

Stylistic Range Of Metaphor In Ama Ata Aidoo's *Changes: A Love Story*

Ray Nwabenu Chikogu

*Department of English and Literature
University of Benin, Benin City*

Abstract

*This paper studies the deployment of a range of expressions with metaphorical senses as a critical vehicle for the communication of involuted issues in human life – love, betrayal and identity in Ama Ata Aidoo's **Changes: A Love Story**. The complex of emotions associated with these is garbled and intricate for explication. It is however animated in **Changes** by the unique application of metaphor which, also, is quintessentially enforced as a narrative strategy.*

Introduction

We examine in this study the use of metaphor as a means for communicating the varied dimensions of human emotions, especially matters of deep personal attachment like love and betrayal and the search for self-identity. We shall argue that in addition to this more conventional use of metaphor, there is the characteristic emergence of these patterns of foregrounded irregularity of content (Leech G. 1969:76) as a narrative technique in the similitude of the 'stream of consciousness' and 'interior monologue' techniques. We shall also make plain how, ultimately, this strategy impacts on both the narrative and the reader to evoke a feeling of intimacy for the characters, in the reader.

Discussions and theoretical frameworks relating to the understanding and interpretation of metaphor abound in the works of G. Isenberg (1973), T. Kuhn (1979), G. Lakoff (1993), G. Lakoff and M. Johnson (1999), (1980), I.A. Richards (1936), J. Seale (1979), D. Sperbers and D. Wilson (1986) and G. Lakoff and M. Turner (1989). We must state from the outset, however, that comments on these theories fall squarely outside the ambit of this paper. Our construal of the term metaphor is as described in Katie Wales (1989:295) to refer to the transference of one field of reference to

another in the metaphorical use of words and also as classified in Leech (1969:74) as foregrounded irregularity of content.

In any case, we subscribe to I.A. Richards' (1936) view that the propositional value or meaning of a metaphor is the function of some interface between the separate meanings of the vehicle and tenor of a metaphor in which both distinct words and domains of association are involved. Generally, a metaphor embodies "a word or expression which in literal usage denotes one kind of thing or action is applied to a distinctly different kind of thing or action without asserting a comparison" (Abrams M.H. 1988:65).

The question of style itself has remained a topic for debate among linguists and literary critics alike arising from the multifarious possibilities which exist in any attempt to characterize it (Leech & Short 2007:10 – 40; Fowler 1977: ix, 63; Chatman 1971 & Chapman 1973: 9 -16). The specific parameter on which we shall examine style however relate to aggregating the three different and fundamental conceptions of style as *departure*, *addition* and *connotation* as provided by Nils Enkvist (1964:15). The first indicates that "style can be seen as a departure from a set of patterns which have been labeled as a norm" and implies that there is usually an intra-textual norm from which certain linguistic choices depart (internal deviation) or otherwise extra textual (external deviation) in which case, usually, it may be a departure from the norms for English, the norms for the genre, or the norms of the particular author (Short 1996:34). The second views style as an "addition of certain stylistic traits to a neutral, styleless, or pre-stylistic expression" approximating to the concept of style as 'dress of thought' associated with Lyly (Leech & Short 1981:15) and suggesting, as Enkvist explains, a process of describing style from a neutral or unmarked core of a text. The third fundamental point is that "style has been viewed as connotation, whereby each linguistic feature acquires its stylistic value from the textual and situational environment (1964:15). This presupposes a relationship between text and context, that is, between linguistic units and the environment in which they occur.

Enkvist (1964:28) sums up the expose on style, synchronizing all the strands/shades of conception by stating that the style of a text is the aggregate of the contextual probabilities of its linguistic items.

Theoretical Background

The summary of Enkvist's treatise on style discussed above therefore constitutes the pivot on which this study will be carried out, especially as it ties in with Leech and Short's (2007) multilevel, multi-functional view of style as embodied in their pluralist theory or model of prose style which is the theoretical base of this study.

Essentially, they (2007:38) state that:

- i. Style is a way in which language is used: i.e. it belongs to parole rather than to langue.
- ii. Therefore style consists in choices made from the repertoire of the language.
- iii. A style is defined in terms of a domain of language use (e.g. what choices are made by a particular author, in a particular genre, or in a particular text).
- iv. Stylistics (or the study of style) has typically... been concerned with literary language.
- v. Literary stylistics is typically... concerned with *explaining the relation between* style and literary or aesthetic function.
- vi. Style is relatively *transparent* or *opaque*: transparency implies paraphrasability; opacity implies that a text cannot be adequately paraphrased and that interpretation of the text depends greatly on the creative imagination of the reader.
- vii. Stylistic choice is limited to those aspects of linguistic choice which concern *alternative ways of rendering the same subject matter*.

Methodology

The approach for the collection of data was informed by the need to gather significant and representative data which embody:

- i. The major themes at issue; and
- ii. reflect the major sections of the text in terms of plot structure. This is necessitated by the fact that "analyzing a long novel in close stylistic detail could take a lifetime" (Short 1996:255). On the whole, six extracts are presented for analyses; each preceded by a brief explanation of the context of use as this is significant for the full interpretation of the meaning of the metaphoric expressions. The study is qualitative for the basic reason that it is interpretive and

emergent and supports our theoretical sensitivity in the interpretation of data (Zoltan Dornyei 2007:38-40).

Review of Related Literature

The literature on the writing of Ama Ata Aidoo is immense but the majority of these critical works border on literary criticism, in complete contradistinction to this study which is essentially linguistic.

In an interview with Ada Azodo (1996:8), Aidoo comments on issues in her writing relating to her thematic concerns, socio-cultural predisposition, feminism, and romance amongst others. Responding to a question on what she considers good literature, from a feminist perspective, for example, Aidoo says:

... literature that deals with women's issues, I mean with women and our position in history, but goes beyond just being about women. First of all, we have to decide what a feminist would consider literature and good literature. But I think that literature that affirms women, representing us as articulate, three dimensional beings, not flats, not caricatures, a literature that doesn't portray us as being dumb or inactive....(8)

Megan Behrent (1997:1) examined language in *The Dilemma of a Ghost*, though with a literary bent, and concludes that "language plays an extremely important role in that it is the primary way in which differences in background and educational status are represented and it is also central to the miscommunications that occur between the different characters". He (1997:1) also makes reference to Dapo Adelugba's argument that "speech, in Aidoo's plays is an index of social class, age and background". The need to provide a clear linguistic description of specific linguistic categories in the writing of Aidoo is further highlighted by the dearth of linguistic detail in this rich and incisive literary discourse.

Lhoussain Simour's (2009:169 – 175) work on Aidoo's *Our Sister Killjoy* attempts a demonstration of the novel as a "sophisticated post colonial revision of the colonial travel narrative whereby the protagonist's black-eyed squint operates as 'the all-seeing-eye' to subvert the historically unbroken legacy of the orientalist ideology. She argues that Aidoo

develops mechanisms which question the ‘discursive itineraries of western institutions’ and the resulting Eurocentric view and produces counter discursive strategies of resistance in an attempt to project a distinctly African notion of identity and to preserve cultural distinctiveness.

Discussing *Themes in Black Literature: W.E.B. DuBois and Ama Ata Aidoo*” Michael Hugh (2008:1) observes the parallels which exist between the stories of Aidoo and DuBois – the themes of birth, death and the bond between parent and child and states that “by playing upon the universal themes of birth and death, Aidoo and Dubois appeal to the humanity of their readers, revealing the black race as undeniably human”.

One of the very few essays on language components in Aidoo’s *Changes: A Love Story* is Vivian Dzokoto’s (2007:94 – 112) textual analysis. The study explains how this novel provides a window into the axes of Ghanaian emotions through the analysis of literal translations, culturally specific non-verbal communication, western expressions and locally created neologisms.

The Novel *Changes: A Love Story*

Changes: A Love Story (hereafter *Changes*) is the love story of Esi, a Master’s degree holder in statistics. With a lucrative job, a car, and comfortable accommodation at her disposal, marriage to Oko did not offer anything extra for her; except that it demanded too much of her – her time and personal space. It is for this reason that she divorces Oko against all the protests from her mother Nana, grandmother Ena, and her closest friend Opokuya.

Thereafter, she marries the affluent and handsome Ali Kondey as a second wife. Now she has the space and time she craved yet Ali’s frequent absence creates an emptiness she cannot fill. After three years she calls off the marriage but cannot stand a formal divorce for a second time. Dissatisfied and disillusioned after two marriages to two men at both ends of her ideals, she is left asking herself the basic, yet fundamental question: ‘*So what fashion of loving was she ever going to consider adequate?*’ (*Changes* 198).

Textual Analyses

I. The following extract is a narration at the beginning of the story. Her relationship with Oko is already frosty and she is constrained to check out the details of travel arrangements being conducted by a certain agency of which Ali Kondey is Managing Director. They meet at his office:

Esi became aware that something quite new and interesting was trying to make itself felt in that room that early evening, late in the month of June. She was not quite sure she wanted to welcome it or even identify it. Therefore, since she knew *silences sometimes have a way of screaming* strange messages, she spoke to fill the air with words. (*Changes* 5)

The expression *silences sometimes have a way of screaming* is an obvious case of selectional restriction rule violation (see also Chikogu 2008) where the subject *silences* is assigned human attributes by its functioning in this structure in which the Verb HAVE takes as object the nominal construction comprising the head and the non-finite clause *screaming strange sounds* as complement, being rank-shifted within the phrase structure. *Silence* is marked with the semantic features (+QUIET), (+MUSH) and (-SOUND). It is thus semantically incompatible with *screaming* at two levels of meaning. First, that *screaming* is associated with animacy where silence is (-ANIMATE), and second, that *silence* and *screaming* have a semantic relationship of contrariness. This humanizing metaphor then generates the possibility of multiplicity in terms of its interpretation and reflects the reality of the situation in which Esi finds herself, and which essence Aidoo must express as succinctly as it can be. There is the possibility that her silence would send the wrong signals to Ali Kondey or that in that moment of silence, embarrassing desires and longings may be ‘communicated’ to her consciousness. This equivocal texture in the expression of a ‘*silence*’ that ‘*screams*’ becomes a clue for paradox which underscores the admixture of the amorous feeling she was struggling to suppress and the complexity and incomprehensibility of the idea of love. The impact on Esi is also denoted by the verbal force and reach of ‘*scream*’.

The semantic opposition between ‘*silences*’ and ‘*screaming*’ is however neutralized by the fact that they both (as lexical items) belong in the same grammatical paradigm as elements in the same clause structure and also

the syntagmatic relationship they then share is the author's way of inviting the reader to see a semantic relationship between them. The meaning that their paradigmatic association invests them with is further reinforced by the quasi-alliterative bond in *silences sometimes have a way of screaming strange messages. Here it is obvious in the extract that the implied author is clearly representing Esi's thought. But it is not so in the following other extracts, which exemplify a characteristic pattern in which the thoughts of the characters are intertwined with the narration to produce special aesthetic effects.*

II. This second extract is within the same context of **I.**, both being different aspects of the same speech event.

They came straight out into the open, and he locked the office. Ali recognized what for Esi passed for a car, and a tiny smile came playing around his lips. *He killed a comment* and in any case Esi was talking, with an extended hand.

'Bye, Mr. Kondey... (*Changes* 6)

The italicized expression in the text above is another instance of semantic deviation. The abstract nominal *comment* is imbued with animate characteristics in that it can be *killed*. Its occurrence as the object of the verb 'killed' is not accidental. As is characteristic of most animistic metaphorical expressions, so much meaning is compressed into what, at face value, would pass for a straight forward simple declarative sentence. Aidoo attempts to capture and express the full dimensions of meaning and feeling which are experienced in a fleeting moment. It is to be noted that this narrative comment is presented to the reader from Esi's viewpoint such that when Ali would not make his comment, it is through her mind that we see that a thing that was expected does not materialize after all. This is the reason the reader is moved to empathise with her in relation to the play on her emotions in the encounter with Kondey. This suggests that beneath the façade of appearing to be in a hurry to leave, was a dire feeling of expectation. It is from her perspective then that a comment which ought to 'live' is '*killed*'. The connotation that is given off in the process arises out of the semantic implication of (TO KILL) in this context which is (+CRIMINAL) (+ WICKED), (+HEARTLESS) and (-CARING). She was therefore emotionally hurt by Ali Kondey's action of withholding his

comment. She would have, by implication, loved for the conversation to continue but for the inhibiting variables of time, a sense of pride, and of personal worth.

The effect of this strategy is perhaps better appreciated if we decide to reconstruct the expression as 'He *withheld* his comment'. Here we observe that the choice of *withheld* and of the pronominal form *his* serves to tie it closer, particularly, to the narrator and to distance it from Esi, whereas 'He *killed* a comment' tends largely to isolate the narrator from the expression and to foreground it as arising out of the expectations of Esi; suggesting a sense of strong personal attachment on her part. It becomes apparent then that if the comment *died*, it 'died' not to the narrator or Ali Kondey, but to Esi. Furthermore, that animistic metaphor in the comment being 'killed' also implies, first, that it 'lived', in Esi's heart. Such is the complexity of the experience that is packed within that four-word construction. And this in some sense is a hint of irony, regarding what we feel and what we decide to show. So, clearly, the author is enabled by the metaphor to make Esi directly voice her expectations rather than (the author) merely conventionally represent them. And this is a pattern which is consistent in the novel.

III. The next text relates to the perception of Ogyaanowa (Esi's daughter from her marriage to Oko) about her parents' marriage and relationship.

The commotion that was coming out of her parents' room was terrible. They had turned the radio on; thinking the noise from it drowned their voices. It didn't though... but for the child this had become quite regular. At least, that is what she might have said if anyone had asked her about it, and *if she had a more grown-up language*.
(*Changes* 9)

What we are presented with in the text above is a synaesthetic metaphor derived by the transference of epithet. The compound adjective *grown-up* should have the child as its referent rather than *language* to which it is moved. This is the grammatical structuring which in rhetoric is termed 'hypallage' (Katie Wales 1989:464). The aesthetic import of this expression is to emphasize the harm that the child is potentially faced with

in the light of her continued exposure to scenes of antagonism and incessant quarreling at a very tender age, in her formative years. The grammatical impropriety of ‘grown-up’ pre-modifying *language* is suggestive of the indecency of having to cause the child to witness such unwholesome and undesirable adult behaviour. But it goes beyond that. The phrase ‘grown-up’ by its echoic potential, simultaneously makes reference to the possessor of the linguistic system and the system itself and stresses the connection at one and the same time between the mind and language use – the interrelatedness of cognition, perception, speaking, listening, and comprehension.

In effect, this metaphorical expression projects to the foreground of the narration, the plight of a child encumbered with the task of having to conceptualize and express an experience for which she is yet unprepared. She is at the moment without the linguistic resources to describe these adult emotions. This effect is further reinforced by the fact that we gain access to this bit of information in the mind of the child through Aidoo’s strategy of thought presentation, and little wonder that the reader is left with a tangible sense of pity for the emotionally ‘fragile’ Ogyaanowa. The thoughts and words are exactly hers and *grown-up language* fits perfectly as a child’s way of perceiving, conceptualising, and speaking. The lexis and the syntax are entirely hers. It would seem that at this point Ogyaanowa takes up the duty of narration. The real value, however, of this metaphor lies beyond just the subtle expression of the complicated inner feelings of the child. It is in the pattern into which the author has woven it, blending it into the narratorial technique such that there is no clear distinction between the expression of thought by the character and the narration/representation of that thought by the author. As a result we do not just see the experience of the child through the narrator; we actually become an integral part of that experience. We think along with her and share in her feeling.

IV. Text IV is an extract revealing some salient facts about the working of the mind of Esi. She had gone, as part of her official work schedule, to follow-up on the expected arrivals for her workshop. She is disappointed that her friend may not show-up and finally decides to remain in the hotel lobby for a drink of beer.

In the distance, and from a neo-colonial African city that had barely managed to drag itself through one more

weekday, *the tired traffic hummed and crawled itself home* for the barest of evening meals and a humid tropical night. (*Changes* 40)

The metaphor in the above extract (as in **III**) may go unnoticed except for the very sensitive reader as it is not structured in the usual and more conventional x is y propositional pattern where we can easily identify the *tenor* and *vehicle* and then attempt to establish the *ground* for the relationship. The metaphor here is in the adjectival pre-modification of (*tired*) *traffic*. More likely than not, the reference here is to the slowness of the moving traffic possibly occasioned by the fact that it was heavy. Again we have a transferred epithet since *tired* should ideally characterize the commuters rather than the *traffic* directly, and secondly there is the violation of selectional restriction rules. The significance of this also synaesthetic metaphor is, however, to be found elsewhere. Whose description and qualification is this? Because the narrative is presented in the third person narrative technique, the obvious conclusion would be to point to the narrator, the implied author (Short 1996:259). But the observation she records are those of Esi, who reflects on her environment as she sipped her glass of beer. The traffic was slow and the drivers and passengers were most probably humming as their vehicles wound their way home in that slow motion. But it was in Esi's imagination that the slowness is associated with 'tiredness', it was in her thinking that those motions amounted to 'crawling'. We are seeing and perceiving the incidents in the text through the mind of Esi and are led to establish that what we are told is a reflection of the psycho-social disposition of the person of Esi. This suggests that rather than just being a means of compressing so much weight of meaning into only a phrase, metaphor lends itself here as a narrative strategy by which the writer is able to communicate with the reader, a communication mediated by and through the imagination of the characters.

V. Our next text is about the circumstances and events preceding the discussions and negotiations for Ali Kondey's first marriage (to Fusena Al Hassasn). Fusena was later to watch herself turned into a mere relic of history in her home, without education despite the enormous promise she had shown, and ultimately compelled to suffer the humiliation of accommodating her husband's desire to marry a second wife who ironically has acquired university education.

It was very early on a *harmattan* morning and *the country was cloaked in heavy bridal mists* when Mma and her cousins set out from their relatives house in Tamale to return to the Al Hassasns. (*Changes* 76)

Here is another metaphorical expression with a supposedly anomalous semantic import as ‘the country’ is personified and thereby framed to acquire the connotations of human reference. Nouns usually occurring with the verb ‘cloaked’ are marked with ANIMATE human reference (Katie Wales 1989:295) just as is the complement *heavy bridal mists* of the preposition in the prepositional phrase *in heavy bridal mists* which functions as a post-modifier of the participial adjective *cloaked*. The noun phrase *bridal mists* itself manifests transference of epithet as *bridal* and *mists* would not usually collocate since *bridal* is also marked with [+ANIMATE] and [+HUMAN]. But *mists* provides an indication of the temporal setting of the extract and the events that are narrated therein. The entire expression therefore appears to attempt to represent the complete dynamics of the socio-physical as well as the spatio-temporal atmosphere being described. It was somewhere in sub-Saharan Africa (Ghana) deep into the *harmattan* season (which is connoted by *mists*) and their preparations, or at least for the present time, plans for a wedding ceremony.

The direct effect of the dry and cold *harmattan* winds must have been felt by the travelling party and it is in relation to their eyes that the *mists* may have engendered poor visibility. If ‘*it was [a] very early... morning*’ it would have to be in their estimation. It is in this same light that we also interpret the aesthetics of the metaphorical expression. It is the party who are considering a wedding, they are the same ones who have ideas of taking a wife, who are eager to see her in a bridal [gown], and who find it convenient to associate the whiteness of the mist with the white-silk of a bridal dress. The visual imagery of a bride at wedding is in their consciousness. Aidoo is thus presenting a narrative which reflects the thinking, the hopes, and the aspirations of the characters just as it is also reflected through their perception.

This does not however relate to the travelling party alone. Both Ali Kondey and Fusena cannot wait for the wedding to commence. They too are in dire straits to have their expectations fulfilled, and as soon as they

had desired. The metaphor then, also encapsulates their dreams and visions of a future together. It reproduces a vivid picture of the contents and intents of their minds. The narrator for instance remarks just before the extract above that:

Meanwhile, Ali had been restless, wanting to return south: first to see Fusena at Tamale and then to Accra to begin to find out and do all that was necessary for the trip abroad. However, he was told to be patient, that it was better that he waited for Mma to return. Then whatever she brought with her would be known to him, and his mind could be at ease on that particular score. (*Changes* 75 - 6)

It is essentially for this technique of narration (which bares the minds of the characters, not by elaborate descriptive detail, but compact metaphors), that the effects of Ali's betrayal of the trust of Fusena is traumatic and tortuous for the reader who cannot fathom how, after all the hope, dream, and promise, everything turns tragically sour.

VI. This final extract describes a situation during the period intervening the break- up of Esi's marriage to Oko and the birth of fresh plans to be remarried to Ali Kondey.

The sea was brimming and green. The grasses and leaves of the giant Nim trees stood or hung at their greenest and silvery with raindrops. *The world was slaked, content and quiet.* Esi had woken up feeling fine. The previous evening, she had gone to Oko's mother to see Ogyaanowa. (*Changes* 96)

The actions and feeling described here – to slake, contentment and quietude – are clearly marked with ANIMATE (+ – HUMAN) reference. Even in specific cases when language is used in the sense of 'The class was quiet', the reference is usually to the animate, usually human occupants of the space/group called class at that point in time. All of those feelings expressed by these verbs of cognition and perception (Quirk et al 1972: 196) relate to states of the human mind which are not necessarily amenable to external observation. They refer to innate cognitive states that can only be accurately categorized by the individual who experiences that

state. This would apply even to *quietness* as it not only specifies the absence of sound but simultaneously characterizes the psychological state which induces the absence of sound. The properties described in the two sentences preceding the expression in bold print are clearly observable by sight – *brimming, green, silvery rain drops* – and contrast sharply with the description of the world as being *content*. The metaphor is immediately followed by another sentence which signals the sense in which it is to be interpreted.

Esi had woken up feeling fine.

Our narrator only reflects on the observable feeling of Esi to reach the conclusion that Esi, being the deictic centre of the world in *Changes*, was content. Even as omniscient narrator, an alternative manner of speech and thought presentation would have made clear what the strategy was. Consider the following extract:

- a. It is not possible to feel like this on this earth, *she was thinking*. And nothing is as sweet as being inside a woman, *he was thinking*. Then both of them were moaning and moaning and moaning. (*Changes* 102)

The strategy of thought presentation used in extract (a) is the free indirect thought (FIT) mode which lures us to feel close to the characters, almost inside their heads as they think and move us to sympathize with their viewpoints (Short 1996:315).

In contrast, however, extract VI does not in any way represent the thoughts of the characters either directly or indirectly. It is the development of the narrative in such a way that the narrator takes the reader through the thoughts of the characters as though the characters were thinking aloud for Aidoo to make plain to the reader. When she says:

The world was slaked,

it is actually in reference to Esi who had just *slaked* her burning desire to visit her daughter Ogyaanowa at Oko's mother's and this is exactly what has induced the '*content*' and '*quiet*' in her mind (and not of the world); and all of these concretized by the deployment of metaphor. This facilitates the resonance, in the mind of the reader, of the emotional pain

that Esi suffers and becomes a compelling reason why we do not have a feeling of disdain or contempt for her. We are instead lured to understand and sympathize with her tragic flaw.

The foregoing is perhaps made clearer by the first sentence of the last paragraph of *Changes*:

- a. *So what fashion of loving was she ever going to consider adequate? (Changes 198)*

Who is asking this question? The narrator? We might say ‘yes’, as the occurrence of the pronominal form ‘she’ indicates that much. But it is Esi who seems to have come out of herself, to see that ‘self’ and ask this question of that ‘self’ like one estranged from herself. Though not clad in metaphor, this sentence is further demonstrating a strategy at work in *Changes* by which Aidoo gets her characters to put their minds and thoughts on display, but in words spoken in those minds and given verbal substance by the narrator.

Conclusion

We have argued in this study that metaphor has been put to use in a quite novel manner to produce an effect which is not so commonly associated with it. We have shown that Aidoo in *Changes* experiments with a fresh mode of narration, of speech and thought presentation resembling other known modes of narration like the interior monologue and stream of consciousness techniques.

Aidoo’s own technique however revolves around the strategic placement of metaphors at different points of her narration to reveal the contents and thought processes of the minds of her characters. In doing this, she fuses their thought imaginatively into her narration such that it is not often clear if she or any of the characters were doing the narration. This technique, among other things, enables her to project the cognitive aspects of the behaviour of her characters with minimal authorial commentary to the extent that the events and issues related become more real to the reader than just events they encounter in a fictional world.

The concrete force of metaphor in this function enforces symmetry in thought and feeling between the character and the reader; a feeling of

empathy and intimacy with the characters. Because we experience the events directly as they are conceived, thought out and spoken by the characters through the mouth of the narrator, we cannot help but share their pains in that bond of oneness that we so easily get into.

The compelling force of the metaphor here becomes a function of the author's description of material essence from the perspective of the characters, in relation to their personal emotions, sensibilities, and perception of the world around them. In this unique variation of the free indirect thought presentation technique, Aidoo adopts what we may refer to as the **veiled interior monologue** which produces the added effect of imprinting in the readers mind the concerns of the characters, and causing these concerns to resonate and reverberate in the readers mind beyond the moment of experience.

This is apart from the freshness and vitality that is brought into the narrative such that the interest of the reader is aroused from the beginning of the narrative and sustained in the same breath until the end where he is left in the same quandary as the protagonist Esi.

References

- Azodo, A. (1996). *“Interview With Ama Ata Aidoo: Facing the Millennium”*: New York: Hauppauge
- Behrent, M. (1997). *“Ama Ata Aidoo: Language in the Dilemma of A Ghost”*. http://www.postcolonialweb.org/africa/ghana/aidoo/language_dilemma.html 6/21/2010.
- Chapman, R. (1973). *Linguistics and Literature: An Introduction to Literary Stylistics*. New Jersey: Littlefield, Adams & Co.
- Chatman, S. (ed.) 1971. *Literary Style: A Symposium*. London: Oxford UP.
- Chikogu, R.N. (2008). *“Selectional Restriction Rule Violation and the Explication of Fantasy in Ben Okri's The Famished Road”*. *Nigerian Journal of the Humanities*. 15. 152 – 168
- Dzokolo, V. (2007). *“Analyzing Ghanaian Emotions Through Narrative: A Textual Analysis of Ama Ata Aidoo's Novel Changes”*. *Journal of Black Psychology*. 33, 1. 94 – 112.
- Enkvist, N.E. (1964). *“On Defining Style: An Essay in Applied Linguistics”*. *Linguistic and Style* (ed) Micheal Gregory. London: Oxford UP.

- Fowler, R. (1977). *Linguistics and the Novel*. London: Methuen.
- Hugh, Michael. (2008). "Themes in Black Literature: W.E.B. DuBois and Ama Ata Aidoo". http://www.associatedcontent.com/article/570705/themes_in_black_literature_web_dubois_6/21/2010.
- Isenberg, A. (1973). "On Defining Metaphor: Aesthetics and Theory of Criticism". *Selected Essays of Arnold Isenberg*. ed. Callagan, Cauman, and Hempel. Chicago: University of Chicago P.
- Kuhn, T. (1979). "Metaphor in Science". *Metaphor and Thought*. 2nd ed. ed. A Ortony, Cambridge: Cambridge UP.
- Lakoff, G and Johnson M. (1980). *Metaphors We Live By*. Chicago: University of Chicago P.
- Lakoff, G and Johnson M. (1999). *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*. New York: Basic Books.
- Lakoff, G. (1993). "The Contemporary Theory of Metaphor". *Metaphor and Thought*. 2nd ed., ed. A. Ortony. Cambridge: Cambridge UP. 202 – 251.
- Lakoff, G and Turner M. (1989). *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago P.
- Leech, G.N. (1969). *A Linguistic Guide to English Poetry*. Harlow: Longman.
- Leech, G.N. and Short, M.H. (2007). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Harlow: Longman.
- Quirk R. et al. (1972). *A Grammar of Contemporary English*. Essex: Longman.
- Richards, I.A. (1936). *The Philosophy of Rhetoric*. Oxford: Oxford UP.
- Searle, J. (1979). *Metaphor: Metaphor and Thought*. ed. A Ortony. Cambridge: Cambridge UP.
- Short, M. (1996). *Exploring the Language of Poems, Plays and Prose*. London: Longman.
- Simour, L. (2009). "Ama Ata Aidoo's Black-eyed Squint and the 'Voyage in' Experience: Dis (re) Orienting Blackness and Subverting the Colonial Tale". *International Journal of Humanities and Social Sciences*. 3.2. 169 – 175.
- Sperber, D. and Wilson D. (1986). "Loose Talk". *Proceedings of the Aristotelian Society* 86. 153 – 171.
- Wales, K. (1989). *A Dictionary of Stylistics*. Essex: Longman.