



**A Pragmatic Analysis of Igbo Names in
Adichie's *Half of A Yellow Sun***

Ebere Mercy Chukwu and Chima Igbokwe

Department of Language and Communication

Abia State Polytechnic, Aba

ebuchuksj@yahoo.com

08063699200

chimaigbokwe87@yahoo.com

08033427161

ABSTRACT

The study of stylistics has shown that literary artists explore naming in character portrayal as well as use it to convey special images and meaning. Using Leech's (1983) Socio-pragmatics and Pragmalinguistics, this paper shows how Chimamanda Ngozi Adichie uses naming to expand and limit the actions of her characters in *Half of a Yellow Sun*. The paper also shows how she uses naming in Igbo to create conflict, suspense, and foreshadowing. Based on the outcome of the analysis, the paper concludes that Adichie is not only craft-conscious but also Igbo-conscious.

INTRODUCTION

Chimamanda Ngozi Adichie's works: *Purple Hibiscus*, *The Things Around Your Neck* and *Half of a Yellow Sun* are characterised by infusion of Igbo language. Apart from the fact that it shows evidence of languages in contact – English and Igbo – the infusion of Igbo in what may be viewed as literature in English helps Adichie to portray her characters and their world as well as their socio-cultural and linguistic status. In addition to the above, the infusion helps the author to anchor her works on realism by presenting characters in settings that the reader can identify. Igbo linguistic communities are characterised by strong code-mixing (English and Igbo) to the extent that the Igbo

native speakers hardly can speak their language without infusing English into it; nor could they speak English, especially in informal setting, without switching to Igbo (Okpara & Chukwu, 2013).

The infusion of Igbo language in Adichie's literary works in English is a conscious activity (Orie, 2010; Onukaogu & Onyerionwu, 2010). One sees this in translations she does on some of the Igbo words or statements/utterances of the characters. Also, linguistic analyses of some of her works by some research have shown that the infusion of Igbo in her works has some effects on the plots of her works.

OBJECTIVE AND SIGNIFICANCE OF THE STUDY

The primary objective of this study is to examine how naming contributes to Adichie's style and ideology in *Half of a Yellow Sun*. Literary critics have come to see naming as one of the techniques authors employ in plot development (Orie, 2010). It, therefore, means that understanding the meaning of names of some characters and placing them in their context of culture and situation will go a long way in unveiling the style of the author.

THEORETICAL FRAMEWORK

This research is hinged on pragmatics vis-à-vis Leech's (1983) Pragmalinguistic and Socio-pragmatic perspectives. According to Spencer-Oatey and Zegarac (2010) "Pragma-linguistic perspective focuses on the linguistic strategies that are used to convey a given pragmatic meaning, while the socio-pragmatic perspective focuses on the socially-based assessments, beliefs and interactional principles that underlie people's choice of strategies" (p.76). The key terms in the above definitions are: the choice of a linguistic strategy over and above other strategies – for pragma-linguistics and social judgement or assessment of or beliefs attached to the chosen strategy for sociopragmatic perspective.

As earlier stated, this research is investigating Adichie's preference of certain Igbo names for some of her characters. The Igbo names will be subjected to both pragma-linguistic and socio-pragmalinguistic interpretations. The received meaning(s) will be related to sets of causal actions that make up the plot of *Half of a Yellow Sun*.

LITERATURE REVIEW

Naming (of characters, places, objects or anything) is one of the areas Adichie explores the infusion of Igbo language in her literary works in English. Orie (2010) observes that Adichie "is philosophically alert to the symbolic representations of names: in their personal and toponymic metaphors" (p.24). For instance in *Purple Hibiscus*, Amaka refuses to take English name for her to be baptised. She rather prefers her Igbo name to any English-Christian name. In *Half of A Yellow Sun*, she makes naming become integral part of the plot. The readers' attention is drawn to naming as they follow Ugwu observe names of streets he passes to reach his master's house. And then when Odenigbo asks Ugwu his name he does it in Igbo first 'Kedu afa gi?' Later, the reader listens to Kainene as she translates her name and that of her twin sister in English. The reader also sees Olanna faced with the problem of naming the girl-child begotten of Odenigbo-Amala's brief moment of lust. The child is allowed to answer baby for over five years, even when her Godmother, Kainene, names her Chiamaka. In *The Thing Around your Neck*, Adichie also shows interest in naming. She showcases a character, who leaves his good Igbo name 'Ofodile' to answer Dave Bell.

Onukaogu and Onyerionwu (2010) observe that Adichie is craft-conscious and through her works has shown how she subscribed and contributes to the rich African tradition. Naming is an aspect she allows her Igbo-consciousness and craft-consciousness to intermarry. Naming is primarily an integral part of a people's culture. Literature on the other hand is one of the carriers of culture. Therefore, naming is an important aspect of characterisation. Characters may be viewed or appraised based on the names they bear especially if such names spring from the language and culture of a people (Oha, 2008, reviewed in Orie, 2010). Rosenkrantz and Satran (1999) observe that "primitive people believed that the name was the vessel for the person's soul or spirit" and that there are a lot of superstitious beliefs weaved around names given to people. In addition, it is believed that names have power to influence the bearers and their experiences either for good or evil.

Beyond superstition, Orie (2011) in the study of *The Thing Around Your Neck* observes how Adichie shows commitment to Igbo names and naming (p.253). Orie further observes that Adichie explores naming to make philosophical statements as well as to satirise some human actions/follies. Research works have shown that naming is a veritable tool in the hands of

literary artists for character portrayal. Ushie and Uduak (2013) show how Ogali (nd) in *Veronica My Daughter* uses naming to reflect the status of his characters, to “convey sentiments, ideas and general world views of the [name] bearers” (p.111). Ushie and Uduak based their research on the fact that both in Africa and Europe, “Names suggest certain qualities inherent in their bearers as they are abbreviated statements of meaning and significance, interpretations of life's experiences or of events in the history of the family to which the bearer belongs.”

Oha (2008) as reviewed in Orie (2011, p.247) observes that naming apart from being an essential part of a people's culture, “characters are viewed from the names they bear.”

Data for Analysis

Only Igbo names given to the central characters in *Half of A Yellow Sun* are selected for analysis. The names include:

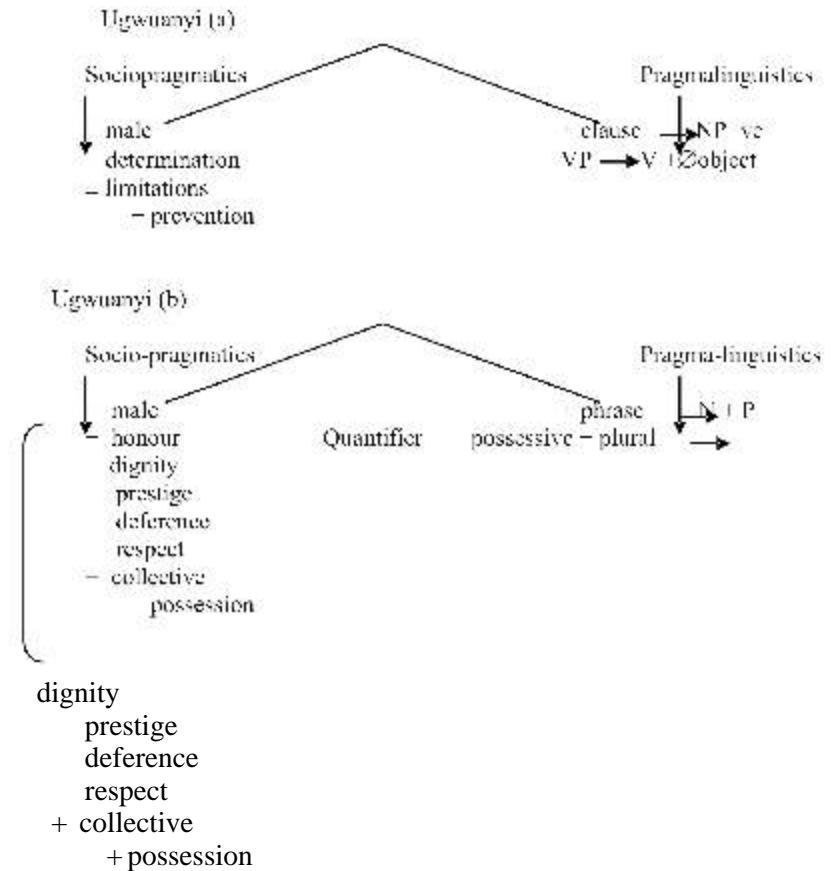
- a) Ugwu
- b) Olanna
- c) Odenigbo
- d) Kainene
- e) Madu

Within the analysis of the above names, references and brief analysis are made on some minor characters that bear Igbo names. They include: Ozobia, Okonji, Udodi, Odinchezo and Muokelu.

Data Analysis

Ugwu is the short form of Ugwuanyi. Throughout the novel, only Ugwu's aunt pronounces the name in full. Ugwuanyi or Ugwu is polysemic. Two out of the several variants are considered.

- a) Ugwuanyi transliterally means “Mountain cannot weigh down” meaning “unstoppable”.
- b) Ugwu anyi also means our honour/dignity/respect/prestige and deference (Echeruo, 2011).



From the above, Ugwuanyi displays dual interpretations. In the absence of tone mark which Igbo uses to distinguish homographs, it is difficult to tie Ugwuanyi as used in the novel to one of the above interpretations as both are possible names in Igbo.

From (a) analysis, Ugwuanyi displays the following socio-pragmatic features +male, +determination, -prevention and ± imitations, while the pragma-linguistic perspective shows it as being a clause with a verb of action but without an object. It is a name coined from concrete noun (mountain or hill) which literally means mountain or hill cannot prevent. In its actual signification, it means insurmountable or unstoppable. With these meanings embedded in his

name, the reader expects much from Ugwu. The reader will expect him to possess extraordinary ability coupled with strong determination to overcome obstacles and limitations. He is also expected to involve in and accomplish a lot of actions.

Ugwu's narration begins the novel. In the initial account, the reader meets Ugwu as he is being taken to Odenigbo's house where he is to serve as a houseboy. Before then, his aunt had already told his master that Ugwu learns fast, which Ugwu himself concurs:

I told master you will learn everything fast, osiso-osiso' his aunt said. Ugwu nodded attentively although she had already told him this many times.... (Half, p.2)

Even when his master asked him if he went to school, he answered that he stopped at standard two, then adds, "But I learn everything fast" (Half, p.11)

The learning of everything fast and the determination and attentiveness that go with it is what controls Ugwu's actions in the novel. He shows determination to serve his master well even if it means ironing his socks or cooking a tasteless rice. He also shows determination to learn which is necessary in overcoming certain limitations. Ignorance would have imposed on him. The people and environment become his teacher. It is in accord with his name that he is deposited in a university environment - a citadel of learning and in a house of a man of 'many books' and academic friends. In serving the people Ugwu learns the opinion of the academics about his nation, how Nigeria is being governed, how international opinion shapes their world and how the indigenes react to certain national issues. From Olanna, Ugwu learns how to cook. Even Jomo and Harrison teach him a few things. It is not surprising that he later becomes a teacher and a writer - a better teacher than Mrs Muokelu and a better writer than Richard. It is also not out of his character that he is conscripted to join Biafra army to fight Nigeria because there has to be *Ugwu*, obstacles, on his way to surmount which he achieves by going to war, meeting High-Tech which is symbolic, and signifying technology as overpowered. Hi-tech teaches him to be fearless. Overpowering Hi-Tech in the form of detonating Ogbunigwe at the right time, gives him the title: 'Target Destroyer'. He later returns to his master alive.

Ugwu's unstoppable behaviour is not straight-jacketed. The force behind his name also blinds him. For instance, he knows that he has not learnt to cook fried rice which was during Olanna's first visit to Nsukka. He insisted on cooking it and ends up cooking tasteless food. Also, after gaining the name 'Target Destroyer', he allows his platoon mates to cajole him into raping a bar girl. At first, he backs away, but when jab at being afraid, not being a man, Ugwuanyi succumbed just to show he can do it. Here, the author presents to us a man like us - a model not without imperfections.

In all, the (a) Ugwuanyi is about obstacles and overcoming them. This is what moves the plot of the novel which focuses on war, human relationships and people's reactions to the events around them.

The (b) Ugwuanyi, on the other hand, shows socio-pragmatic features such as ± male, +dignity/honour/deference/respect/ prestige. From the pragma-linguistic perspective, Ugwuanyi is made up of a noun phrase: a noun and its quantifier meaning our dignity/prestige/honour or deference hence it adds to socio-pragmatic feature + collective and + possessive.

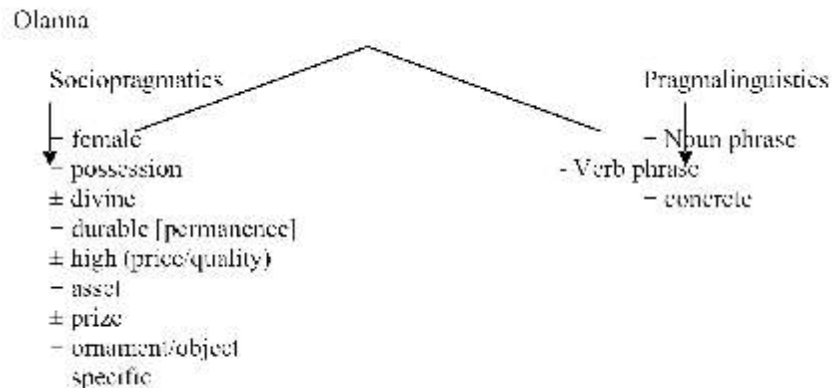
Ugwu as a character in *Half of a Yellow Sun* displays and is accorded great degree of respect. As a House boy - although not treated as one - he enjoys the privileges children of lecturers enjoy: he attended the same school with them, eats what his master eat, without restrictions, enjoys (by listening to) discussions of the elites.

From the socio-pragmatic perspective, the task the writer places on his shoulders is both individual and collective. This perspective can better be appreciated if Ugwu is seen as a representative of the future (Igbo) generation. The +possession feature makes Ugwu's other feature regional and specific. The author places on him the honour of his people, the Igbo. It is of the Igbo honour that one of their own writes about them, about Biafra. One of them is not a mere eye witness but one who shares in the trauma and losses that came with the war, thereby giving authenticity to the account of war. It is based on this that the author gives him a yielding floor to interact with university lecturers, which is symbolic to higher learning. Ugwu is placed in a house where he is respected and treated as human. It is here that the feature +deference come into play.

One wonders why Ugwu (dignity, respect or honour) should involve in rape. Rape is one of the traumas of war but the author uses it to present to the reader how women suffer in the event of war. They are not traumatised by only the loss of their property and loved ones but also their womanhood (dignity or honour) is being 'vandalised' by both

the enemy and the people they call their own. The author deliberately presents Anulika, Ugwu's sister as being raped by men of war so that the crime will stare at Ugwu even as he writes the story of his people.

Olanna “God's Gold”



Ola signifies necklace, bangle or anklet. It could be silver (Olaocha) or gold (Olaedo). Olanna, therefore, means Father's bracelet / necklace/ bangle. However, Kainene interprets it as meaning 'God's gold', which is not out of context as God is sometimes referred to as *Nna* in Igbo. From Kainene's interpretation, Olanna would display socio-pragmatic meanings such as +durable, ±high (prize/quality), +asset, +divine, +endowment, ±prize. With these features, it is not surprising, that her physiognomy is angelic. The author also gives her the tongue of the angel that when Ugwu hears her speak English “He stood still” (*Half*, p.22). Ugwu sees Olanna's English as magic which cannot be compared to any he has heard, not even to his master's English which is musical and unequalled to any. Olanna's English reminds him of 'slicing a yam with a newly sharpened knife.' The same is said of her Igbo and Yoruba. To Okeoma, Olanna is like a mermaid, 'with the fish glown sheen...' (*Half*, p.325) and attended by the sun, while to Odenigbo, she is simply *nke m*, my own.

The question is how does this mermaid-like being chooses to stay with the ugly man from Abba. That is where the symbolic effect of ±endowment, comes in. Olanna symbolizes a free gift from God, a natural endowment to the south region which Mohammed, a prince representing the North (Monarch) lusts after, which Richard,

representing the white colonists desires and tastes but which her desire, taste and sense of value are at par with Odenigbo's representing the South. This can be nothing but the oil nature deposited in the South. It is Kainene who defines Olanna as 'God's Gold'. She is also the one who says Gowon would not let Biafra go easily because of the oil in the region. From Olanna, one sees actors on the stage of Nigeria – Biafra Civil War: North-Nigeria, Southeast and the western world.

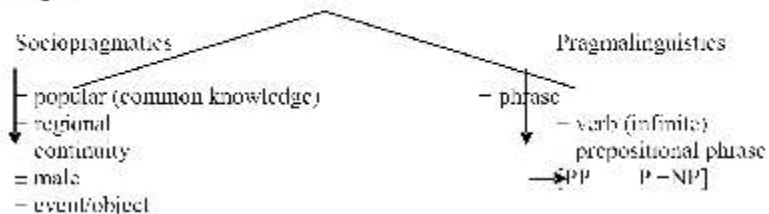
To Chief Ozobia, Olanna is his gold, equal to any asset or prized object he can easily trade for contracts hence he plans to use her to attract the Finance Minister's (Okonji) goodwill. Chief Okonji on the other hand sees her as Gold bracelet he can afford to wear and drop. Unfortunately for both, they do not share any feature with Olanna. From a sociopragmatic perspective, Okonji signifies +male, +dark, - specific; he stands for any Blackman. Ozobia on the other hand means 'let another come' with sociopragmatic features: +lust, +hope, ±satisfaction, - specific, - satiable. Again, Ozobia and Okonji have onaraphic of Chief which contradicts Olanna's ideology. She sees them as men who “walked around in a cloud of cologne-drenched entitlements.” This makes sense when one remembers that 'Chief' is one of the colonial impositions on the Igbo.

Second, Ozobia and Okonji feature –specific whereas Olanna features +specific. The *Ola* belongs to *Nna* or God, this makes the signified specific and/or definite. By extending the +possessive feature which is inherent in the name, Odenigbo claims Olanna to himself hence he calls her *Nke m*, meaning 'my own'. Apart from that Olanna shares the feature +specific with Odenigbo. +regional feature makes Odenigbo specific and +continuity can stand at par with +durable, hence both can co-inhabit.

The ±object feature portrays Olanna as docile. This does not necessarily mean that she does not have a mind of her own but from the text she does not find it difficult yield to situations or other people's will. It surprises Kainene that Olanna always goes out of her way to please their parents. She is also reacting to her nature when she accepts Odenigbo–Amala's baby as her own. The side effect of this feature is that it places her at the receiving end. She can be displeased without being seriously hurt.

Odenigbo (reigning in Igbo)

Odenigbo



Odenigbo is a name usually given to a male child in Igbo. However, there is nothing definite about it belonging specifically to the male sect. From the sociopragmatic analysis given above, Odenigbo seems to signify event than ornament or object. Viewing it from the pragmalinguistics the verb, though infinite, connotes event or activity. But whatever the signified might be, it has the features +popular, +regional. The infinite phrase from the pragmalinguistic perspective gives the name the feature +continuity which further attracts +PP thereby placing the signified on a definite setting or place of activity.

With the above preview, the reader sees a people and their experiences in a definite space and time. Odenigbo actually represents the Igbo and their experiences and reactions to colonialism and the Nigerian civil war.

With the sociopragmatic feature +continuity and pragmalinguistic feature +infinite, it means that the breadth and length of the signified cannot be limited or quantified by time; even the time of the novel is inadequate to define Odenigbo (i.e. the event of war). So, even after the war, Odenigbo and his people are being harassed and beyond the novel, they will continue to be affected by 'the event'. +Continuity is a remarkable feature which Odenigbo shares with Olanna and Odinchezo, Olanna's cousin. Odinchezo translated in English means 'will it be forgotten'? It has the feature +question [rhetoric], ±evil, ±pain, ±loss, +clause, +infinity/continuity. Although, the action is complete: the massacre of his parents, sister, brother and the betrayal by Muslim friends – will it be forgotten? Only infinity can answer this question. There is, therefore, need for Odenigbo, Olanna and Odinchezo to live beyond the novel.

However, one wonders why the writer denies him children especially by the woman he loves so much and yet unlike average Igbo man he shows satisfaction with Olanna amidst her barrenness. Even when Amala – which signifies grace – appears on the scene, a female

child is born which does not still satisfy the social demand of him. A female child is not celebrated in Igbo as male children. In all, Odenigbo shows satisfaction. It is similar to the same satisfaction he shows to classical music:

“He's a classical music person but loathes to admit it in public because it's such a Western taste” (Half, p.109).

'Music has no borders', Professor Ezeka said.

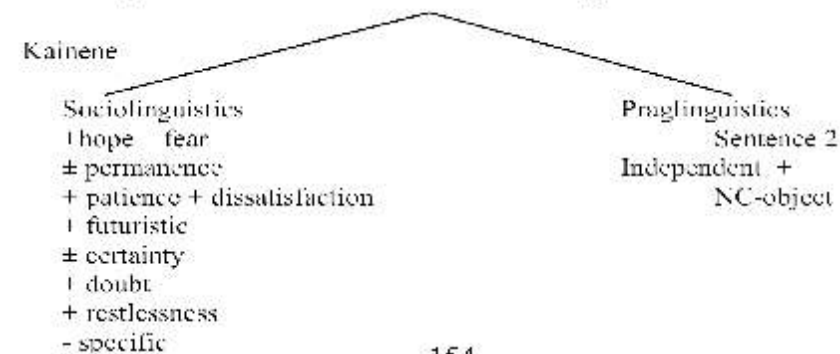
“But surely it is grounded in culture, and cultures are specific?” Okeoma asked. 'Couldn't Odenigbo then be said to adore the Western culture that produced classical music?’

This expresses Odenigbo's weakness as a traditionalists and/or anticolonialist. Another Odenigbo or that which reigns in Igbo land is anti-colonialism. From Achebe's *Things Fall Apart* and *Arrow of God*, both being historical novels, one sees that Igbo never subscribed to colonialism. This controls the life of Odenigbo, Madu, even Okeoma the poet. Later, Madu used Richard, representative of the western world to writer propaganda in favour of Biafra. Odenigbo likes classical music which is also western-oriented. In Olanna, English and Igbo sit side by side to Ugwu's displeasure. Is Olanna not an example of Odenigbo's question:

'You know the Europeans took out the inside of an African woman and then stuffed and exhibited her all over Europe? (Half, p.108).

A psychological assessment may reveal Odenigbo as having–firmness. He is not firm in his beliefs. Otherwise, he would have known and accepted that Olanna is not that which reigns in Igbo.

Kainene [Let us watch what next God will bring]



Kainene is also one of the central characters. When translated to English means 'Let us watch', but Kainene herself translated to mean 'let us watch what next God will bring' which means that Kainene is abbreviated from 'ka-anyi na-ele ihe ozo chi ga-eweta'. This makes sense when one considers Kainene in line with the father's name Ozobia meaning 'Let another come'. From the socio-pragmatic perspective one sees that Kainene shares some characteristics with her father especially in features like \pm certainty, +hope, +restlessness, +dissatisfaction, +futuristic. Ozobia will be showing +patience whereas Kainene will have \pm patience as the hope is anchored on prayer [to God].

From the pragmalinguistic perspective, father and daughter share some characteristics. Ozobia can stand as an independent clause while Kainene can also stand as a sentence. The difference between the two is that Ozobia manifest [one] independent clause while Kainene shows [two] clauses: one independent plus one dependent.

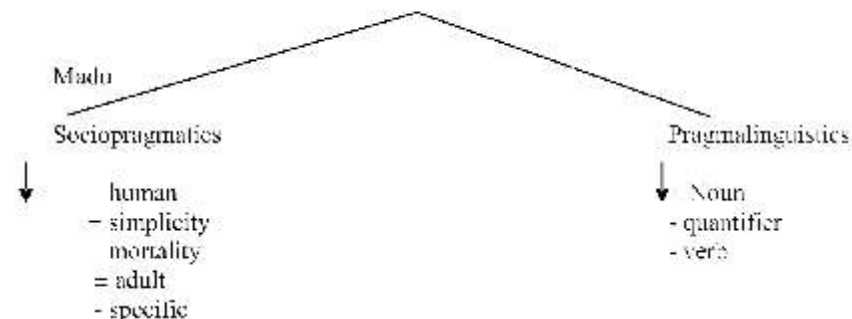
From this background, one sees why Kainene more or less tows the father's line in business compromising bribery and corruption just to win a contract. But unlike Ozobia who is ready to sacrifice all even her daughter's womanhood, Kainene knows her limits. In the novel, Kainene shows great level of patience, even when the future looks bleak. Her relationship with Richard which at first is characterised by dissatisfaction in bed, and later he sleeps with her twin sister, Kainene demonstrates patience. When Richard begged her not to ask him to leave, Kainene answered:

Yet she continues with the relationship. The restlessness attribute leads her into business so that she can be surrounded with a lot of activities. It leads her into farming during the war when it is difficult for Biafran to import food. It also leads her into involving in 'affia attack' which claimed her existence.

She also shows dissatisfaction with a lot of things and people. Although she shares some characteristics with his father, she still does not approve her parents' behaviour. Her spitting into her father's drinking water is symbolic showing dissatisfaction. She also despises Ojukwu's approach to fighting Biafra 'cause' even though she trades and benefited from the cause. She does not approve Olanna's choice of man or their radical socialism. But like she says, her name is more of practical. She practices socialism, than her sister. Olanna goes to relief camp to collect food, Kainene imports food; Olanna visits the rehabilitation camps, Kainene provides them with medical assistance, even shows them to grow food. When Olanna sees people killed in the

North and the woman with a (cut off) head in calabash, she becomes sick and immovable. But later Kainene had seen Ikejide's head cut off, she forgives Olanna her crime of sleeping with her boyfriend. To Kainene, the crime of her sister sleeping with her boyfriend is forgivable – although both had agreed it was not forgivable – than the crime of cutting a human being's head.

Kainene also shows great degree of independence than her sister. At first, when Olanna rejects their father's gift of a house, one would be tempted to think that she is more independent than Kainene who accepts the gift. But as the plot develops one sees in Kainene a shrewd business woman who is out to create things out of something/nothing. During the war, she is able to buy a house at Orlu which offers protection to her sister at a time of need. The dependent aspect of her name does not make her dependent; rather others depend on her, just as the dependent clause depends on independent clause. Here, +hope feature comes into play. She gives hope to the hopeless. Richard and the lot she assists at the refugee camp benefited from the +hope feature. Also, the verb 'watch' in her name is both verb of perfection and observation. This gives her acute sense in assessing situations, passing judgement and adjusting to situations.

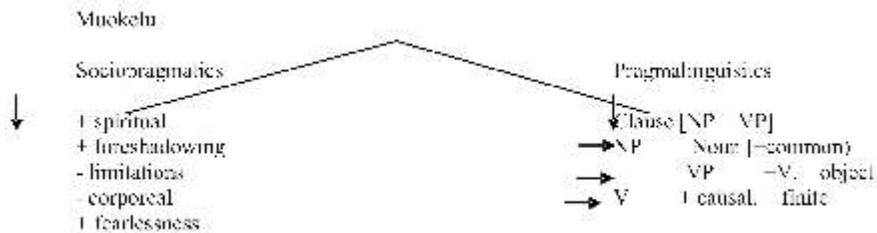


Madu from the pragma-linguistic perspective is made up of one free morpheme with null quantifiers. It is from Richard that the reader gets Madu's physical attributes: huge, wide shoulders, wide lips and a wide nose, then taller than Richard who was used to being the tallest man in a room, hulking and bulking. There is an element of primitivism in the way Richard sees Madu. From the socio-pragmatic perspective, Madu's name assigns him +human. It does not, however, matter how Richard representing western eyes sees the black man; he is simply and primarily human. Madu as a name is representational. Although it is

usually given to male children, the name actually represents every human being: male, female, adult, child. So whenever the name is used, the first thing that comes to mind is the +human feature. So also, when the narrator gives account of Igbo military personnel massacred by the Nigerian Army, Madu is there but manages to escape. The reader is simply reminded that what is being massacred are human beings, it also shows that some human beings escaped the Northern pogrom. This is the effect of -specific feature: it points to no one but references *every Igbo man*. There is need, however, for Madu to escape and to survive the war for his death would have symbolised the death of a people. Unlike the death of Udodi, which symbolises the death of peace, is in effect an endless war. Udodi means by this that 'There is peace.'

Again, as one whose name features +human, +mortal, +limitations, it will not surprise the reader when his predictions fail. His first prediction that there will not be a second coup fails (Half, p. 136). The second coup occurs two weeks after and claims his friend Colonel Udodi and many other Igbo military men. His second prediction that Port Harcourt will not fall also fails. This is in contrast with Mrs Muokelu's predictions. Muokelu has the following features:

Muokelu [Spirit created -]



From the above analysis by Muokelu, it means that her predictions have greater chance of coming to pass than that of Madu's. Madu's relationship with the Ozobia's thriving because of Kainene. It is not only because both share the feature -specific but because Kainene complements Madu just as he needs Udodi (peace) by his side. This +hope feature in Kainene is what gives Madu reason to fight, reason to lure Richard into writing a propaganda in favour of Biafra. The disappearance of Kainene is the disappearance of that hope while the death of Udodi symbolises that Madu (human) will not know peace even after the war. The disappearance of these two complements is like when one is being undressed as Olanna rightly observes towards the end.

CONCLUSION

Rosenkrantz and Satran (1999) ask: "How important is your choice of a name, anyway? Do names really have images and if so, what do they convey?" In response to the above question, what this research has done so far is to show how Adichie consciously explores the images embedded in some Igbo names in the development of the plot of *Half of a Yellow Sun*. The paper shows that naming is a stylistic tool which Adichie used in character portrayal, creation of conflict, suspense and foreshadowing. From the analysis done so far, this paper concludes that Adichie is not only craft-conscious but also Igbo-conscious.

REFERENCES

Adichie, C. N. (2003). *Purple Hibiscus*. Lagos: Farafina.

Adichie, C. N. (2006). *Half of A Yellow Sun*. Lagos: Farafina.

Echeruo, M.J.C. (2001). *Igbo-English Dictionary*. Lagos-Nigeria: Longman.

Nnolim, C. E. (1974). Melville's "Benito Cereno": A study in meaning of name symbolism. New York: New Voices.

Oha, A. C. (2008). Pattern of linguistic onomastics in Akachi Adimora-Ezeigbo's *House of Symbols*. In P. Oloko (Ed). *The Fiction of Akachi Adimora-Ezeigbo: Issues and perspectives*. Lagos: African Cultural Institute.

Onukaogu, A. A. and Onyerionwu, E. (2010). *Chimamanda Ngozi Adichie: The aesthetics of commitment and narrative*. Ibadan – Nigeria: Kraft.

Orie, C. P. (2011). Chimamanda Ngozi Adichie: The curio in phenomenality and competence in narrative. Enugu-Nigeria: Samdrew Productions.

Rosenkrantz, L. and Satran, P. R. (1999). *Beyond Jennifer & Jason, Madison & Montana: What to name your baby now*. New York: Martins Griffin.

Spenser-Oatey, H. and Zegarac, V. (2010). Pragmatics. In N. Schmitt (Ed). *In introduction to applied linguistics* (2nd edition). London: Hodder Education.

Ushie, J. A. and Uduak, H. (2013). Language and social status: A socio-stylistic study of English in Ogali A. Ogali's Veronica my daughter. In *Journal of Nigerian English and Literature*. Vol. 10, 2013.