

A Stylistic Analysis of F. NYAMNJOH'S the Disillusioned African and Married but Available

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Abstract

The purpose of this study is to stylistically analyze F. Nyamnjoh's *The Disillusioned African* and *Married But Available*. The reason why the researcher takes on this subject is that he found very limited number of papers exclusively dealing with stylistic analysis of F. Nyamnjoh's works. Since the research is theoretical and analytical in nature, close reading of texts was used. To analyse the novels, stylistic analysis was applied. The models, *Simpson's Narrative Discourse* and *Leech & Short Checklist* have been applied to successfully carry out this research. The research aimed to answer to the following questions: What are the major stylistic features used in the novels? How do these features enhance meaning? The analysis of style in the novels (*The Disillusioned African* and *Married But available*) facilitated to point out and understand themes. This understanding is a key to the Teaching of English as a Foreign Language.

Keywords: Stylistic analysis style, The Disillusioned African (TDA), Married But Available (MBA).

Introduction

Much of our everyday experience is shaped and defined by actions, events, thoughts and perceptions. It is an important function of the system of language that is able to account for these various 'goings on' in the world (Simpson, 2004). This means encoding into the grammar of the clause a mechanism for capturing what we say, think or do. It also means accommodating in grammar a host of more abstract relations, such as those that pertain between objects, circumstances and logical concepts.

When language is used to represent the goings on of the physical or abstract world in this way, to represent patterns of experience in spoken and written texts, it fulfills the experiential function. The experiential function is an important marker of style especially of the style of the narrative discourse. The experiential function emphasizes the concept of style as choice.

The purpose of this research is to analyse the novels, *The Disillusioned African* and *Married But Available*, using stylistic analysis and to show how meaning is constructed through interplay of different textual features. To foster academic discourse concerning the stylistic analysis of a novel through the study of *The Disillusioned African* and *Married But Available*.

The paper will try to answer the following research questions:

- What are the major stylistic features used in the novels?
- How do these features enhance meaning?

The scope of this study is to sharpen awareness of how language works in literary texts. It will be useful not only to the students but also to teachers, lecturers and other researchers in the areas of language, literature and stylistics. Furthermore, this research will be useful in the Teaching of English as a Foreign Language. The significance is that the study of language variation and language use is relevant in the teaching and learning of languages, especially for developing the learner's communicative ability. This study will help students of literature who want to better understand about stylistic analysis and how writers use various stylistic devices to enhance the construction of meaning. Finally, the study could serve as a springboard for further studies in this area and could promote academic discourse.

The author of the two novels under analysis is Francis NYAMNJOH. He was born in 1961 at Bum, Cameroon. He attended the University of Yaoundé I and holds Bachelor's (1984) and Master's (1985) degrees from that university and a Ph.D. (1990) from the University of Leicester, United Kingdom. He joined the University of Cape Town, South Africa in August 2009 as Professor of Social Anthropology. He has taught sociology, anthropology and communication studies at universities in Cameroon and Botswana.

Kangsen (2007) mentioned that F. Nyamnjoh is currently Chair of the Editorial Board of the South African Human Sciences Research Council (HSRC) since January 2011. His contemporary writings are based on the ethnographic fiction. He poses ethnographic fiction as depicting mobile Africans and their relationships to the places and people they encounter.

Methodology

Literary analysis based on close reading of the novels as primary sources of data was used. In addition, secondary sources comprising relevant literature on Stylistics and stylistic analysis was also used for collecting data. To analyse and interpret the collected information, I used Stylistic analysis. The literary text being a structure, it is important to mention that stylistic analysis is based on structuralism.

Stylistics and Stylistic Analysis

Cuddon (1999) defines Stylistics as akin to Linguistics and Semantics. It is an analytical science which covers all the expressive aspects of language: phonology, prosody, morphology, syntax and lexicology. Doing stylistics is to explore language and more specifically, to explore creativity in language use. This enriches our ways of thinking about the language. Exploring language offers a substantial purchase on our understanding of literary texts. Stylistics therefore tells us about the 'rules' of language because it often explores texts where those rules are bent or broken. Simpson (2004) defines Stylistics as a method of textual interpretation in which primary of place is assigned to language.

Studying stylistics as part of literary analysis is important. Literature involves the creative imagination. The language use in a particular way is the writer's own identity in this creativity. The study of style distinguishes a piece of writing or category of literary writing from another as well as during the evaluation of such writings. With stylistics we aim to explain how the words of a text create feelings and responses that we get when we read them.

Leech and Short (2007) define Style as "the way in which language is used in a given context, by a given person, for a given purpose. Text is the natural starting point or place for the study of style and stylistics. To have a mastery of style and stylistics, a firm understanding of language in all its dimensions is required. Stylistic analysis in linguistics refers to the identification of patterns of usage in speech and writing. Stylistic analysis in literary studies is usually made for the purpose of commenting on quality and meaning in a text:

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Review of the Literature and Theoretical Framework

Simpson's Narrative Discourse (2004) reports that narrative discourse represents the realised text, the palpable piece of language which is produced by a story-teller in a given interactive context. The next step in this approach involves sorting out the various stylistic elements which make up the narrative discourse. He proposed the below model to help organise narrative analysis into clearly demarcated areas of study:

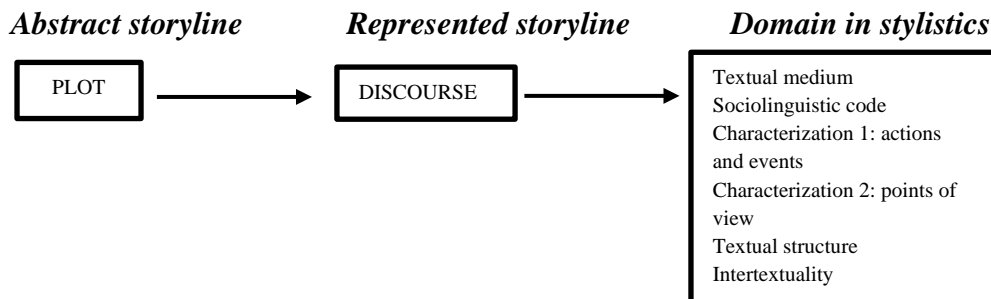


Figure 1: A model of narrative structure

Beyond the plot – discourse distinction, the categories towards the right of the diagram constitute six basic units of analysis in narrative description. Although there are substantial areas of overlap between these units, they nonetheless offer a useful set of reference points. The reference points help in pinpointing the specific aspects of narrative which can inform a stylistic analysis. Common features of style include the use of dialogue, including regional accents and individual dialects (or idiolects), the use of grammar, such as the observation of active voice and passive voice, the distribution of sentence lengths, the use of particular language registers, and so on. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; the linguistic associations that the style reveals in a language.

Leech and Short's *Stylistic Approach* (2007) proceeds in three steps, considered as stylistic checklist:

- Reading and understanding the text. Read the text carefully, and read it again. As many times as you need. There is always possibility of obsolete meanings expressed through variety of language (variety, pidgin, etc.)
- Analysing the text. Identify the text, interpret the meaning (s) of the text, its subject matter and theme(s). The style itself being communicative, further interpretation of discourse, semantic or lexical levels is important.
- Writing your own commentary. Once you have analysed the text, you select the relevant information from each aspect in order to write your own commentary. Write a brief identification of the text, a brief discussion of communicative purpose and summary discussion of the content structure.

The Major stylistic features used in *The Disillusioned African and Married But Available*

The following stylistic features are not exhaustive but have been frequently used by the writer. Because of time and space, only some of them

have been selected from both novels to illustrate the richness of F. Nyamnjoh's literary craftsmanship.

1. Coinage, Derivation, Pun and Acronyms

Coinage is the word formation process in which a new word is created either deliberately or accidentally without using the other word formation processes and often from seemingly nothing (Baker, 1998). There are many instances where the author coined words in the two novels. The words are hereby written in italic to differentiate them from others:

...I arrived in this *Queendom* but the English say this is the best summer... everyone is fascinated by the sun; in fact, so fascinated that the most popular paper in this *Queendom* is named after the sun! (TDA, 70-71)

Nyamnjoh coined "Queendom" from the Kingdom of England, a country ruled by a Queen: to mean that a Kingdom is ruled by a male, whereas Queendom is ruled by a female.

All she needed was a letter of affiliation: these famous letters without which, so she had been told *Muzungulanders* find it impossible to penetrate the bureaucracies of African ministries of research. 'No permit, no research', that's the maxim. Without a letter of affiliation she couldn't even aspire to get a visa from the Embassy of *Mimboland*, the country tied to its grants she had received. (MBA, 1)

"Muzungulanders" (from Swahili: Mzungu, a white man/woman) are inhabitants of Muzunguland (country of Whiteman/woman), representing Europe or any western country. Lilly loveless is a Muzungulander who went to Mimboland (country of drinks?).

"Mimbo" in Cameroonian pidgin means any type of drink, be it beer, strong liquor, wine or Champagne (Ankumah, 2014). "Mimboland" for Nyamnjoh underscores his view of Cameroon as a land of alcoholics and alcohol as a national pastime. "Mimboland" is a fictional African country representing the author's native Cameroon or elsewhere in Africa.

In *Married But Available*, Mimboland is 'a land under the grip of a new erotic movement which consists of men doing it with men; women with women and the insatiable amongst them with beasts as well. (MBA, 328) Mimboland has its own peculiarities (Mim\$, Mimbo wanda, University of Mimbo, etc.).

Lilly Loveless went to the University of Mimbo during strike time. She noticed something about speaking pidgin which made students write

Muzungulandish badly (language of Muzungu, referred to as English). (MBA, 147)

...“What we call *congosai*?”

“I see you’ve really been paying attention, and getting deeper and deeper into our society and its ways of seeing, doing and saying” (MBA, 108)

“Congosai” means gossip. It is a word coined from Congo, one of the African countries notorious for change and deformation of information. The more a story is spread, the more it loses its original version. Identifying which Congo is tricky (Democratic Republic of Congo or Republic of Congo).

A pun is a play on words in which a humorous effect is produced by using a word that suggests two or more meanings or by exploiting similar sounding words having different meanings (Baker, 1998).

“...My boyfriend in Sawang, the Customs officer *you love to hate*. Sorry about that” (MBA, 171). This is a passage in the letter is written by a married woman to the flying shirt. She dated another married man who is a Customs officer. Flying shirt is a young boy/man who has sexual relationships with old, mature women not because he really wants to, but because of profiting material and physiological enjoyment. This pun means that the flying shirt is jealous and hates the “Mboma” (Customs officer) even though the lady still loves that Mboma.

“... I know you would say you can’t just for the sake of having me say it. You like the sound of my voice, don’t you?” *Clever idiot!* (TDA, 31)

Apart from being witty and humorous, puns add profound meanings to texts and shape the way in which the text is interpreted by the readers. By playing with words, the writers reveal their cleverness and the cleverness of their characters. Besides, puns in a literary work act as a source of comic relief or an intentional effort on the part of the writer to show his or her creative ability in using language

.... imagine female students clad in provocative, ever diminishing little attires that amount to what she calls ‘*naked dressing*’. She prayerfully hates to see female students ‘expose secret, sacred and sensual parts of their bodies’ in the name of fashion , and is passionately at war against ‘ men raping girls of their innocence and the joys of womanhood.’ (MBA, 283)

Modernization today makes girls and women wear half-nakedly fashionable clothes. These clothes were not acceptable in the eyes of the Vice-Chancellor of the University of Mimboland. It appeared as if female students were naked. They exposed the most sensual parts of their body in

the name of fashion, at the same time expressing their availability to “Mbomas”, “bushfallers” and “flying shirts.”

Cuddon (1999) defines acronym as a word formed from or based on the initial letters or syllables of the other words. Considering the above definition, acronym is a word formed from the initial letters or groups of letters. The series of words are pronounced as a separate word. Acronym is a set of initials representing a name, an organization, etc., with each letter pronounced separately.

... Fact is this money once collected is channeled through Northern *NGOs*, to Southern *NGOs* and maybe a few lucky government departments. (TDA, 57)

This acronym stands for Non-Governmental Organizations, institutions working with or without partnership with the government to call for improvement of human life quality or development.

With regards to NGOs he didn't want to discourage her by saying he lacked faith in them. Instead he said she could easily link herself to one or several, as “Mimboland is a place where NGOs are formed and deformed on a daily basis”, and “the University of Mimbo has even employed the services of a fulltime money doubler to liaise with mushrooming NGOs that wither away like blighted plants. (MBA, 3)

Non-governmental Organizations are created to offer specialist services to other institutions nowadays. Lilly Loveless had to talk to some NGOs for collecting information relating to her research topic.

‘Hello, are you the chairman of MIMBEEP?’ he said into the phone.

‘Yes... er... no! What do you mean MIMBEEP?’ the voice of the other asked.

‘The Mimbo Association of Beepers’, replied the man, ‘because you hardly call me; you only beep even after I have sent you air time.’

‘When I ran out of air time,’ apologises the voice. (MBA, 139)

The topic of modernization in communication is typical today in the technological era. In Africa, mobile phones can be afforded even by those who cannot afford airtime. Amanda-Hope, one of the interviewees of Lilly Loveless used to send SMS (Short Messaging System) to her boyfriend or eventually receive.

Amanda-Hope is known and respected as the hopelessly hopeful dynamic coordinator for

Puttkamerstown of women against HIV/AIDS in Mimboland (WAHAM). At the University of Mimbo which she frequents, and where she has been invited several time to counsel and give talks on HIV/AIDS, she is fondly renowned for her nonsense views. She is a darling of the VC who is known to be very strict and inquisitive on matters related to the private lives of students... (MBA, 24)

The author used VC to mean Vice-chancellor, WAHAM standing for Women Against HIV/AIDS in Mimboland. These acronyms reveal that communication today can be carried through abbreviation for saving time and space.

2. Metaphor

According to Cuddon (1999), metaphor, from Greek means ‘carrying from one place to another’. It is a figure of speech in which one thing is described in terms of another. In simple English, when you portray a person, place, thing, or an action as being something else. Even though it is not actually that “something else,” you are speaking metaphorically.

“Sorry to interrupt, but could you tell me more about *bushfallers*?” Lilly Loveless was hungry for more. (MBA, 43),

“Others are *bushfallers*, he is a *bushmeater*,” Bobinga Iroko raised told Lilly loveless as she took a seat.

“What is bush meat?” asked Lilly Loveless, beckoning at the waitress to bring her the usual.

“Don’t tell me you haven’t eaten bush meat yet,” Bobinga Iroko raised his eyebrows.

“What I see I eat what I don’t see I don’t eat.”

“Do you mean you wouldn’t eat if you were blind?”
(MBA, 127)

“Bushfaller” is a metaphor for hunting. Those who go abroad, to Muzunguland (country of the whites) are like hunters who go to the bush for hunting. Just like the hunter returns to the village, the bushfaller is expected to return to Mimboland, to show the family and friends what in terms of money and material possessions he has gained. Those who do not return or repatriate money and material possessions are not well regarded. As to say, a hunter is good when there is a catch.

Lilly Loveless handed him Mim\$20,000, a stiff look in her eyes. He got the message, thanked her, and drove away, a broad smile on his face. Even without the bonus he had hoped for, he was satisfied to have met a

client who paid generously. Neither his wife nor his girlfriend would call him “*Japanese handbrake*” today. (MBA, 9)

“Japanese handbrake”, is used by the author to refer to men who are slow in providing financial assistance to women.

... I started it a week before I got this job with Lilly loveless (funny name), a nice Muzunguland girl working on – you won’t believe it – *Mbomas* and Girls. I’m having fun telling her stories. (MBA, 213)

“Mboma” (in Cameroon) is a type of big serpent which can swallow even big animals, but mostly smaller than the snake itself.

“Bernard and Agatha”, said Britney without hesitating. “They are married with six children and are quite elderly. Agatha has never been faithful. There are even incidences when Agatha’s daughters complained of sharing boyfriends with her. She is a real sweet mama – what we sometimes call *Mbomese* who can be so insanely in love, especially when she meets the right young man to melt her heart with his hesitant, venturesome hands of innocence.” (MBA, 226)

“Mboma”, the “bourgeois” and “Mbomese”, the “bourgoise” are metaphors that Nyamnjoh used to refer to a married person (male or female) who is usually older with children, money and responsibilities but who cannot resist what younger university or high school boys and girls offer. Money is the machinery behind most cases mentioned of the nature, but it does not wipe the fact that there are other aspects attached to affairs.

3. Code-switching and Bilingualism

In linguistics, code-switching occurs when a speaker alternates between two or more languages, or language varieties, in the context of a single conversation (Gillian, 2011). Multilinguals—speakers of more than one language—sometimes use elements of multiple languages when conversing with each other. Thus, code-switching is the use of more than one linguistic variety in a manner consistent with the syntax and phonology of each variety.

...Also imagine that last year I accompanied a team of local sociologists to study “*l’instabilité de la main d’oeuvre*” in the said plantation. You may like to imagine that we insisted on reshaping the original question to read: “*pourquoi la stabilité des cadres, malgré l’instabilité de la main d’oeuvre?*” (TDA, 62)

The author uses his capacity of switching from English to French. This indicates his origin and nationality. He identifies himself as Charles, the protagonist who comes from the francophone Cameroon, but is now in England. The same perspective can be illustrated in the following passage as Charles continues his letter to Muongo, his friend:

... how do you think they were likely to react, were they in the course of the study to come face to face with say, “ *un expert Français qui vient étudier comment camérouniser la plantation?*” ... Shock at why in order to cameroonize the management of a company, we need a French expert to tell us how to go about it. (TDA, 63)

Bilingualism is commonly defined as the use of at least two languages by an individual (Simpson, 2004). It is a fluctuating system in children and adults whereby use of and proficiency in two languages may change depending on the opportunities to use the languages and exposure to other users of the languages.

...once he arrives, instead of going to the rural areas where this breeding takes place in both its most rudimentary and complex forms...,
...*L’Afrique est sur le point final de partir. Il faut alors renforcer l’aide économique, politique, technique et culturelle...* (TDA, 60 - 61)

Nyamnjoh is from Cameroon which is known to be bilingual. French and English are spoken in Cameroon. From this passage, Nyamnjoh demonstrates that people are not interested in the real knowledge of Africa. The so-called experts do not really go to field for research. They just stop in big cities, talk with politicians and draw conclusion. They are granted funds out of it by institutions.

4. Code-mixing: Pidgin and Idiolect

Code-mixing is the change of one language to another within the same utterance or in the same oral/written text. It is a common phenomenon in societies in which two or more languages are used (Baker, 1998). Code-mixing refers to the mixing of two or more languages or language varieties in speech.

“Seated in the back on the passenger side she felt her *derriere* absorbing something that smelt fishy” (MBA, 83).

The author refers to “*derriere*” as buttocks of Lilly Loveless. The use of code-mixing in this case implies that the author avoids appearing “rude” and prefers mixing the code to identify himself to a community which sees words related to sex as obscene. It is the use of Euphemism. Euphemism,

according to Simpson (2004) is a polite expression used in place of words or phrases that otherwise might be considered harsh, offensive or unpleasant to hear.

Notwithstanding, the affair continued. Judith seemed satisfied with being the *Madame Numero Deux* whether Kenneth's wife was not around... (MBA, 85)

When Nyamnjoh refers to Judith as "Madame Numero Deux", it means that she is the second wife who is used as both a spare when it comes to the rotation of duty in bed given that there is "Madame Numero Un". The "deuxième bureau" used in the following passage is another code-mixing that means "Madame Numero Deux". It means a second wife. This practice, according to the novel is very typical and fashionable in Mimboland, a country where married men are still available for other partners:

... The system of *deuxième bureau*, Satan's fiesta of carnal wedding in Pandemonium, *très à la mode* in our dear land of Mimbo... (MBA, 100)

Charles's neighbor on the aircraft was apparently inexperienced about international travel formalities. His neighbor falsely accused French people of being racists, as wicked as a she-dog:

He had forgotten to obtain an entry visa for France. The last time I saw or heard him was when he was angrily reproaching the French immigration authorities. "*Merde!*" he protested. "*La France, toujours raciste!*" In the calm pensiveness of his disappointment, he added in a deep slow voice on the brink of tears: "*Le blanc est vraiment méchant comme une chienne mère*" Heaven alone knows what he meant... (TDA, 20 – 21)

Code-mixing is similar to the use or creation of pidgins. When a pidgin is created across groups that do not share a common language, code-mixing may occur within a multilingual setting where speakers share more than one language. Pidgin is a simplified version of a language that develops as a means of communication between two or more groups that do not have a language in common (Lawal, 2003). Pidgins usually have low prestige with respect to other languages.

"Is it to keep the humidity off your equipment?" she asked, indicating the metal box where Lulu kept her combs and scissors.

"*Na for steriliz-am, whiteman-woman. Man no di know*", replied Lulu assuredly. (MBA, 82)

Lilly Loveless' pidgin was not the best despite the intensive lessons she continuously took. She at least understood what Lulu said. She also

remained puzzled why Lulu kept calling her ‘whiteman-woman’, as if Lulu did not know her name or felt that a white woman needs a man to be visible.

“I see”.

“*Wheti you see?*”

Lilly Loveless ignored the question by asking her own.

“What do women say is the reason why they come to do their hair?”

“*Forseeka I be the best for Puttkamerstown*”

“I know you are the best. But what other reasons bring them here?”

“*They fit congosai for here as they like, no one day I go open my mop tell some man*”.

“I mean, why do women do their hair?”

“*Dat you question foolish plenty. Why you di chop?*”

(MBA, 82)

After making Lilly Loveless look stupid, Lulu proceeded to tell her that although some silly men believe that women do their hair in order to be “like a web to trap every male heart”, the simple truth is that “a woman’s beauty lies in her hair.”

5. Intertextuality and Allusion

According to Simpson (2004), intertextuality is the shaping of a text’s meaning by another text. Intertextual figures include: allusion, quotation, calque, plagiarism, translation, pastiche and parody. Intertextuality is a literary device that creates an ‘interrelationship between texts’ and generates related understanding in separate works. In addition, Cuddon (1999) states that intertextuality is a term coined by Julia Kristeva in 1966 to denote the interdependence of literary texts with all those that have gone before it. Intertextuality, to sum up is a dependence of literary texts on the existing literature on a given subject. These references are made to influence the reader and add layers of depth to a text, based on the readers’ prior knowledge and understanding.

Britney’s aunt and her husband, who had serious problems with his boss at the office, made them recite over and over again with the family this passage from Proverbs 29: 12-13: “If a ruler listens to lies, all his officials become wicked. The poor man and the oppressor have this in common; the Lord gives sight to the eyes of both. If a king judges the poor with fairness, his throne will always be secure”. (MBA, 91)

Lilly Loveless and her research assistant, Britney spent night in Sakersbeach, an area within Mimboland. They were accommodated at

Britney's aunt whose husband had serious problems with his boss. So in the morning, they had joined the rest of the family in prayers. Likewise, Charles while writing the first letter to his friend left Cameroon referred him to the biblical text:

Never forget the golden rule that one good turn deserves another. Perhaps you need a reminder at this level: It was Jesus Christ himself, one of the earliest social thinkers, who prescribed this particular philosophy of life. Probably when he remarked that far too many people in his time were taking advantage of the generosity and tolerance of others, he climbed to the top of Mount Calvary and proclaimed: "Behold you shall do unto others as you would have them to do unto you." (TDA, 2)

Nyamnjoh being inspired by biblical passages and motivated by Marx's theory of equality would like to remind to Charles that everybody deserves equal treatment, regardless of race, sex, origin, nationality, language and age. While intertextuality is a complex and multileveled literary term, it is often confused with the more casual term 'allusion'. Allusion is a passing or casual reference. It is an incidental mention of something, either directly or by implication.

In the most traditional sense, allusion is a literary term, though the word has also come to encompass indirect references to any source, including allusions in film or the visual arts. In literature, allusions are used to link concepts that the reader already knows with concepts discussed in the story. Cuddon (1999) defines allusion as an implicit reference, perhaps to another work of literature or art, to a person or an event. It is often a kind of appeal to a reader to share some experience with the writer.

An allusion is a figure of speech, in which one refers covertly or indirectly to an object or circumstance from an external context. It is left to the audience to make the connection.

I've told them that I'm going back to the Dark Continent, to the University of Zaire as you would recall, that the Belgian Priest, Tempels, started investigating into whether or not the Dark Continent had some system of thought, "no matter how rudimentary and primitive" that could use to silence doubting Thomases like Hegel of Germany and Lévy-Bruhl of France. Europe can afford to undermine Western Philosophy, but African Philosophy is still under documentation, and can't be treated yet as a discipline at its menopause. (TDA, 157)

Nyamnjoh's allusion to the Belgian Priest, Tempels recalls the notion of *La philosophie Bantue*. This concept was created by this philosopher who discovered that the Bantu like other Africans have also their own system of thought. When the Department of African Philosophy was deemed to close, the only professor Redhead was requested to start other studies if he wanted to remain a university employee.

Charles, the protagonist had to go back to Africa, in DRC, today known as the former Republic of Zaire. He was advised to join the University of Kinshasa. If he knew, he would not go to Europe for African studies.

6. Proverbs

Cuddon (1999) defines a proverb as a short pithy saying which embodies a general truth. It is related in form and content to the maxim and the aphorism. From this definition, it can be understood that a proverb is a brief, simple and popular saying, or a phrase that gives advice and effectively embodies a commonplace truth based on practical experience or common sense.

“Appetite grows with eating; I’m told, and how apt! Perhaps we all are capitalists; even those without the capital to do business”. (TDA, 95)

Charles was persuaded by Thomson and Thomson to learn to play the electronic Fruit Machine or what is known as the One-Armed-Bandit. The more he lost, the more he had the feeling that if he played again, he just would win. The fact that the game offered irresistible opportunities of tokens in place of real coins, which makes one, can continue to play.

...Remember that a promise is a debt! And don't think you can break your promise and get away with it, because I can always learn the truth from Monique or Jackie. (TDA, 145)

The weather in England was different from Africa and became more and more awful and unpredictable. Charles informed Muongo through his letter that because of the English weather, one had to wrap himself up in the thick woolen jumpers and coats.

Woolen coats are relevant in Europe, England, not in Africa where the sun never stops blazing. He encouraged Muongo to promise that he will sell all his thick clothes including suits because they are irrelevant to the Cameroonian weather.

“...I’m struggling with the entire concept of ‘coincidence’ right now...”

“Truth is a meal one hardly finds on the table of flatterers, to quote Bobinga Iroko,” said Lilly Loveless, with laugh. (MBA, 112)

This simply means that flatterers never tell the truth. They just engage in speeches which seemingly seduce those who listen to them and they are consequently trapped.

“As they say,” insisted Lilly Loveless, *“you can’t plant maize and expect to harvest groundnuts.”* (MBA, 209)

Joseph became the most unfortunate husband of his own life because he had another girlfriend who he lavished with expensive cars even if he was married.

...The mere fact that the rain beats the leopard does not mean it washes its spots away.”

“That’s a good one,” said Lilly loveless, jotting down the expression about the leopard in her notebook. (MBA, 269)

Lilly Loveless, a Muzungulander in field work in Mimboland, admitted that the African languages are full of proverbs and adages. This proverb means that good acts remain good even if some may never admit it. When you hurt your partner, she or he can forgive you but will never forget the story. Time will not wipe away the bad or good souvenirs as well as rain cannot wash away the spots on the leopard’s skin.

Findings: Stylistic features and themes

Through the analysis of style in the two novels: *Married But Available* and *The Disillusioned African*, meanings have been made very clear. The existing practices of people being simultaneously married and available for relationships with persons other than their married partners are depicted in *Married But Available*. This is a practice that can be traced to almost all societies of the world. Nyamnjoh sheds light on this phenomenon not only in relation to the traditions of the fictional Mimboland in which the novel is set, but more on the global motives behind the possibility of marriage and availability.

The Disillusioned African is a humorous tale of the naïve and curious African student-cum-philosopher, Charles wandering between Africa and Europe, the rural and the urban. The story is a mixture of curiosity, learning, contrast and social life ills. Contrast between modern culture and the African ways of knowing. The vehicle of communication is the letters of the philosopher-hero to his friend Muongo left in Cameroon. Understanding the stylistic features used by F. Nyamnjoh is important in reflecting and expanding the themes easily.

Conclusion

The writing style has a flavour reminiscent of what is at the same time humour and satire. The use of pidgin mixed with Standard English, spiced with code-mixing and code-switching make the two stories very vivid and enjoyable. Style in these two novels is dynamic, making the change of cultural and social background among characters. When Nyamnjoh shifts from one character having a different background to another, readers really feel it and can also identify themselves to some of the characters behaving like them. One reads Nyamnjoh with a sympathetic frowning laugh, because he will amuse and distress you at the same time through his skillful use of stylistic features.

Nyamnjoh's language here gives an African context to the novels. He used words and expressions that are deeply rooted in his native culture. These two novels are beyond Cameroon in theme and appeal. Although Nyamnjoh uses fictional names for places and characters in the novel, it is not difficult for the reader to identify these with real-life places and figures in Cameroon's historical present. The use of Pidgin English in many parts of the novels makes the narratives more fascinating and heightens the humour. It is challenging to a non-West African reader to understand the language, especially where no translations are provided. For the most part, the author avoids euphemisms, using direct language instead.

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