



A Stylistics Analysis of Khadija Abubakar Jalli's *The Life Changer*

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Abstract: *The paper attempts to explore the stylistic choices employed by Khadija Abubakar Jalli in her debut novel, The Life Changer and the functional implications of her peculiar style on the reader. This study argues that Jalli's novel blends her unique stylistic "thumb print" in a manner that the reader could easily savour in the simplicity of her narrative and in the comprehensibility of her hypnotising messages. This paper is built on Foregrounding Theory and predicated on descriptive and qualitative methodology in that the choice of data for the study was selected purposively, described and analysed following a thorough reading of the literary text. Relevant linguo-stylistic data were sampled and discussed under the stylistic categories of graphology, lexico-semantics, lexical cohesion and syntax. Findings revealed that Jalli's use of language as demonstrated in the text significantly underscored the peculiarity of her dexterous blend of style and humour which enabled her messages of hard work, family love, peer group influence, dangers of exam Malpractice and students' lackadaisical attitude to education to be communicated clearly to the reader.*

Key words: *style, stylistic, foregrounding.*

1. INTRODUCTION :

Leech and Short in their *Style in Fiction* subscribe to the philosophy that "the smallest detail of language can unlock the 'soul' of a literary work" (2). According to Leech, language is regarded "as a complement and aid to the study of literature" (1). He adds that "we generally suppose that the literature cannot be examined apart from the language, any more than the language can be studied apart from the literature" (1). Leech affirms that stylistics is "a meeting ground of linguistics and literary studies" (2). In a similar view, Paul Simpson affirms that "to do stylistics is to explore language, more specifically, to explore creativity in language use" (3). To Roger Fowler, "linguistics can very appropriately and relatively be applied to literature, (that is, the most effective way of doing stylistic study), is to simply theorize literature as language, and to do this using the richest and most suitable linguistic models (84). Burke also observes that the way we appreciate literature relies on the style "...in which the text is written or otherwise communicated, and how the characters are presented linguistically to you as reader, hearer or audience member." (118).

Stylistics is simply the study of style. In that sense, Geoffrey Leech (54) explains that "stylistics is the study of style; of how language use varies according to varying circumstances". Enkvist stresses that stylistics is an "autonomous discipline which draws freely, and eclectically, on methods both from linguistics and from literary study" (27, cited in Ghada Elsayed M. Abderahman 7). Leech and Short corroborate that stylistics is regarded "as the relation between linguistic form and literary function" (4).

The above views, positions and arguments advanced by earlier scholars presuppose that any stylistic study fall into two major categories: first, the study of style in all language use, and second, the study of style in works of literature. Suffice to maintain that Stylistics is an inter-disciplinary field of study as it deals with literary texts from a linguistic point of view. This study is premised on the latter conception of stylistics, aiming to analyse Abubakar Khadija Jalli's stylistic thumbprints in her recent literary text, entitled *The Life Changer*.

1.1 Background of the Study

The study of a writer's distinct manner of using language is termed stylistics. Every writer has an idiosyncratic linguistic mannerism which becomes prominent whenever he or she writes or speaks. Style is individual specific in that no two humans think the same, and the outcome of their thoughts and manner of expressing such ideas varies. Martin Gray posits that

...each writer's style is unique, but it may be a combination of different factors such as typical syntactic structures, a favorite or distinctive vocabulary, kinds of imagery, attitude to subject matter, and so on (6)

According to Katie Wales (370), style refers to the perceived distinct manner of expression in writing or speaking. Wikipedia defines style as "the manner in which a writer chooses among different strategies to address an issue and an audience; a style reveals the writer's personality and it reveals the choice the writer makes in syntactical structures, diction and figures of thoughts" (qtd in Jide Omowumi 17). *The Life Changer* is a literary piece with perfect blend of variety of styles which not only reveals the identity or personality of the author but also uncovers diverse pool of the writer's idiosyncratic linguistic nuances neatly foregrounded in the text with layers of linguo-stylistic functions or meanings.

The novel is replete with unique foregrounding features which require stylistic deconstruction. The essence or aim of this stylistic effort is to bring to light or uncover the various layers of linguistic and stylistic patterns of the writer and as well, establish the functional and aesthetic effects which those peculiar choices evoke in the reader. To achieve this purpose, the researcher examines the various foregrounding features deployed by the author using eclectic method generated from Leech and Short's Model of Stylistic Analysis and Mick Short stylistic exploration to investigate Khadija Jalli's idiosyncratic stylistic patterns in her debut novel, *The Life Changer*.

1.2 Research Aim and Objectives

The paper aims to explore the stylistic choices made by Khadija Abubakar Jalli's *The Life Changer* and the functional implications or effects the choices evoke on the reader. The paper has the following objectives;

- i. To identify the peculiar stylistic patterns in Khadija Abubakar Jalli's *The Life Changer*.
- ii. To reveal the functional and stylistic effects which the writer's choices evoke on the reader.

1.3 Research Questions

The study is guided by the following questions;

- i. What are the peculiar stylistic patterns typical of Abubakar Khadija Jalli in *The Life Changer*?
- ii. What stylistic effects do the writer's stylistic patterns in the text evoke in the reader?

2. Review of Related Literature :

2.1 Style and Stylistics

The Dictionary of Stylistics defines style as "the manner of expression in writing or speaking" (435, qtd in Harika Karavin Yüce 112). As is seen, this offers a very general outlook on the notion of style, which implies the manner of doing things in general sense. Therefore, it is possible to talk about various types of style in writing and speaking. Style means the way of expressing oneself in writing and speaking, putting it in a similar way, there is a distinctive style for every person in doing things such as in playing games or thinking in as a special way of a solution for a certain problem, there are also styles in speaking one can make jokes, and the other may be more serious, also style can be good or bad (see Wales 435). Another important point is mentioned in Wales' dictionary is that style is measured by the number of linguistic features. The personality of each writer, for instance, can be reflected in his works. His way of choosing words and combining them is really distinguished.

According to Carter and Stockwell (44) there are many different styles according to the style of the author e.g. racy, formal and colloquial one. Further, they defined Style as:

a choice of certain structures over others available in the language. To claim that style is a choice is not, of course, to claim that it is always a conscious choice. Indeed, if one had to make all phonological, syntactic, semantic and pragmatic choices consciously, it would take a very long time to say anything at all. In literature, as in all discourse, a sense of the best way of putting something can be intuitive or conscious; the result as far as the reader is concerned will be much the same (Carter and Stockwell 44).

Carter and Stockwell(39) pointed out that linguistics can give readers a point of view, a way of looking at a text that helps readers to develop a consistent analysis, and urges them to ask questions about the language of the text that they come through.

Lawal (25) states that “stylistics is mainly concerned with the analysis and description of the linguistic features of a text in relation to the meaning”. A good way to know that a work of art is successful is to look at the choice of words and the meaning it conveys since all actions are backed up by reasons. As for R. Chaptman (21), the linguistic study of styles is called stylistics. Building on this, E. A. Jaafar (239) submits that stylistics can function as a bridging discipline between literary and linguistic courses. Analyzing a text stylistically is unlike doing a 'literary' analysis as it needs to be much more objective and rooted in the researcher's knowledge of linguistics. With stylistics we aim to explain how the words of a text create the feelings and responses that we get when we read them. (see Arda Arikan 126). To Leech and Short, stylistics is regarded “as the relation between linguistic form and literary function” (4).

2.2 Stylistic Analysis

Traditionally stylistic analysis was seen as a way of exploring the meaning of literary text but now it has gone beyond this structuralistic approach and moved towards a more pragmatic orientation to “link choices in text to social and cultural context” (Thornborrow & Wareing, 1998). According to this view an author makes certain choices in relation to the particular context. This does not imply that the trend of exploring the meaning in stylistic analysis has changed altogether. Along with the discovery of meaning, stylisticians have started taking interest in the ways in which features of text, i.e. the particular choice of words are viewed in relation to the context in which it is produced and received.

Though different in their approach, all these research works are aimed towards the same goal i.e. to study and explore the choices made by the writers and how these choices create the effect that writer wishes to communicate to the readers. These choices can create deviations in the text by employing the stylistic feature and characteristics of some other genre. (Abdul Bari Khan et al 10-11).

2.3 Foregrounding

Stylistic analysis in linguistics refers to the identification of patterns of usage in speech and writing. In some forms of stylistic analysis, the numerical recurrence of certain stylistic features is used to make judgments about the nature and the quality of the writing [2]. Among many techniques and terms we use while doing a stylistic analysis, foregrounding is particularly important.

Leech and Short (48) define foregrounding as an “artistically motivated deviation”. Mick Short maintains that “foregrounding is thus produced as a result of deviation from linguistic (and non-linguistic) **norms** of various kinds” (12). According to Mukarovsky, foregrounding, the opposite of automaticity in a text, refers to the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony) all of which violate the scheme of the text (3). Foregrounding makes certain features prominent in a text. Some linguistic features can be made prominent for special effects against the background features in a text. In the process of determining the area of deviation in the made study of stylistics, one has to identify the different highlighted aspects that have been prominent. Thus, foregrounding is related to the notion of deviation and it provides the basis for a reader's recognition of style. As Halliday (1994) says, foregrounding is prominence that is motivated. He also defines prominence as the general name for the phenomenon of linguistic highlights whereby some linguistic features stand out in some way. Thus, to Halliday, a feature that is brought into prominence will be foregrounded only if it relates to the meaning of the whole text. He posits that foregrounding can be qualitative i.e. deviation from the language code, or quantitative, deviation from the expected frequency.

The purpose of foregrounding, linguistic or non-linguistic, is to add an unusual and unique idea, to the language. Thus, foregrounding can manifest in various ways in a text. These include unusual capitalisation, italicisation, bold words, contractions, underlining, picture/art works, and so on. We can say that the use of these foregrounding devices creates some visual imagery which adds to the memorability of a text. They draw attention to the multimodal nature of texts.

2.3.1 Types of Foregrounding

According to Wales (182), foregrounding can be achieved in a variety of ways usually grouped into two main types: **deviation** and **repetition**, that is, “paradigmatic” and “syntagmatic foregrounding.”

a. Deviation

Wales explains further that deviations are violations of linguistic norms, e.g. grammatical/semantic norms, strange metaphors, similes or collocations that are deployed to achieve special effects in a text.

b. Repetition

This is also said to be a kind of deviation as it flouts the “normal rules of usage by over-frequency” (Wales 182). Repetition of sounds, words or syntactic patterns have the tendency to strike the readers as uncommon and thereby engage their attention.

As Wales hints, what is or is not foregrounded may be difficult to determine in some contexts since the elements of subjectivity may not be ruled out. When this seems to be the case, Wales advises the students of style to consider the “significance or effect of the foregrounded items...” (183). This underscores the fact that while analysing a text, a stylistician will have to go beyond mere identification of the foregrounded elements and proceed to the level of their effects.

2.4 Categories of Stylistics Study

- i. Graphological Category
- ii. Lexico-Semantics Category
- iii. Lexical Category/Cohesion
- iv. Syntactic Category

a. Graphological Category

Wales (150) defines graphology as the study of handwriting as a means of character analysis. In other words, it also refers to the writing system of language as manifested in handwriting and topography. Writers have occasionally experimented with aspect of the written medium for expressive effects. Crystal and Davy (18) define graphology “as the analogous study of a language’s writing system or orthography as seen in the various kinds of writing or topography. Stylistically, this deals with the physical appearance of a text. The primary focus here is foregrounding. That is an act of bringing to fore, certain words to give them prominence. This can be identified by looking at words in italics, capital letters, bold letters, words that are underlined, and so on. The use of punctuation marks can equally create stylistic effects. It is the task of the stylistician to explore and give description of these graphological features in a text. The graphological analysis of style in this paper is restricted to acronyms, italicization and initialization.

b. Lexico-Semantics Category

Wales (233) says lexis means words. It is technically used to mean vocabulary or diction. Saeed (1) defines semantics as the study of meanings of words and sentences, it is the study of meaning communicated through language. *Wikipedia* defines lexico -semantics as the study of what the words of a language denote. It refers to the relationship between the words/phrase of a particular language and the various semantic categories formed by the human mind. In any stylistic exercise, attention is specially given to words. This is because words may be used by the speaker or writer to produce connotative, denotative, associative, collocative, affective, thematic, idiomatic and even stylistic meanings. The stylistician watches out for the various meanings conveyed by the use of such words. The lexico-semantic features examined are deviant collocation and coinage.

c. Syntactic Category

Radford (1) opines that syntax is concerned with the way in which words can be combined together to form phrases and sentences, it helps to know how words relate to one another and this is usually indicated by the order in which the words are arranged. According to Olujide (41) syntax means “placing together” usually it refers to the level at which the linguist accounts for the way words are put together to form sentences, even though words, which are primary units of syntactic analysis, are important because all human activities involve words, the word is not the focus of syntax, Rather, it is combination of words; word groups and sentences that syntax is concerned with. In any language, there is a conventional order of arranging words, when a writer changes the word order it may generate another meaning. A stylistic analysis of syntax in this paper is restricted to anaphora and parallelism”

3. Methodology :

This stylistic investigation of the novel starts with a general methodology. The study is a text-centred approach. The novel, *The Life Changer*, by Abubakar Khadija Jali, is first viewed as a text, after which diverse dimensions, specifically, its graphics, lexis, cohesion, and syntactic structures are identified and thoroughly analysed. Furthermore, attempt is made by the researcher to demonstrate how the novelist, Abubakar Khadija Jali employs her ingenious stylistic prowess to piece together her idiosyncratic style using the availability of variety of languages to convey to her readers the message of her novel in a manner that reinforces the position of Katie Wales that “The goal of most stylistic studies is not simply to describe the FORMAL features of texts for their own sake, but in order to show their FUNCTIONAL significance for the INTERPRETATION of the text” (Wale 70, cited in Sarab Kadir Mugair et al. 2343) .

The analysis is carried out following the heuristic checklist of linguistic and stylistic categories presented by Leech and Short (2007) and Mick Short’s (2013) checksheet for Exploring the Language of Prose. The checklist and checksheet are integrated into four analytical tools and subsumed to provide a ‘systematic basis’ for the collection of relevant linguistic data from the text for the purpose of stylistic evaluation of the linguistic choices made by Jali, in terms of her peculiar style. These categories include the lexical categories, grammatical categories, figures of speech

and context and cohesion. For reason of limited space, peculiar data are stylistically analysed based on the categories of graphology, lexico-semantics, lexical cohesion and syntax.

4. Data Analysis:

- a. **Graphological Category:** The text is written with variety of stylistic patterns represented in the form of capitalisation, italicization and acronyms.

ACRONYMS: In the prose text, *The Life Changer*, Khadija Abubakar Jali employs acronyms as a stylistic technique or strategy to deliberately foreground brevity of narration. Acronym is a word formation process in which words are formed from the initial letters of a phrase. Acronyms are articulated as a single word as

Text 1

JAMB (p.4, 9): Joint Admission and Matriculation Board

WAEC (p.2,8,9): West Africa Examinations Council

EMAL (p.8): Exam Malpractice

EMEC (p.59): Exam Malpractice & Ethnic Committee

INITIALISATION: This is another graphologically oriented stylistic pattern used by the author to derive the short form of words using the initials.

Text 2

HOD (p.53, 54): Head of Department

IPO (p.25); Investigating Police Officer

SSCE(p.8): Senior Secondary Certificate Examination

LT (p.65): Laboratory Technologist

PhD(p.65): Doctor of Philosophy

ITALICIZATION: This is a foregrounding stylistic devices employed in the text for variety of stylistic purposes.

- i. To delineate and foreground loan or foreign words and structures with their translations in English. Loan or foreign words are words from other languages which are borrowed and blended along with the code of the text under analysis.

Text 3

Bonjour (French): *Good Morning* (p.2)

C'est tres bien (French): *That's very good* (p.2)

Inna lillahi was inna ilaihir raji'un (Arabic): *From Allah we come and unto him is our returning.* (p.23)

Hakimi (Hausa): District Head (p. 20, 22, 23)

Boka (Hausa: {Native Doctor} or a herbalist. (p.21). *Danwake* (p.33):

- ii. To foreground pidginized words and Nigerian English form

Ashawo (pidgin): A prostitute, commercial sex workers.

Touch light phone (p.6): a miniature phone bearing a touch light at the top.

iii. To foreground structures that have moral undertone as evident in except 4.

Text 4

“My grandmother used to tell us when we were young that *what you teach a child is like writing on the rock and when it is dried, it is difficult to erase*” (pgs 2-3).

The narrator italicizes the linguistic structure to allude to religious belief of the children (Islam) and to quicken their understanding so that they would easily assimilate the inherent moral undertones of the story as told and transmitted from the generation of their Granny to the contemporary time.

b. Lexico-Semantic Category: There are various lexical choices the author has used as a form of deliberate deviation from the norm of lexical and syntactic configurations. In *The Life Changer*, one instance of coinage and a few instances of deviant collocations are examined.

COINAGES

The word coined for stylistic effect in the text is achieved through the morphological process called **clipping**. Example is evident in **text 5** where Exam and Malpractice are stylistically clipped to form a new word.

Text 5

“EMAL”: Exam Malpractice (8)

DEVIANT COLLOCATIONS

Others are deviant structural collocations which aim to evoke humorous effects on the reader as shown in **text 6** below.

Text 6

“Note of salvation” (52): cheat note

“Faculty of Suya”(42): Hausa shop where marinated spicy kebab or meat is sold.

“Miracle centre” (8): Institutions or schools where exam Malpractice is legalized or an exam centre where students are assisted to cheat in order to pass exams.

“Indomie jollof”: It is a deviant collocation describing cooked Noodles.

The foregrounding of these linguistic elements depicts the peculiar style typical of the socio-cultural values the writer attaches to the sociolinguistic context in which the prose text is situated. While “note of salvation” and “miracle centre” are deviant collocations performing the stylistic function of emphasizing the inherent cheating attitude of students at universities or other higher levels of education in Nigeria, “faculty of suya” and “indomie jollof” project university students perchance for “suya” and love for instant noodles popularly known as *indomie*.

c. Lexical Cohesion: Holliday and Hassan define cohesion as the semantic relationship between text and syntax. Elements to examine are anaphor and synonyms, which are stylistic strategies used.

Text 7

The **laughter** was cheerful. It was also infectious. It *began* as a silent chuckle, then it *turned* into a mirthful but stilted giggle. Now, it had finally *transformed* into a full-fledged chortle. I *stopped* a while to listen. My plan *was* not to eavesdrop. God *forbid* that I *should be* that kind of mother who surreptitiously *listen* on her children's private conversation. But there *was* something about the **laughter** that was compelling and arresting. (p.1)

ANAPHOR: This is one of the elements of cohesion that gives a text logical and grammatical unity. In the excerpts, anaphoric references or backward references give the text stylistic elegance and create lexical tie to foreground her message. Her recurrent choice of third person pronoun "it" as a deictic element performs a referential function of referring to the abstract noun "laughter" in the clause structure. It serves as a stylistic technique the narrator reiterates to avoid needless repetition, redundancy or recurrence of the noun "laughter". It is a strategy meant to create the first person point of view of the text and also to evoke memorable instinct in the reader.

NOUNS: The writer gives much preference to abstract nouns which can be said to describe or depict the emotional state of being of the narrator's children and to foreground the humorous peculiarities typical of the family's flare for stories. Choices like "laughter", "chuckle", "chortle", "plan", "conversation" and "giggle" are abstract nouns which project elated or excited mood of the family life.

EMOTIVE ADJECTIVES: Jali chooses emotive adjective as a stylistic strategy aimed at blending the emotional state of excitement within the social interactional setting of the story-telling. While lampooning and making a prank of her experience and encounter with the Social Studies teacher in school, Binta's alluring narrative foregrounds a great deal of emotive adjectives "cheerful", "infectious", "silent", "mirthful", "stilted", "full-fledged", "compelling" and "arresting". The preference of the author's for emotive adjectives does not only have colourful stylistic effects of engaging the reader's attention but also have a captivating effect on both the immediate audience, (i.e. her listening siblings) and Umi, their Mother.

VERBS: Verbs deployed in the text are proportionally intransitive, copula and stative in nature. The choices of predicators like "began", "was", "turned", "transformed", "stopped" etc. is deliberate. They create the stylistic effects of expressing the emotional attachment of the children and their mother to the captivating story being told by Binta.

LEXICAL SYNONYMY: Synonyms are words with similar semantic implications. The author uses a number of synonymous words to achieve stylistic cohesion. The lexical choices "laughter" "giggle", "chortle", and "chuckle" are lexical synonymy thus evoking the spirit of collective social bond which depicts a happy family life.

d. Syntactic Category

The author demonstrates her linguistic prowess by weaving together variety of sentences - simple, compound and complex sentences as a mark of simplicity and complexity of her message to the reader. Instances abound in the text below:

Text 8

"I'm so proud of you Bint". I said as I wedged myself between Bint and Jemila, her immediate elder sister. They were all seated by the edge of the bed, looked at me as if my intrusion had all along been anticipated.

"Thank you mummy". Bint said as she nestled even closer to me. She was my last child and consequently, the darling of the entire family. My first child was Omar. He was the first child and only male (p.3).

NOUN PHRASE: There are instances of stylistic and elegant variation of Noun phrase in the text. For examples, "Binta" is described as "my last child" and "darling of the entire family". The narrator nominally described Omar in elegant fashion thus: "my first child" and "only male" all of which perform referential function, referring to Binta and Omar as elegant stylistic variation. Such stylistic and structural choices of nominal are foregrounding pattern to project and communicate messages of love, care, concern and unity.

PARALLELISM: This is a syntactic pattern in which parallel expressions are deployed in a text. In the novel, Jali employed parallel expressions for different stylistic purposes. Jali's parallel use of language is for emphatic reasons. It is used to evoke narrative urgency, palpable fear and anxiety displayed by the character of Salma, whose escapades on campus gives the text a stylistic peculiarity.

Text 9

In the beginning, Salma did not want to stay in the room. No, it wasn't because the hostel was not beautiful. **It was the most coveted. It was the most famous Queen Amina Hall. It was every female dream. It housed girls with savvy. Happening babes, as the called themselves. Sophisticated ladies.** It was not the hostel she did not like. It was the room. (p.31)

In the excerpt, there is an elegant display of the writer's syntactic choices of network of connected parallel expressions aimed at emphasising the covetousness and the fame and importance that Queen Amina Hall is accorded by hall-loving students of the Ahmadu Bello University, where Salma has been admitted. Parallel expressions deployed are:

“It was the most coveted”

“It was the most famous Queen Amina Hall”.

“It was every female student's dream”.

There are also instances of elliptical parallel expressions such as:

“It housed girls with savvy”

“{It housed} happening babes”.

“{It housed} sophisticated ladies”. (p.31)

The elipted clause "it housed" is a stylistic strategy serving a cohesive function. Such deliberate omission of the *agent* and the *predicator* is purposely to engage the reader's intuition to compensate for the missing clause because the idea can only be implied. It still gives styistic emphasis to the type of girls that has the social credibility to be "housed" in the famous hostel.

Text 10

They were all B students... **They** were the envy of almost every girl in the school. **They** never allowed their relationship with men to interfere with their academic performance. **They** were so fixated with graduating with a very good degree. (p.49)

ANAPHOR: The text foregrounds anaphoric parallelism. The personal pronoun "They" in the initial position of the clauses perform anaphoric reference to the four roommates - Salma, Tomiwa, Ada and Ngozi. The parallel syntactic structures foreground the values hard work and the determination to attain successful academic results.

Text 11

As soon as the question papers were distributed, Salma knew she was in deep trouble. **It was strange. It was unbelievable. It was impossible** (p.50)

Here, the choices of these parallel syntactic structures perform different stylistic purposes - surprise and frustration. Salma's unease feeling and psychological state is betrayed in the parallel syntactic patterns above. All that she had read and prepared to write during the semester exam did not appear in the question papers thus causing "strange, incredible, untrue and impossible" situation depicting her frustration and inability to attempt any question in the exam they take for granted.

Text 12

"But, Madam", Salma said through her tears **You should have allowed me be. You should have ignored me. You should have just seized the paper and the matter would have died.** (p.53)

At this point, Salma has been caught cheating because she could write nothing on any questions. The choices of parallelism in the text betrayed her feeling of regret for involving herself in exam misconduct and the uncertainty of what the outcome of the offence would be.

5. Findings :

The analysis of Jali's *The Life Changer* has yielded interesting findings. **Jalli's** use of language as demonstrated in the text significantly revealed the peculiarity of her dexterous blend of style and humour in order to convey her messages of hard work, family love, peer group influences, malpractice and students attitude to education. She uses italics to demarcate foreign words for clarity and emphasis. It is also discovered, in the process of this analysis that Jali employs syntactic element of parallelism for emphatic purpose. It is used to demonstrate emotion of urgency and fear depicted in the characters of Salma. The author's choices of emotive adjectives and abstract nouns depict the humorous state in which the story and its messages are communicated to the reader. The stylistic deployment of lexical synonymy, repetition and anaphor help to strengthen the cohesive tie of the texts. Moreover, they encourage the reader to commit the message of love and unity to memory and to construct an ideal family social relationship.

6. Conclusion :

In summary, the paper has been able to explore, via stylistic analysis the peculiar style of the author of the novel, *The Life Changer*. Khadija Abubakar Jali's choice of humorous language to depicts her social cultural background in a unique fashion attest to her stylistic prowess. Her uncommon simplicity, schemata, knowledge and experiences aptly crafted in the literary text and demonstrated through a storytelling techniques enhanced the clarity of her messages the reading audience. She draws on familiar themes in a peculiar style in the text and that encouraged the projection of her identity, ideology, socio-cultural status and femininity.

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