Bilingual Creativity In Chimamanda Adichie's *Purple Hibiscus*

Emmanuel A. Adedun & **Collins Igwegbe**
Department of English,
University of Lagos, Nigeria.

1.0 Introduction

Bilingual creativity is both a sociolinguistic and literary realities that the world of scholarship has accepted and identified with. It is not surprising since the world itself has had to record more instances of bilingualism than monolingualism. In other words, there are more societies, more individuals making use of two or more languages than those using only one language. And this trend seems to be on the increase. Grosjean (1982: viii) estimates that about half the world's population is bilingual while Crystal (1997) and Grimes (1992) capture this rising trend of bilingualism. Crystal points out that two-thirds of the world's children grow up in a bilingual environment. Grimes demonstrates that today, there are many more bilingual or multilingual individuals in the world than there are monolinguals. The implication of this among other things is that bilingualism has received and is still receiving much scholarly attention in different parts of the world. Bilingual creativity in Chimamanda's *Purple Hibiscus* is therefore a reflection of a sociolinguistic reality which contributes to the success of the novel.

Though the world has always recognized the existence of many languages and the ability to speak two or more of such by some individuals, three seminal works set the stage for diverse and inter-disciplinary approaches to the study of bilingualism, the works of Wenreich (1953), Haugen (1953) and Mackey (1967). Since then, the phenomenon of bilingualism and the linguistic creativity of bilinguals have been explored in both linguistic and literary works. Linguistic behaviour or the bilingual creativity of bilinguals is expressed basically in code-switching. Code-switching is the use of two languages by an individual in a given utterance. According to Hudson

1

(2001: 51), "it is an inevitable consequence of bilingualism". It is a change from one language to another in the same utterance or conversation (Hammers and Blanc 1989: 35) as quoted in Malmkjer (1991). Code-switching is obviously employed by bilinguals in one way or another at different points in an utterance. It could be between sentences, clauses, phrases and words. The choice of codes in a given utterance arises out of circumstances, and due consideration is always given to the person addressed. In other words, a bilingual hardly chooses a code or a language which he/she knows that the person being addressed will not understand. With that in mind, code-switching may be motivated by the wish to express loyalty to more than one cultural group. It may also serve as a strategy where proficiency is lacking especially if the speakers have not developed proficiency in certain lexical domain.

Bilinguals code-switch in such a way that neither structure of the two codes would be so affected as to make the sentence(s) ungrammatical. This is to say that code-switching is a bilingual phenomenon where two different languages are used in the same utterance to successfully pass across the meaning intended by the speaker. Malmkjer (1991: 62) expressed the observation of Poplack, Wheeler, and Westwood, (1989), that:

> Bilinguals tend to avoid switching intrasententially at
> a boundary between constituents which are ordered
> differently in the two languages, since this would
> result in a structure which would be ungrammatical in
> at least one of the languages

The bilingual creativity of code-switching also involves the appropriate mix of the different languages in different social situations. This implies that bilinguals who code-switch show a certain level of pragmatic competence. They take into consideration among other things, the purpose of communication, the relative status of their listeners, the topic and the situation of the interaction. And all these, according to their knowledge of the two languages, determine the level of their creativity in code-switching between the languages concerned.

2.0: Theory of Competence

Bilingual creativity therefore can be adequately explained from the angle of the bilingual's competence and/or performance and other theoretical models bordering on competence which have been put forward by a number of scholars. It could be said however that the Swiss linguist Ferdinand De Saussure laid the foundation for the different models when he proposed his dichotomy of *la langue* and *la parole*. La langue refers to the language system itself, the principles of language without which no meaningful utterance would be possible. La parole is the individual expression of the language. Saussure believed that the study of language should be based on la langue and not la parole. This apparently influenced Noam Chomsky's notion of competence and performance.

2.1: Competence and Performance

Though Chomsky's idea of performance is similar to Sassure's la parole, the competence model he proposed differs from the la langue of Saussure. Just as Saussure, Chomsky's idea is that the object of linguistic study and description should be competence and not performance. Competence refers to the innate linguistic knowledge a native speaker/hearer has in his language. Performance is the actual use of language in the society. Chomsky is of the view that:

> Linguistic theory is concerned primarily with an ideal speaker-listener
>
> in a completely homogenous speech community, who knows its language perfectly and is unaffected by such grammatically irrelevant condition as meaning limitations, distractions, shift of attention and interest, and errors (random or characteristic) in applying his knowledge of the language in actual performance (Chomsky, 1968: 3. Quoted in Lamidi, 2008: 28)

Competence therefore is an individual's sub-conscious ability in a language he/she acquired as a child. This linguistic ability determines his making and understanding of sentences including sentences he has never heard before. He knows and has internalized all the grammatical rules of the language. Performance on the other hand is the linguistic

activities the native speaker/hearer engages in. Performance may accurately reflect competence, but it is impaired by extra-linguistic factors such as stage-fright, memory limitations, distractions, errors, shifts of attention and interest or some other psychological factors. This kind of competence as explained by Chomsky has been termed linguistic competence.

2.2: Linguistic Competence

Linguistic competence is the ability to produce and understand grammatically correct sentences. It involves the use of the language system itself and all its component parts such as grammar, phonology, lexis and graphology. Linguistic competence attempts to explain the linguistic behaviour of both monolinguals and bilinguals. A monolingual or bilingual speaker may be competent in one or two languages respectively but his/her overall linguistic behavior may not be fully explained by the idea of linguistic competence only. This was the view of Dell Hymes and other scholars who agreed with him. Hymes opined that theories such as that of Chomsky's linguistic competence fail to accommodate the language behaviour of bilinguals. He (Hymes) therefore proposed communicative competence as a better model for an adequate explanation of the language behaviour of both monolinguals and bilinguals despite the level of the bilingual's fluency in both languages.

2.3. Communicative Competence

Communicative competence deals with producing and understanding sentences that are appropriate and acceptable to a particular situation. Hymes considered contextual relevance as a crucial aspect of an individual's knowledge of a language, and since code-switching is more or less contextually determined, this model apparently clarifies it. Beardsmore (1986: 136) believes that:

> The communicative competence model in effect accommodates the highly fluent bilingual who is virtually interference-free in both languages, and the non-fluent bilingual who successfully operated in two languages, thanks to his interlanguage, and incorporates both into an overall descriptive context determined by the nature of the circumstances.

4

In addition to linguistic competence which concentrates only on the knowledge of how to make a sentence grammatical, Hymes believes that a language speaker must also know 'when to speak, when not to, what to talk about with whom, when where and in what manner' (Hymes 1972: 227). This implies therefore that a speaker of a language must understand the rules of language use which altogether make for appropriateness. Hymes also added the issue of occurrence and feasibility. Occurrence refers to whether and to what extent something is done while feasibility explains whether and to what extent something is possible under any given circumstances. Other theoretical models on communicative competence emerged not long after Hymes' exposition. Canale and Swain (1980) look at communicative competence as comprising three components: (i) Grammatical competence: this is similar to Chomsky's linguistic competence. It deals with the knowledge of the language system, its words and rules governing the making of grammatically correct sentences. (ii) Sociolinguistic competence: this refers to the knowledge of the sociocultural rules of appropriateness in language use. It takes care of how utterances are produced and understood in different sociolinguistic contexts depending on contextual factors. (iii) Strategic competence: this deals with the appropriate use of communication strategies to enhance effectiveness in communication.

A fourth competence type was introduced by Canale in 1983. It was termed discourse competence. This refers to the knowledge of rules guiding cohesion and coherence of various kinds of discourse. In all, Canale (1983: 5) defines communicative competence as 'the underlying systems of knowledge and skill required for communication'. A more recent and perhaps comprehensive model of communicative competence is that of Bachman (1990) who categorises his model into three main sub-divisions, namely: organizational competence, strategic competence and pragmatic competence. Organizational competence incorporates both grammatical and textual or discourse competence. Strategic competence refers to the ability to use communication strategies and tools such as circumlocution to effectively communicate. The last of the competence is pragmatic competence.

2.4: Pragmatic Competence

This type of competence explains the relationship between what one says and what he/she intends to do through what has been said. Bachman (1990) opines that this competence involves 'the knowledge of pragmatic conventions for performing acceptable language functions'. This therefore concerns the illocutionary force of an utterance. It also incorporates knowledge of the sociolinguistic conventions which define appropriateness in the use of language. Thus in Bachman's model, what he calls sociolinguistic and illocutionary competences are combined to form pragmatic competence. This model among other things would adequately explain the functions or the illocutionary force of the bilingual creativity of code-switching as evidenced in *Purple Hibiscus*

3.0: Data Analysis

The data are the various instances of code-switching in the novel, *Purple Hibiscus*. The writer made use of this bilingual creativity copiously to pass across certain messages, and to perform certain functions which this paper examines. The switching of codes is between Igbo and English. Majority of the characters are all native speakers of Igbo. Some of them are educated and can sustain a discussion in English without interference from Igbo. Some are also not so educated as to make that possible. For instance, Eugene and members of his family including Kambili, the first person narrator are educated and can hold conversations in English among themselves without interference. However, when they want to talk with the villagers or with Papa Nnukwu, code-switching is almost always certain to be found in their dialogue. They also sometimes code-switch when holding conversations among themselves for reasons which this paper would explore.

3.1: Analytical Procedure

Every instance of code-switching in *Purple Hibiscus* performs a particular function or functions. And it inevitably shows the pragmatic competence of the speaker. Thus we examine those instances of code-switching based on how they are used, the functions they are intended to perform, the equivalents of the Igbo words in English, and as a reflection of the speaker's pragmatic competence

3.2: Data Presentation

These thirty-two sentences are extracted from the text to be analysed.

1. 'Nne ngwa. Go and change' (7) ['baby', 'honey,' 'darling']
2. 'Come and help me biko'(8) ['please']
3. 'Lunch is ready nne' (10) [mummy or mother]
4. 'Lunch was fufu [cassava flour] and onugbu [bitter leaf] soup (11)
5. 'Ke kwanu?'[how are you?] I asked, although I did not need to know how he was doing, (110
6. 'Have you not shared a drink with us gbo?[you]' (13)
7. 'Mba [no] there are no words in my mouth' (13)
8. 'O zugo,[stop] stop coughing' (14)
9. 'kpa' [no] I will not replace them. (15)
10. 'The members of your umunna [kindred] even sent people to your father' (20)
11. 'They even said that somebody has tied up my womb with ogwu' [charm] (20)
12. 'Sisi and I are cooking moi moi for the sisters' (20) (Sisi and I are cooking bean flour for the sisters)
13. 'Papa ate most of the ngwo ngwo'(32) (Papa ate most of the mixture))
14. 'Umu m, she said hugging us' 34 (My children, she said hugging us)
15. 'A light dust ikuku [breeze] was blowing' 47
16. 'Ezinne laughed "me! O di egwu [impossible] " It is people like you and Gabriella…49
17. 'Nno nu, o! Nno nu o! [welcome] have you come back' 55
18. 'Omelora! Good afun, sah![good afternoon] They chorused '55
19. 'Ogbunambala" (title) papa said, 'wait for me' 60
20. 'Kambili, you are so grown up now, a ripe "agbogho"'[lady] 64
21. He had insisted that we call him grandfather instead of 'papa nnukwu or nnaochie' [grandfather]67
22. 'Nekenem; [look at me]look at me! My son owns that house…83
23. 'Nna anyi,' [father] it was not the missionary…83
24. Let your spirit ask 'Chukwu'[God] to hasten my promotion to senior lecturer 83

25. 'Nekene' [see] see the boys that will inherit his father's riches 91
26. 'O joka! [too bad] Eugene should stop doing god's job 95
27. 'or take 'Okada''[motorbike]127
28. 'O maka, [so beautiful] so beautiful 128
29. 'Chelukwa! [wait] Wait a minute 136
30. 'Leave me alone! Nekwa anya [see] you are no longer a baby.
31. You know papa nnukwu akwam ozu [funeral] is next week p200
32. She called me nwanne m nwanyi [my sister]

ANALYSIS

1. " *Nne ngwa: Go and change" page (7),* "*Nne*" could mean mother or could be used as a pet name, such words as "baby", "honey", "darling", "dear" "sweetie" as used by native speakers of English language. Here '*nne*' is used for the purpose of 'petting' while *'ngwa'* means hurry. The phrase means 'baby hurry up.' Go and change. It is well articulated and well-formed sentences.

2. "Come and help me *biko"(8)* "*Biko*" means 'please', it is a polite way of asking somebody for help. A point to note here is that the word "*biko*" which means "please" is an interjection and does all the function of please in English language which is to show politeness.

3. "*Lunch is ready nne*" (10) '*Nne*' here means mother. So what is meant here is "lunch is ready mum or mummy or mother" depending on which one the speaker chooses to use.

4. "Lunch was fufu [cassava flour] and onugbu [bitter leaf] soup. *Fufu* and *onugb*u soup are a combination of food that is common among the Igbo. Fufu is variously called *akpu* or *utara* in some parts of Igboland. The use of these terms in Igbo is a reflection of cultural loyalty or identification. It would perhaps appear unseemly if the English equivalents were used by the narrator

5. "*ke kwanu?" I asked although I did not need to know how he was doing*". (page 11) "*Ke kwanu*" is same as asking 'how are you? Though there are other variations of the sentence such as "*kedu?*" *Ke ka imere*? All these mean the same thing which is inquiring about

one's state of health. The '*ke kwanu* is sarcastically used because the speaker did not care to know.

6. "*Have you not had drink with us gbo*" "gbo" means 'you' and it is a pronoun. It is used to refer to a person or group of people when speaking. The speaker was not happy that the person being talked to here could not make any comment after sharing a drink with them. It is a tradition in that house that you must make a comment after sharing a drink produced from Eugene's factory.

7. "*Mba there are no words in my mouth*" *(13b)*. The word '*mba*' means 'no' and it functions as an adverb just like its English counterpart. Here it is used to give a negative reply to a question. It also shows lack of interest on the part of the speaker. It is a response to the question asked in (13a)

8. "*O zugo, stop coughing*" (14). "*O zugo*" means "okay" which is an interjection. It is used to tell someone to stop. If she had used only 'stop coughing' the effect will not be felt so the interjection carries the effect

9. "*Kpa*" *I will not replace them*' (15). '*kpa*' means 'no' and it is Nsukka dialect of Igbo. The writer tried to show where she grew up from because if she had wanted to use central Igbo it would have been '*mbanu*' ' I will not…'.

10. "The *members of your umunna even sent people to your father*", *page* (20). '*umunna*' means 'kindred' that is those who are closely related and it is a noun. In this part of the world, extended family system is practised and this is why '*umunna*' being used here is necessary and weighty. If the writer had just used the 'members of your kindred', it would not have been able to bring out the message. The message here is to let the reader know that '*umunna*' are as important in one's marriage as her husband. They play important role in the affairs of one's family. The fear of the 'umunna' is the beginning of a successful marriage in Igbo land.

11. 'They even said that somebody has tied up my womb with ogwu' (charm). The use of *ogwu* here captures the traditional use of charm to

hurt people. Both charm and medicine are rendered as *ogwu* in Igbo. The ogwu meant for positive use is medicine while the one for negative use is charm or spell

12. *"Sisi" and I are cooking moi moi" page (20).* *'Moi moi'* is bean flour which is used to prepare a special delicacy in this part of the world. The use of *moi moi* is important here because if the writer uses bean flour she will not be sending the message home. *Moi moi* is found in the menu list of almost every African.

13. *'Papa ate most of the ngwo ngwo' in page (13)* The word *'ngwo ngwo'* sounds like onomatopoeia but it is not. It is the mixture of different food or different parts of meat. The author's choice of *ngwo ngwo* brought out the picture that she wanted to paint of the type of delicacy peculiar to her people which may not be found in the white man's menu.

14. *"Umu m she said" hugging us"* (page 34)*'Umu m'* means 'my children.' The use of *'umu m'* has some kind of emotive undertone. It is not mere saying children, it goes beyond that to mean my beloved children; she tries to show the close relationship she shares with her children.

15. *"A light dust ikuku was blowing"*(47) *'ikuku'* here is breeze but was qualified with dust which means "dusty breeze was blowing"

16. *"Ezinne laughed 'me! O di egwu, it is people like you and Gabriella and Chinwe who travel "* (page 49). *O di egwu* means 'impossible', the use of the Igbo word as against the English meaning brings out the weight of what the respondent was saying. It could also mean that what they suggested was unthinkable for people in her class.

17. *"Nno nu! Nno nu o! have you come back"? (55), 'Nno nu! Nno nu!* means 'welcome' It shows how deeply the speaker welcomes them from her heart. As for 'have you come back?', this is purely Nigerian English which the writer has subtly used to transliterate how it is said in Igbo language.

18. *On pages (55) and (58) "Omelora! Gud afun sah! They chorused "Yes sah, Tank sah" "Gudu moni, have you woken up" "Omelora"* (55), It is a title which people who are rich and well to do take in Igbo land. It is only for philanthropists. The purpose of the word *'omelora'* is referential and it is appropriate for the Igbos who value title taking. If the title is to be interpreted literally it means someone who does for the public. Title taking is very important thing in Igbo land so the writer has done well by the use of the title instead of explaining the meaning. The author also tactfully used these words *'gud afun sah', 'yes sah ,tank sah' and 'gudu moni'*, to show how the illiterates among the Igbos identify with English which is regarded as an elitist language so that they can be accepted by the few educated people of that period. The use of pidgin is to show that even though the locals may be of Igbo they also speak their own variety of English. The appearance of this pidgin may not be intelligible to the native speaker of English but intelligibility cannot be used exclusively from a native speaker's point of view. The author tried to show that even though there is Standard English, there is also a variety existing side by side with the Standard English.

19. *"Ogbunambala papa said, wait for me" (page 60)* The use of '*ogbunambala*' is to show that there is no better way of expressing titles in Igbo land except to write them as they are in order not to change the meaning because they are purely cultural.

20. *"Kambili you are so grown now, a ripe agbogho,* It is a common saying in Igbo land to hear people say a girl is ripe as can be seen in this sentence '*Agbogho*' refers to a grown up girl, therefore, ripe. This functions as an adjective which describes the girl as mature.

21. *"we call him grandfather instead of papa nnukwu or nnaochie"* Both '*papa nnukwu*' and '*nnaochie*' mean the same thing except that they are dialectal. They both mean grandfather. It would be absurd for a child born to Igbo parents to call their grandfather 'grandfather'. *Papa nnukwu* makes the relationship real and it captures the status or relationship existing between the speaker and the addressee. It also repudiates the notion that being addressed as grandfather by one's own grandchildren creates a kind of distance and makes the situation formal

22. *"Nekenem; look at me! My son owns that big house… (83)* 'Nekenem' is same as 'look at me' which the speaker or writer repeated in English for emphasis to show how embittered the speaker is. It is hard to believe that the son owns a big house in the village yet the father is living in a small thatched hut. It was an out-burst from a father whose son has taken the title of '*omelora*' yet his father is living in squalor. 'Nekenem' is an expression of shame in this wise.

23. *"Nna anyi, it was not the missionary…(83)* 'nna anyi' simply means our father. It is used when one is addressing an elderly or his/her biological father. The use of *'nna anyi'* signifies respect both from the biological children and the members of his extended family. But in this case the choice of the word *'nna anyi'* is proper. It shows the cordial relationship existing between the daughter and the father. It is situational and in situational cases proper choice of words must be made especially when talking to a family member. The choice of words in this regard is controlled by the rules which the members of the community learn from their experience.

24. "*Let your spirit ask 'Chukwu' to hasten my promotion to senior lecturer' (page 83*) "*Chukwu*" is the same thing as God which both the Christian and Moslem pay obeisance to. It is same thing as saying let your spirit ask God to hasten… *Chukwu* is Igbo word for God who is the omnipotent but what the writer is trying to portray here is that *papa nnukwu* being a traditional religious man should tell his *Chukwu* to do that which her daughter, Aunty Ifeoma, has desired for a long time now. What informed this is because Papa *nnukwu* does not believe in the white man's religion which created a gully between him and his son

25. *"Nekene see the boy who will inherit his father's riches" (page 91).* The traditional Igbo society is such that wealth is measured by the number of children especially male and the number of wives a man has. But here is a man who has only one son and a girl and by the culture of the Igbo people a girl does not inherit anything from the father. Whatever wealth the father had acquired will be inherited by the son. The use of '*nekene*' which means 'imagine' is very appropriate because it is hard to believe that the only son of Eugene will inherit all the wealth the father had acquired. The use of '*nekene*'

really brings out the emotion being felt and it also portrays Eugene as a stupid man who can bequeath all these wealth to just a small boy as against what is obtainable in Igbo culture of the olden days. We have to take note here that two cultures are in contention because Eugene went to school and he has lived with the missionaries. He has imbibed the western culture of laying emphasis on nuclear family as against extended family system and also the practice of monogamy as against polygamy. From this we can see what informed the use of *'nekene'* ('imagine') because to the speaker, it is disheartening.

Note the difference between *'nekene m'* and *'nekene'*; *nekene* m means 'look at me' which is a complete sentence while *'nekene'* is just one word and it means 'imagine.' The letter 'm' makes the difference, therefore, the two cannot be used interchangeably.

26. *"Ojoka! Eugene should stop doing God's job" (page 95*) *'Ojoka'* means 'it is bad'. Having embraced Christian religion, Eugene condemns his people's way of life. He sees every cultural practice as fetish and evil. He forgot that Christian religion is to the white man what traditional religion is to his people. He judges his people by calling them idol worshippers.

27. *"Take okada"*. The word *'okada'* refers to commercial motorcycle but in the Nigerian context, both the motorcycle and the rider are called *okada*. It is an alternative means of transportation in Nigeria.

28. *"O maka, so beautiful" (page 128)* ' *O maka* is the same thing as 'so beautiful', its use here is for emphasis. The repetition is to give credence to what is being described.

29. *"Chelukwa! Wait a minute" (page 136)* *'Chelukwa'* is the same thing as 'wait a minute', it is merely for emphasis.

30. *"Leave me alone! Nekwa anya you are no longer a baby"* (*page 146*) A non-native speaker of Igbo language may think that by the insertion of that phrase, it may have disrupted the flow of the sentence but rather it boosted the warning being issued out. *'Nekwa anya* is 'look here' you are no longer a baby. The speaker is talking to a family member and the speaker chose the appropriate phrase for the occasion.

31. *"You know papa nnukwu akwam ozu is next week"* (200) *'papa nnukwu akwam ozu'* simply means grand father's funeral. It is important to note here that most of the Igbo words come in form of phrases while their counterpart in English language comes in just one word; an example is *'akwam ozu'* and its meaning is funeral

32. *"She called me nwanne m nwanyi"* (247) *'nwanne m nwanyi'* means 'my sister'. It shows the closeness of the relationship which determines the choice of words. Because it is a family member, the relationship therefore should be informal.

The analysis so far done from the data has shown that the author's use of two languages helped to simplify the work. The intermittent inclusion of Igbo language in the work did not violate any of the rules of code switching or make the sentences ungrammatical. Though the author may not have explained many of the Igbo words or phrases used in her work but from the analysis that we have done it can be seen that the author has carefully chosen her words and phrases.

4.0: Factors Motivating Bilingual Creativity in Chimamanda Adichie's *Purple Hibiscus*

From the analysis above, it can be shown that many factors motivate the use of code-switching in *Purple Hibiscus*. One of these is hybridization. This is the combination of a word or its sense in the native language with one in English. In a hybridized item, there is at least one lexical item in English and another from the native language. An example is in sentence (27) "take okada" where "take" is the item in English and "okada" that of the Nigerian language. There is also the infusion of the Igbo culture in the use of some Igbo words or phrases. For instance, the use of "ngwo ngwo" in sentence (13) shows a type of food peculiar to the Igbo. The use of titles such as "Omelora" in sentence (18) is a reflection of the people's love for titles which must be rendered as such and not translated in English.

The use of code-switching is also informed by the informality of the situation and/or the relationship between the interlocutors. The use of "nne" in sentence (1) and "Papa Nnukwu" or "Nnaochie" in sentence (21) is a good example of this. "Nne" as used in sentence (1) means

dear or darling because it is a mother, Mama that used it to refer to her daughter, Kambili. The use of "Papa Nnukwu" or "Nnaochie" is a clear indication of the informality of the situation and the cordial relationship between the children and their grandfather.

Another motivation is the topic or goal of the conversation. When the conversation tends to go towards religious beliefs in sentence (24), there is the use of "Chukwu" instead of God to emphasise the name of the Supreme Being in Igbo traditional religion which Papa Nnukwu is an adherent of. Also, the use of "Gud afun sah" and "Yes sah" is motivated by not only the educational status of the speakers but also the desire to create amusement and dramatic effect. In sentence (25) also, the use of "Nekene" which means imagine is an expression of the speaker's emotion of wonder at what Eugene's son will inherit from his father.

5.0: Conclusion

Indeed, Chimamanda Adichie's Purple Hibiscus is a good reflection of creativity in the blend of two languages, English and Igbo. It captures the sociolinguistic reality of the Nigerian context without sacrificing meaning or purpose. Each of the characters that code-switch elicits a response that matches the illocutionary force of the utterance. All these and more contribute to the success of the novel.

References

Adichie, C. (2006). *Purple Hibiscus*. Nigeria: Farafina

Bachman, L. F. (1990). *Fundamental Considerations in Language Testing*. Oxford: Oxford University Press.

Beardsmore, H.B. (1986). *Bilingualism: Basic Principles*. UK: Multilingual Matters

Canale, M. (1983). From communicative competence to communicative language pedagogy. In J. C. Richards and R. W. Schmidt eds. *Language and Communication*. New . York: Longman.

Canale, M. , & Swain, M. (1980). *Theoretical bases of communicative approaches to second language teaching and language testing*. Applied Linguistics. 1 (1): 1-14

Crystal, D. (1997). *The future of English: A guide to forecasting the popularity of the English Language in the 21ˢᵗ century.* UK: The British Council

Grimes, B.F. (ed) (1992). *Ethnologue: Languages of the world.* Dallas, Texas: Summer Institute of Linguistics.

Grosjean, F. (1982). *Life with two Languages: An introduction to bilingualism.* Cambridge, M.A: Harvard University Press.

Haugen, E. (1953). *The Norwegian language in America: A study in bilingual behaviour.* Philadelphia: University of Pennsylvania Press.

Hudson, R. A. (2001). *Sociolinguistics.* UK: Cambridge University Press.

Hymes, D. H. (1972). On communicative competence. In J.B. Pride and J. Holmes, eds. *Sociolinguistics.* Harmondsworth, England: Penguin Books.

Lamidi, M. T. (2008). *Aspects of Chomskyan grammar.* Ibadan: University Press PLC.

Mackey, W. F. (1967). Bilingualism as a world problem. Montreal: Harvest House.

Malmkjer, K. (ed). (1991).*The Linguistics encyclopedia.* London and New York: Routledge

Weinreich, U. (1953). *Languages in contact: findings and problem.* New York: Mouton.