

**A Lexico-Semantic Analysis of Style Features in Zaynab
Alkali's *The Stillborn*, *The Virtuous Woman* and *The
Descendants***

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Abstract

This paper explores style features from the lexico-semantic perspective in Zaynab Alkali's novels. The paper adopts context of situation and the contextual theory of meaning as its theoretical framework. The data are drawn from three of Alkali's novels – *The Stillborn* (1984 henceforth *TS*), *The Virtuous Woman* (1987 henceforth *TVW*) and *The Descendants* (2005 henceforth *TD*). These texts are selected, guided by their similar thematic and ideological concerns, which are the female experiences and the quest for self-actualisation in a male dominated society. The paper reveals Alkali's appropriation of collocation, idioms, figure of speech and lexical choices, at the lexico-semantic level of style to express the aforementioned themes.

Key words: Lexico-semantic, Zaynab Alkali, *The Stillborn*, *The Virtuous Woman*, *The Descendants* and Style.

Introduction

Zaynab Alkali's *The Stillborn*, *The Virtuous Woman* and *The Descendants* have brought Alkali to the front burner as one of Nigeria's leading female creative writer. As an astute and prolific writer, and an academic colossus, Alkali's fight against the savagery and savoury acts metted against the female gender has brought her to limelight as a feminist 'gladiator', to check mate the inordinate excesses of the male folk. For Alkali, the female gender has been steeped in deep

marginalization and subjugation; and the male folk on daily basis wage a war of nerves against the woman. The woman is denied of rights and privileges such as access to education, freedom of speech, right to choose a life partner, right to self-actualisation and emancipation, and many more. These are some of the thematic ethos that Alkali's *The Stillborn*, *The Virtuous Woman* and *The Descendants* have thrown up, that have engaged critics and scholars in inspiring and insightful discourses and conversation.

There is no doubt that Alkali's *The Stillborn*, *The Virtuous Woman* and *The Descendants* have enjoyed a harvest and plethora of critical discussions, as Alkali is not a greenhorn or new entry in the world of the Nigerian fiction. However, this study will select some of the criticisms on Alkali's selected texts for review to ascertain the extent to which researches in these texts have gone. This is important as to determine the lacuna in studies on Alkali, so as to establish the significance of the perspective this paper is coming from as a contribution to the criticism on Alkali's works. The criticisms on Alkali's texts can be broadly grouped into two categories. The first being the criticisms from the perspective of literature, while the other being from the angle of language.

Okereke (1991) explored the self-emancipated woman in Alkali's *The Stillborn*, and *The Virtuous Woman* using the feminist framework. Okereke holds that the characters in these novels are resolute and determined to breakout from all forms of patriarchy and be liberated. Okereke (1996) further affirms the female resolve for total freedom in *The Stillborn*, where Li, Awa and Faku decide to redefine their destinies despite all odds. In their study of Alkali's text, Kachua and Bisong (2010) explored using the feminist framework, the significance of the girl child education in *The Descendants* through the character of Seytu, who despite all add rose to become a medical doctor. Alkali's *The Stillborn*, *The Virtuous Woman* and *The Descendants* have also enjoyed criticisms

from the perspective of language. Some are also examined in this paper.

Using the Hallidayan scale and category grammar, Ekpe (2013) explores Alkali's deployment of capitalisation, italicisation, spellings and ellipsis as graphological designs in *The Stillborn* and *The Virtuous Woman* to capture the female quest for self-ascertain. Still deploying the systemic framework, Ekpe (2014) accounts for affixation, compounding, coinages, acronyms, clipping and borrowing in a morpho-stylistic reading of Alkali's *The Stillborn*, *The Virtuous Woman* and *The Descendants*, as style markers deployed by the novelist to capture her message in the afore-mentioned novels. In a syntactic study of Alkali's *The Descendant*, Ekpe (2015) observes the novelist deployment of nominal groups, sentence types, rhetorical questions and parallelisms as stylistic tools to express the female experience in the named novel. In the same vein, the female plight in a male dominated society in Alkali's novels is explored by Ekpe (2018) as he observes the novelist deployment of socio-stylistic tools such as code-mixing and codeswitching, proverbs, local expressions, pidgin and kinship terms in *The Stillborn*, *The Virtuous Woman* and *The Descendants*.

Though the criticisms on Alkali's selected texts for this study are quite monumental, as evidenced in the brief review of related literature, one observes that non of such criticism has explored Alkali's text from the lexico-semantic perspective, an approach adopted by this paper, to explore Alkali's appropriation of lexico-semantic devices as style features in *The Stillborn*, abbreviated as *TS*, *The Virtuous Woman*, Abbreviated as *TVW* and *The Descendants*, abbreviated as *TD*. Style features are linguistic elements employed by a writer to express his or her intended message. Style features can be found at all the levels of language, and serve as instruments of interpretation of the messages in a creative work of arts (Toolan, 1990 and Babajide, 2000). The paper is made up of

five parts – introduction, the concept of lexical semantics, theoretical framework and methodology, analysis and discussion of texts and conclusion.

The Concept of Lexical Semantics

Semantics is one of the levels of language study. It is an integral component of style study as every style marker in a text interrogated by the stylistician dovetails to meaning. Meaning as elucidated by Odeunmi borders on “explicating”, “explaining”, “making”, “providing” and “characterising” of either words, phrases, clauses or sentences (2006, p. 3). Expounding meaning in linguistic studies could be either at the word level or the category of the sentence, as these two language tools are basically the transporters of thoughts, ideas or messages (Saeed, 2007). This however, does not discredit the phrase and the clause, as they are both sandwiched between the word and sentence.

The interrogation of words and how they build up into larger expressions with semantic import constitute what is known as lexical semantics. This definition is operational for this paper, as one does not lose cognisance of Ejele (2003) that “phrases”, “clauses” and “sentences” are classified as “sentential semantics” (p. 4). The operational definition of lexical semantics in this paper is adopted to oblige the interrogation of idioms and figures of speech as they are integral part of lexico-semantic studies.

Theoretical Considerations and Methodology

This paper is located within the framework of Halliday’s context of situation and the contextual theory of meaning. These theoretical models are useful in the consideration of lexico-semantic tools deployed by Alkali in *TS*, *TVW* and *TD*, as the spotted lexico-semantic features in the aforementioned texts are skewed within their context of situation of use in relation to the message expressed in these texts.

a. Context of Situation

The stylistic interrogation of a text is carried out within the ambience of the context of situation in which the writer locates language. The semantic import of language use is environment dependent, factored into 'culture' and 'social' elements (Malinowski Whorf, Sapir and Firth, 1099, p. 131). Literature lends credence to environmental, cultural, historical and social factors for its message to whet the appetite of its reader. Against this background, Crystal and Davy (1979) aver that a writer's stylistic options are guided by the situational context he or she finds him or herself. Crystal and Davy have summed up the linguistic constraints of a writer as "dimensions of situational constraint" (1979, p. 64). Sharing with Crystal and Davy, Kamalu (2015) tags the constraints on a writer's language use as 'dimensions of variation' (p. 153).

Halliday's systemic model accounts for context of situation both in the scale and category grammar and the functional grammar. The "thesis", "immediate situation" and the "wider situation" are components of context of situation within the ambience of the scale and category grammar (Berry, 1975 cited in Alabi, 1997 and Eka, 2004). The thesis is subject matter in consideration. The immediate situation as to do with language as it is used within an immediate context, while the wider situation implies the understanding of the language users in a wider spectrum of the communicative discourse. From the functional perspective of Halliday's systemic model, context of situation takes into consideration "field", "mode" and "tenor" 'of discourse' (Gregory and Carrol, 1978 and Halliday, 1993). The Field of discourse anchors on the diction of the subject matter at hand. This is tied to the ideational meta function of language (Halliday, 1993 and Nwala, 2015). Explicating the functional perspective further, Halliday and Nwala further expounds the tenor of discourse to relate to the interpersonal metafunction of language, where the relationship between the speaker and hearer is considered.

In the mode of discourse being the last component of the functional grammar, context of situation focuses on the mode of discourse, which is the medium of communication of a message. This can be written or spoken.

b. Contextual Theory of Meaning

Language is utilitarian within its context of use. The user of language locates language in a particular environment or context to achieve its intended meaning (Ndimele, 1999 and Udofot, 2004). The contextual theory of meaning is linked to Wittgenstein, a German linguist, who emphasised the use of language within a particular context. (Ndimele, 1999 and Omego and Ken-Maduako, 2015). Explaining this theory further, Prasad (2014) maintains:

In operational approach to meaning, we study meaning or concept as a set operation. The real meaning of a word is understood according to its function, or the real meaning of a word can be found by observing what a man does with it, and not by what he says about it. The meaning of a word is its use in the language ... (p. 147).

Understanding Prasad's position, one does not fail to observe the functions of linguistic devices when deployed within a social context. Social context in the view of Odebunmi (2006, p. 28) anchors on "the situation" of language uses as being tied to a specific environment. Therefore, the intended purpose of language to communicate may be eluded if not placed in context of use.

Deploying Halliday's context of situation and the contextual theory of meaning is significant in this paper as the lexico-semantic features highlighted in Alkali's selected texts are weighed in the scope of their context of use in relation to their themes. These two theories help to throw more light on the thematic discourses explored by the novelist in these texts. The data for this paper are extracts drawn from Alkali's *TS*, *TVW* and *TD*. Selected portions with lexico-semantic devices are highlighted, analysed and discussed taking into consideration collocation, idioms, figures of speech and lexico choices

Analysis and Discussion of Texts

The deployment of lexico-semantic devices in a text contribute to the creative colouration of such a text. Alkali's *TS*, *TVW* and *TD* are replete with figure of speech, collocation, idioms and lexical choices, as lexico-semantic choices to enhance meaning, as the stylistic interrogation of a text cannot be said to be complete without being dove tailed to semantics. Each of these lexico-semantic tools are presented, and analysed within their context of situation of use as announced in the theoretical framework and methodology of the paper.

(a) Figure of Speech

In prose narrative, the appropriation of figurative language helps to adorn the narrative (Adamu, 1998). This lexico semantic tool characterises Alkali's fiction. In *TS*, simile is deployed to aid description. Here is the extract:

...Your buttocks are as
sharp as a needle ... your
hair was as kinky as an
adult's and your eyes were
like old Yakumba's (*TS*, p. 6).

The extract above describes the unusual and abnormal circumstances that surrounded Li's birth. By describing how Li was born, Alkali contextually foregrounds that Li was already prepared by the cosmic forces ahead of the challenges that lay in wait for her in an uncertain world. These challenges later manifested in her life as Etim and Eko (2009) captured; "Libira (sic) the heroine trapped in a claustrophobic or destructive traditional marriage, breaks out to acquire higher education with its liberalizing influence" (p. 25). Another figure of speech in *TS* that readily comes to mind is metaphor contextually used to indicate self liberation. The extract below bears testimony to this:

The breaking of the fence
to attend Pa Dawi's dance
by Li (*TS*, pp. 20 & 21).

The fence within the immediate and wider context of the text, as used in the novel is seen as a metaphor for the barrier(s) that stood against Li's self-advancement. By breaking the fence, Alkali contextually expresses the fact that the woman is prepared to pull down or break any barrier that stands on her way to self realisation. *TVW*, Alkali's second text is adorned with figures of speech. We easily recall personification as shown below:

It was hot, 'the clouds
were black and pregnant
with rain' (*TVW*, p. 14).

The personification in the text above contextually describes the atmosphere that allowed Nana to dream about better days ahead. The clouds which are pregnant with rain within this context is suggestive of some kind of cooling effect that is associated with rain about to fall. It is this cooling atmosphere that helped Nana to be relaxed, and begin to dream, which brings about hope for the future. This hope is what gave her determination to forge ahead amidst all odds.

Hyperbole is another figure of speech appropriated by Alkali in *TVW*. This is evidenced below:

‘... but Bello here could ‘walk
with the devil ...’ (*TVW*, p. 55).

This figure of speech is deployed contextually by Alkali to ease tension that had built up because of the journey stopping halfway. It was said to draw the girls’ attention to Bello. This is part of teenage excitement and behaviour when with the opposite sex. This experience and interaction is needed by the girls as part of their growth and development towards self-emancipation.

Alkali returns to simile in *TD* as a descriptive tool. We present the figure of speech:

Looking like termites ...
the stream, which was buzzing
and fast like the city (*TD*, p. 5).

The figure of speech in the extract above describes the people of Makulpo Aji Ranta met on his arrival. The simile which compares them to termites and the busy nature of the stream, to the busy city is contextually suggestive of a crowded people taken over by ignorance and illiteracy. This informs his (Aji’s) desire to introduce education to them to better of their lives.

Personification is another figure of speech that characterised *TD*. This is presented below:

It was late afternoon
‘the sun slanted beautifully;
and the evening breeze war
getting cooler ...’ (*TD*, p. 7).

The text presented expresses the fact that even the environment Aji Ranta settled to liberate the people from ignorance and illiteracy welcomed his vision. That is, the environment and nature within that situational context craved for some form of civilisation which Aji brought to their door step. Education and civilisation is a prominent theme in *TD* as Egya (2018) testifies "... of education as a ground for female emancipation and self-development" (p. 191).

(b) Collocation

Collocation is another lexico-semantic feature that characters Alkali's fiction. In *TS*, collocation functions as a descriptive instrument as shown below:

... the *shadow* had started
to *lengthen* ... (*TS*, p. 11).

The italicised words in the text above are unusual collocates describing the time when the accident at the prayer house took place. By placing 'shadows' and 'lengthen', side by side as unusual collocates, Alkali contextually expresses the measure of time in a traditional society. Unusual collocation in *TS* is also shown in the extract below:

They kept on exclaiming and
Making *embarrassed apologies*
When they saw you (*TS*, p. 7).

The words in the extract above express Li's abnormal birth to foreground that she was a child endowed with extra-human qualities to face the challenges of life. These choice words – "embarrassed" and 'apologies' contextually express the surprise people had at Li's birth. The physical qualities as expressed in the extract:

... Your buttocks are as sharp
as a needle ... your hair
was as kinky as an
adult's and your eyes were

like old yakumba's (TS, p. 6),

foreground a child that exhibited mature human qualities, that one would wonder where they were coming from. These qualities implied something weird, eerie and uncanny about Li.

In *TVW*, we see Alkali's deployment of usual collocation in the text below:

To him it had become
a matter of *life* and
death (*TVW*, p. 11).

The above extract contextually expresses the importance Nana Ai's grandfather attached to her being alive when she had fever in the wake of her childhood. The word 'life' collocates with 'death' to foreground the importance of Nana Ai's survival, and the realisation of her dreams to her grandfather. This underscores the fact that in the quest for self-actualisation, the woman is not her own jack, but requires sundry help from those who believe in her emancipation vision.

Baba Sani's helpless state is also described with Alkali's deployment of usual collocation. Within the immediate and wider situation, Nana Ai was in limbo, and the end of the line was insight when her parents died in a motor accident. But Baba Sani, her grandfather faced the situation with courage as captured in the text:

... he was a survivor who
bore his grief (*TVW*, p. 12).

The collocates describe the pain Baba Sani went through considering the tangled web of losing his own children, and the task of raising a grandchild.

TD also account for Alkali's appropriation of collocation. For example, the paired words typify collocation in the text below:

She looked much *fresher*, much
prettier, and little *happier*
than before (*TD*, p. 47).

The collocates contextually express the female virtue of caring for her love ones. This is seen in the character of Mero, one of the descendants of Magira Milli who took care of her sick husband, and was physically and psychologically satisfied that she did so. This shows that the woman is prepared to stand by her man in tough times without any form of regret.

Another unusual collocation in *TD* is presented in the extract below:

A system that was not
Only easy to maintain, but
cheap and *qualitative* so
that everybody from the community
could benefit from (*TD*, p. 129).

The words in the extract above are unusual collocate contextually expressing the poor state of the health of the Ramta people. Within the immediate context of situation of the novel, the people of Ranta required cheap and qualitative health care service. Within the wider context of situation or spectrum, these unusual collocates suggest a health care facility that everyone in the country could afford, so as to solve the health challenges of the people, as health problems is one of the major themes in the novel.

(c) Idiom

A writer's deployment of idioms in a text shows his or her wealth of vocabulary and "competence in English" (Akinwale, 2005, p. 154). Alkali's novels are replete with idioms as a lexico-semantic devices as style markers with functional significance. In *TS*, the extract below bear an idiom that enriches the language of the text and re-enforces meaning:

The thought of the old man
warmed Li's heart(*TS*, p. 13).

The idiom as highlighted above contextually expresses the fact that Li and Kaka had a smooth relationship that gave Li a kind of relief while at home. Within the immediate context of the text, Li often was in the firing line with her father, and in the wider context of situation symbolises the woman on razor's edge with the male counterpart. The presence of Kaka was a relieve to Li, and a source of encouragement to Li to egg on with her dreams in life.

Still in *TS*, the idiom; "God knows, the girl has *the brain of a chicken*" (*TS*, p. 22), as contextually expresses Sule's disapproval of Li breaking the fence. For Sule, Li's action was fraught with danger. He thinks this way of Li because he does not understand what Li stands for, and the symbolic meaning of her having to break the fence. In a wider context of situation, Li's breaking the fence foregrounds the woman's determination to pull down any obstacle and challenge that may want to stand on her way to self-autonomy.

In *TVW*, idioms are used to express Nana's positive qualities. Here is the extract with the idiom:

That long-suffering expression
on his face had captured
Nana's *young bleeding heart* ...
her young mind realized that
it could *mother many dreams* (*TVW*,
p. 36).

The idioms show that not only did Nana set out for the quest for self-emancipation, but they also had a burden of sympathy for one who suffered. This is evidenced in one of her dreams where she saw a white-worker suffering and her heart was moved with sympathy for him.

Another instance of idiom in *TVW* is shown in the text below:

*She swung round, painful
Surprise written all over
Her face (TVW, p. 17).*

The idiom contextually expresses the fact that Nana can react to situations that are unpleasant in such a way that the person that caused that situation will feel it. The idiom expresses the anger and annoyance on the part of the girl who abused Nana's grandfather. Nana reacted with a slap which is meant to make the girl feel physically what she (Nana) felt psychologically. The idiom, within the context of the novel implies that Nana slapped the girl in a manner that she (the girl) remembering the pains, especially coming from a physically disable person, will not try to hurt her (Nana's) ego next time. This is to show that Nana's lameness does not imply her being incapacitated.

Idioms also characterise *TD*, Alkali's third fiction. The idiom in the extract below readily comes to mind:

*Seytu, daughter of illia
her affliction pulls at my
heart strings (TD, p. x).*

The idiom as expressed, contextually expresses Magira Milli's concern for the wellbeing of members of the family, as well as the Ramta dynasty. This idiom shows Magira Milli's troubled heart over her granddaughter, Seytu's ill-health and broken marriage. This leads to her having to pray for her. Idiom is used to describe the woman in a tight spot encumbered with trying times. Here is the idiom:

*She always had bags
under her eyes (TD, p. 12).*

The idiom expresses the family burden and responsibility a woman often went through even with the husband being alive. Within the wider context, this shows the woman as one who is always ready to bell the cat, and be at the family's beck and call no matter the odds. With this idiom, we see Mero, had to shoulder the family responsibility owing to her husband's ill-health. This idiom is used to account for why she looked emaciated and older than her age.

(d) Lexical choices in relation to theme and sub-themes

Lexical choices relate to matters bordering on 'Register'. Register relates to diction in harmony with the theme and message of a text (Fakuade, 1998, p. 19). This is an aspect of stylistic study that Alkali has harped on to enrich her texts. This lexico-semantic choice is explored in this paper in relation to the thematic concerns of each of the texts selected for this study using the field of discourse as an aspect of context of situation of the systemic functional grammar.

- I. The subject matter of education. The subject of education as a medium for the woman's quest for self-emancipation runs across the three texts under scrutiny. The field of discourse of education is observed to run across the three texts being studied. For example, in *TS*, we have "primary seven", "class", "school", "teacher" (p. 1); "teach", "read", "book" (p. 8) and "final examination", "final year", "reading", "qualified teacher" (p. 95). In a similar manner, *TVW* accounts for diction related to the subject of education. For instance, "common entrance examination", "secondary school", "primary school", "admission", "school", "headmaster" (p. 2); "book", "classmate", "teacher" (p.6) and "english book", "class teacher" (p. 9). Also, in *TD*, we have the following diction of education: "auditorium", "lecture", "professor", "eminent scholar", "grammar", "learning" "seminar" (p. 158); "credits",

“distinctions”, “grades”, “student” (p. 160) and “notes”, “paper”, “pencil” (p. 168). The data as presented on lexical choices in relation to education in Alkali’s texts is not surprising as Alkali is an advocate of education as a tool for female quest for self-actualisation and emancipation. Little wonder all her prominent female characters in her fiction selected for this study pursue and acquire education. Education has become a strong tool and weapon for the girl child to rise above mediocrity, subjugation and marginalisation.

- II. The theme of health challenges as an impediment to human growth and development. The field of discourse of medicine and health is observed in Alkali’s *TVW* and *TD*. In *TVW* for instance, owing to polio, a health challenge faced by Nana Ai, Alkali appropriates terminologies associated with the field of medical discourse. We cite some examples; “medicine”, “medical doctor”, “polio”, “paralysis” and “fever” (pp. 10 & 11). Similarly, in *TD*, owing to health challenges that bedeviled the people of Ranta community, a major inspiration for Seytu to aspire to become a medical doctor, Alkali engages the field of discourse of medicine. Here are some examples; “mental”, “cured”, “treatment”, “healing” (p. 6); “fever”, “rashes”, “pain”, “treat”, “patient”, “emergency”, “nurse”) and “liver cirrhosis”, “diabetic”, “injuries”, “operation”, “delivery”, “diseases” “infertility” (pp. 42 & 58).
- III. The sub-theme of female unhappiness in a male dominated society. Sequel to the fact that Li in *TS* was always at conflict with her father owing to his over-bearing and over-protective posture, Alkali captures this theme with diction associated with the field of discourse that expresses unhappiness, subjugation and bondage. Here are the lexical items: “suffocating”, “trapped”, “unhappy”, “restless”,

“restriction”, “suffered”, “prison”, “silence” and “dissatisfaction” (*TS*, p. 3).

- IV. The theme of movement as a strategy for the woman’s self-emancipation is captured through lexical choices associated with the field of discourse of transport in *TVW*. Some examples are cited: “motor park”, “vehicle”, “streets”, “free lift”, “private car” and “boarded” (*TVW*, pp. 21 & 22). Others are: “van”, “travelling”, “commercial lorry”, “transport”, “travellers” and “journey” (*TVW*, p. 25).
- V. The sub-theme of corruption and ineffectiveness of the civil service. The civil service as presented by the activities of the Education secretary is shown to be corrupt, inept and ineffective in *TVW*. The presence of the civil service is announced in this text by the poet’s appropriation of the register associated with the field of discourse of government and the public service. Here are the lexical choices: “government official”, “messenger”, “cleaner” (*TVW*, p. 26); “clerk”, “clerk-reception”, “province”, “provincial headquarters” (p. 2 & 28); “government”, “taxes”, “criminal case”, “federation”, “federal quota” (*TVW*, p. 2) and “high ranking official”, “politician” (*TVW*, p. 3).

A close examination of the distribution of the lexical set, it is discovered that lexical choices associated with education dominate the three novels. This owes to the fact that education is one of the themes emphasised by Alkali in these texts. Besides lexical items associated with education, there is also a frequent distribution of lexical choices associated with medicine and health. Health challenge is another major theme treated in *TVW* and *TD*. Also, the theme of journey as a woman’s means of self-identity is captured in *TVW*, with the preponderance and palpability of lexical sets associated with transport. However, sub-themes as the woman’s unhappiness

in a male dominated society and the inept of the civil service are expressed with registers associated with them.

Conclusion

Alkali demonstrates her wealth of knowledge of the rich resources of the English language to express the female experience in the world of patriarchy. It can be concluded that her creative ingenuity brings to bear the feminist ethos and the myriad of jeremiad of the girl child. Her fictional works analysed in this paper explore the plights of the woman in the quest for self-identity. As expounded in this paper, Alkali's texts can be appreciated using the prism of situational context, as these texts are pinned to the context of the experiences within the world of the woman. Alkali's lexico-semantic choices leave no one in doubt that language is the carrier of the message in literature. The experiences in the novels explored in this paper are wrapped using the tool of language.

The novelist's appropriation of figures of speech, collocation, idioms and lexical choices, has gone a long way in projecting her vision and themes as a feminist writer. For example, the novelist deployment of the register of the field of discourse of education demonstrates her belief in education as a way out of the female bondage, subjugation and marginalisation in a male dominated society. In summary, Alkali's appropriation of lexico-semantic devices, does not only serve as her stylistic nuances at the lexico-semantic level of style study to nub the noxious situations faced by women, but also demonstrates her language power, and her cognisance of the rich vocabulary of the English language.

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