakh Shinde (2017). Post colonialism in Chinua Achebe's *Arrow of God*. International Journal Peer Reviewed Open Access Journal. Vol 4, Issue 1. Pp 275-278.

Faghabo. C. (2022) Chimamanda Adichie's *Half of a Yellow Sun* and the Valorisation of Womanhood International Journal of English and Comparative Literary Studies.Vol3 Issue 2, Pp. 43-54

Leech, Geoffrey and Short, Michael (1981). Style in Fiction: An Introduction to English Fictional Prose. Longman Group.

Muysken .P. (2000). Bilingual Speech: A Typology of Code-Mixing, London: Cambridge U.P

Nwanyanwu, Augustine U. &Okwudiri Anisudu (2019) "Trauma of a Nation and the Narrative of Suffering in Chimamanda Ngozi Adichie's *Half of a Yellow Sun"*. International Journal Innovative literature, Language &Art Studies. 7(3) 26-23. Pp.26-33

Tembo, Mdika. N (2012) Ethnic Conflict and Politics of Greed: Rethinking Chimamanda Adichie's *Half of a Yellow Sun*. Pp 17-18 https//www.Research gate. Net/publication/259081906 Retrieved on 17/10/2023

Uzoezie, R.U.(2011) Nigerian English and Literature Selected Essay: Awka: Fab Books

Omotosho M. &Emeka T. (2014) A Critical Pragmatic Analysis of Discursive Expression of Power and Dominance in Chinua Achebe's *Arrow of God*. Okike: An African Journal Of writing November 2014. No 52, Pp. 153-173