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STYLISTIC ANALYSIS OF CLITICIZATION IN PETER ABRAHAM'S *MINE BOY*

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Abstract

This paper examines stylistic analysis of the occurrences of clitics in written English novel Mine Boy by Peter Abrahams. In conducting the research, primary source of data collection was employed: the text Mine Boy – where all the cliticized words were underlined and extracted for data analysis. The study adopts Muktar (2010) and Luis and Spencer (2012) as theoretical framework in analyzing the data collected from the text. A simple percentage was used to show the frequency of occurrences of cliticized words in the text. Table and Pie chart diagrams were presented to illustrate the percentage of occurrences of cliticized words employed by Abraham as style in his writing. The outcome of the study reveals that primary auxiliary occurs in 88%, the modal auxiliary 'should', and 'will' occur in 8% and the negation 'not' cliticized in 4%. The study finally presents pie chart to illustrate percentage of the occurrences of the cliticized words in the novel.

Keywords: clitic, stylistic, style, novel, mine boy

1. Introduction

It is possible to have a number of styles in the use of language. This style may vary from language to language, and from person to person. It happens both in spoken and written form of a language. A time the formality or informality of the place of usage also determines a particular style one is expected to employ. Written English, which has undergone a number of transformations through history, has its own stylistic peculiarities which cannot be found in some other languages. These stylistic peculiarities could be observed in terms of structure, sentence construction, phrase formation and even the act of Cliticization. Most authors exhibit their individuality in the use of language. It is on this ground that the present study intends to analyze Clitics as a stylistic feature in Peter Abraham's literary text. In written English we come across a kind of situation in which a part of a word which is representing the whole is attached to its neighboring word. Although the meaning remains the same when the

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attachment is written in full separately but the pronunciation varies. This is true, for writing is representing speech. Therefore, the attached shorten form of a word tends to be part and parcel of the neighboring one on which it is leaning and the attachment could be felt at the level of both phonology and morphology. Such an instance is what is meant by Clitics. Therefore, since writing in English language is the process of bringing orthographic form of linguistic components together, a deliberate behavior formed by an individual to put together pieces in an imaginative and well organized manner, clitics or rather the act of cliticization is a form of writing that a writer may or may not exhibit, for it entails choice. It usually depends on the situation in which the language is used and also the effect the writer wishes to create on the readers.

There are various researches conducted on stylistic usage that emphasize on the analysis of various elements of style such as Diction, Proverbs, Idioms, Punctuation marks, and so on. But to our findings there is rare existence of researches on the aspect of clitic. For this reason, carrying out a research in this aspect is worthy doing. It is also observed that there is high degree of occurrence of clitic in written English, and this makes it to appear more as a stylistic feature, therefore, to specify its status in text is quite promising. That is why, this research is significant to be carried out. That aside

the work will help readers to be conscious of what clitic is or stands for. Clitics as an aspect of generative grammar is used as stylistic by different authors therefore, the study intends to examine the occurrence of clitic elements in Peter Abraham's *Mine Boy* as stylistic feature.

1.1 Stylistic as a Concept

Turner (1973:7) gives some few complementary definitions of stylistics where he states that "stylistics is that part of linguistics which concentrate on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex use of language in literature". He also states that "stylistics is the branch of linguistics, but one concerned specially with treatment of variables in the entire text". This reveals that stylistics has to do with those figures that ornament discourse; broadly as representing a manifestation of person speaking or writing as such even figures of speech can be seen as a form of different styles since beautification in language use depends on individual narrator.

Stylistics has been a subject of scholarly discussion for long. This is true for many scholars who have attempted to define it in a number of different ways. But it is noteworthy to unfold that stylistics is primarily concerned with a variety of factors which affect the message disseminated by words in a discourse, broadcast, ordinarily

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spoken or written. It has traditionally been associated with texts, according to Leech and Short (1981). Therefore, stylistics is the study and interpretation of text in regard to their linguistic and tonal style. As a discipline, it links literary criticism to linguistics. It does not function as an autonomous domain on its own and can be applied to an understanding of literature and journalism as well as linguistics. It is a conceptual discipline that attempt to establish principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of genre, the study of folk art, in the study of spoken dialects and registers, and can be applied to areas such as discourse analysis as well as literary criticism.

Crystal (1997) defines stylistics as the scientific study of the variations in language. It is a celebration of language in all its oddity, beauty, fun, astonishing complexity and limitless variety. This shows that stylistics explores oddities and other astonishing complexities employed as fun or beautification in language use and this can be in oral or written presentation.

Mukhtar (2010:3), has this to say on stylistics;
Stylistics is the study of the variation in language which is dependent onwhy particular forms and expressions are used rather than others.

However, style as a central concern in stylistics has some scholarly discussion. For instance, French stylisticians Bally and Riffaterre, see style as that expensive and emotive element of language which is added to the neutral presentation of message itself. From this assertion, as a matter of terminological decision, it is very possible to say that style is a property of all texts. With all these scholarly definitions, at this juncture, stylistic analysis of a text can be seen as a critical dissection of the text in order to understand the linguistic arsenal of the writer.

Luke (2005:29), on his part, sees style as the linguistic “signature”, “stamp”, or “thumb print” of a writer and signifies the man (writer). This is evident, for every writer makes his own choices on the language which he/she wants to use as well as the manner he/she will use them. These choices are mostly drawn from available variables in language use. Therefore, it is believed that every individual or writer has a style peculiar to him/her at his/her own liberty.

To George (2005:29), style is “the man himself”. This is because every individual narrator exhibits a form of particular style in his narration, thus, this writer is different from that writer on the basis of different style exhibition. In reiterating the role of style in man, Federico observes that not the language or text but It

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is not what we say but how we say it that matters.

Furthermore, Abrams and Harpham (2009:349), express that style is the manner of linguistic expression in prose and verse as how speakers or writers say whatever, it is that they. Richard shares this view by pointing out that “The most durable thing in writing is style, style is the way in which something is said, done, expressed, or performed: a style of speech and writing.”. In connection to these definitions, one could be right by saying style is just the process, the manner and the way in which a linguistic expression is presented. The manner in which a written or spoken language is expressed.

In stylistics, there are some terminological approaches that can be employed in practical stylistic analysis of a text. These are Micro stylistics and Macro stylistics. Micro stylistics, this has to do with the study of style features at the word, phrase, clause and sentence levels. It is subdivided into, Phonostylistics, the study of style features at the phonological level. Morphostylistics, the study of style features at the morphological level. Lexicostylistics, the study of style features at the lexical level, i.e, lexical items and patterns of vocabulary. Syntactic stylistics, the study of style features at the sentence level, i.e., study of sentence structures at the clause, phrase and word level (verbal style, nominal

style). Macro stylistics, is the study of style features above the sentence level, i.e, paragraphs, stanzas, sections, chapters, and whole book. The text may be of any length and of any form.

1.2 Clitic as a Concept

The dust has not settled yet in the area of clitics. This is evident, for clitics is yet to receive proper scholarly attention. Many scholars in the area of linguistics rarely show the interest to explore the area. This is perhaps because clitic is considered less important and or minor area in the study of language. Many languages are featured to accommodate cliticization. English is just one of them. However, some scholars were of the view that clitics is nothing but contractions, while others consider it to be an independent linguistic feature beyond contractions.

The term ‘Clitic’ came from the Greek word for “leaning”. It is a little linguistic formation that resembles a full form of a word but cannot stand on its own. Instead, it has to lean on a neighboring word. Such an instance is observable in English language where some words appear in a reduced form with an existence of the full form. For instance, the reduced form of “-’s, -’d, -’ve, -’ll, and -’t.” have their full form as (has or is, had or could, have, will, and not.) respectively. Crystal (2008:80), reveals that clitics is “A term used in grammar to refer to a form which resembles

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a word, but which cannot stand on its own as a normal utterance, being phonologically dependent upon a neighboring (its host) in a construction". The assumption here is similar to the first submission.

Clitics is a morpheme in morphology and syntax that has syntactic characteristics of a word, but depends phonologically on another word or phrase. In this sense, it is syntactically independent but phonologically dependent, always attached to a host, that is, it has independent syntactic realization but phonologically dependent and attached on another word.

1.3 Stylistics and Clitics

Having examined what stylistics and clitics are, it is apparent that clitics could be taken as a form of style that a writer exhibit while writing a piece of text. A good writer like a good speaker does not just write what he/she has to say but also employs a particular stylistic peculiarity in saying it. This peculiarity is not always individualistic and as such could be beyond one person. Clitics is one of those linguistic styles that are being employed not only in spoken English but also in written form. It is exhibited as a written style by different writers although some use it more often than the others. In the use of clitics, there is always a presence of contracting some words which only to lean on others. This leaning makes the words to be represented by just a part of them in which no proper

understanding of the text they are employed is possible without them been understood in the best sense of their semantic significance.

This mean that clitics is not just an agent of style in written composition but also has semantic, phonological, and morphological implication that they have to be understood in the fullest before the meaning of a text is grasped.

1.4 Previous Studies on Stylistics and Clitics

The present study has come to know that different linguistic elements and forms have been studied from stylistic point of view, but there is no single research work within the reach of the present study which is conducted on the aspect of cliticization in written English. Consequently, therefore, the works that are reviewed here are basically stylistic examination of linguistic forms other than clitics.

Beginning with Uzoma (2012) who conducts a research; "Stylistic Study of Ngugi Wa Thiong'o's *Wizard of the Crow* and Okri's *The Famished Road*". The work explores the peculiar style exhibited by Ngugi and Okri in their attempt to register their disgust at the ineptitude and predatory leadership in their home countries. The work drives home the point that stylistic analysis of the literary text can bring about fuller understanding of their meaning. The goal of stylistic analysis, as he puts it, is not simple to describe the formal features of the texts

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for their own sake, but to show their functional significance for the interpretation of the texts.

The present study agrees with the view above. This is because to some extent, meaning of a text and the style it is presented are closely interconnected. In other words, understanding the style of a writer is no less helpful in understanding the meaning and the effect of their works.

In another development, Odeh (2010) undertakes a study, “A Stylistic Analysis of Isidore Okpewho’s *The Last Duty* and Helon Habila’s *Waiting for an Angel*”. The research points out that the writers make choices deviations and iterations on the architecture of language for specific effects and meanings. It makes it clear that stylistics act as a bridge as it sits at the boundary between linguistics and literature, margin them together. This means that writers are at liberty to use any of the choices available in language use. This is even to the extent of deviation and iteration that best suit individual writers intention according to the effect the writer intends to create on the part of the readers. This is perhaps true for writers use language in such a way that it demonstrate the message they want to express.

Still part of the works done in the area of stylistics comes “Stylistic Analysis of *Silas Manner* by George Eliot” by Hadiza (2016). The study analyses the predominant

stylistic devices employed in the text *Silas Manner*. It revealed that the predominant stylistic devices employed to reinforce meaning in the text include proverbs, archaic words, abbreviations and figures of speech. They also served the purpose for which they are employed. This means, therefore, that the research is fundamentally set to analyze the text at the level of Syntactic stylistics and Lexis stylistics.

The present study is an attempt to present an analysis of clitic as a stylistic feature. Cliticization is seen as instance of stylistic choice that Peter Abrahams exhibits in *Mine Boy*. The study notes that cliticization is an integral part of written discourse in English language which understanding it would help no less in understanding the general meaning, mood and effect of the message expressed in a given text. Therefore, the study makes a thorough analysis of cliticization in the chosen so as to reveal the extent of its usage and the effect it has on the general understanding of the text. This makes cliticization to appear as style-bound.

2.0 RESEARCH METHODOLOGY

The present study employs statistical model. Stylistic analysis of clitics in Peter Abraham’s *Mine Boy* requires a careful statistical analysis so as to reveal the extent to which the author exhibits the style of cliticization and the extent to which certain

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class of words are encliticized. In other words, statistical analysis is employed to demonstrate how classicization appears to be a form of style in the text in question. The present work relies on *Mine Boy* by Peter Abrahams as the primary source to gather the data for the study. It is interested in the chosen text, from which the instances of cliticization are drawn. The method through which the data will be collected is thereby identifying the words which are encliticized. By so doing, a proper attention is given to the encliticized words so as to understand their grammatical significance and the class of the words on which they are attached to (their hosts). Despite the numerous appearance of clitics in the chosen text, it is still possible with the present study for the researcher to study and present them all. Therefore, the text will be subjected to statistical analysis on the basis of clitics in its entirety. Each and every encliticized words will be handled individually so as to deduce the percentage of its occurrence throughout the book. In doing that, research will employ the simple percentage formula: total number of occurrence for a particular class of word divided by total number of the

whole encliticized words which the answer will be multiplied by one hundred, thus;

$$\frac{\text{Number of occurrence of a particular word}}{\text{Total number of encliticized words}} \times 10$$

3.0 DATA PRESENTATION AND ANALYSIS

This chapter deals with the presentation and analysis of the encliticized words identified in the text (novel). The encliticized words will be counted individually, where the words from different grammatical classes such as verbs, pronouns, nouns, adjectives and even negatives are used. Then latter followed by statistical analysis of the percentage covered by each and every grammatical class of a words as encliticized by the author in the text.

Table (1) below shows auxiliary verbs, negation particles and pronouns cliticized to different word classes found in the text *mine boy* with their frequency of appearances, page number in the text and their percentages.

Table 1 Different types of Criticized words found in the text with their number of occurrences

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S/No.	Full Word	Encliticized Version	Grammatical Class	Frequency of Occurrence	Page numbers	Percentage Covered
1.	am	-’m	Primary auxiliary verb	29	12,22,23,27,28,29, ,48,52,54,57,59, 62,66,68,72,94, 101,154,161.	9.97%
2.	are	-’re	Primary auxiliary verb	9	1,6,54,67,68,69, 79.	3.10%
3.	has	-’s	Primary auxiliary verb	4	3,4,20,90.	1.37%
4.	have	-’ve	Primary auxiliary verb	14	9,19,22,24,53,57, 68,101,141,165, 166.	4.81%
5.	is	-’s	Primary auxiliary verb	121	4,5,9,11,12,13,18, 19,20,21,23,24,25, ,26,28,29,31,33, 36,38,41,45,46,48, ,51,52,53,54,57, 58,59,62,63,66, 67,68,69,72,73,74	41.58%

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					,75,79,80,87,89, 104,111,123,134, 135,136,152,153, 160,161,162,172, 179,180,181,183.	
6.	was	-’s	Primary auxiliary verb	4	51,91.	1.37%
7.	should	-’d	Modal auxiliary verb	2	72,111.	0.69%
8.	will	-’ll	Modal auxiliary verb	18	11,19,29,41,45,48 ,54,69,72,75,154, 159.	6.19%
9.	not	-’t	Negative	89	6,8,10,11,18,19, 22,24,26,27,29, 31,39,40,41,47, 48,49,50,53,54, 56,57,59,60,64, 66,67,68,69,70, 72,74,75,79,80, 89,90,92,96,100, 102,108,111,112, 113,115,131,140,	30.58%

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					148,155,160,163, 164,166,168,179, 181.	
10.	us	-’s	Pronoun	1	54	0.34%
	Total			291		100%

Primary Auxiliary Verb ‘am’

The primary auxiliary verb ‘am’ has been encliticized in twenty nine (29) different places in the whole text, where it appears in connection to the first person singular pronoun ‘I’ as “I’m”, which statistically be presented as $29/291 \times 100 = 9.97\%$.

Therefore, the total percentage covered by primary auxiliary verb ‘am’ as an encliticized word in the text is 9.97%.

Primary Auxiliary Verb ‘are’

It has been noted that the primary auxiliary verb ‘are’ has been encliticized in nine (9) different places, as it appears and attached on second person pronoun ‘you’ as “you’re”, which statistically be seen as $9/291 \times 100 = 3.10\%$.

Therefore, the total percentage covered by primary auxiliary verb ‘are’ as an encliticized word in the text is 3.10%.

Primary Auxiliary Verb ‘has’

As it is analyzed, primary auxiliary verb ‘has’ has also been encliticized but in not more than four (4) different places in the entire novel, as it leans on third person singular masculine pronoun ‘He’ as “He’s”, three times (3) and also leans on third person singular feminine pronoun ‘She’ as “She’s” at once this time, which can be seen statistically as $4/291 \times 100 = 1.37\%$.

The percentage covered by primary auxiliary verb ‘has’ as an encliticized word from the text is 1.37%.

Primary Auxiliary Verb ‘have’

Primary auxiliary verb has been employed by the author and encliticized, it has been encliticized in fourteen (14) different places, where mode of formation varies. As it leans on first person singular pronoun ‘I’ as “I’ve” five times (5), leans on third person plural ‘They’ as “They’ve” twice (2), and it leans on second person pronoun ‘You’ as “You’ve” seven times (7), which can statistically be presented as $14/291 \times 100 = 4.81\%$.

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However, the percentage covered by primary auxiliary verb 'have' as an encliticized word in the novel is 4.81%.

Primary Auxiliary Verb 'is'

Certainly, primary auxiliary verb 'is' was not left behind by the author, where it has been encliticized in one hundred and twenty one places (121). As it appears with different categories of words, where it leans on third person singular pronoun 'It' as "It's" twenty three times (23), leans on demonstrative singular pronoun 'That' as "That's" twenty six times (26), in the whole text, leans on the third person singular feminine pronoun 'She' as "She's" twenty four times (24), leans on third person singular masculine pronoun 'He' as "He's" thirty one times (31), leans on demonstrative adjective 'There' as "There's" five times (5), leans on determiner 'One' as "One's" at once, leans on interrogative pronoun 'Who' as "Who's" also at once, leans on interrogative pronoun 'Where' as "Where's" twice(2), leans on common noun 'girl' as "girl's" at once, leans on common noun 'sister' as "sister's" at once, leans on interrogative pronoun 'What' as "What's" five times (5), and finally it leans on qualitative adjective 'True' as "True's" at once. And statistically be presented as $121/291 \times 100 = 41.58\%$.

Therefore, the percentage covered by primary auxiliary verb 'is' as an encliticized word featured in the text is 41.58%

Primary Auxiliary Verb 'was'

Primary auxiliary verb 'was' has been encliticized in four (4) different places only, as it appears in connection to third person singular masculine pronoun 'He' as "He's" twice (2), it similarly leans on third person singular feminine pronoun 'She' as "She's" twice also(2), which statistically be presented as $4/291 \times 100 = 1.37\%$.

Therefore, the percentage covered by primary auxiliary verb 'was' as an encliticized word in the text is 1.37%.

Modal Auxiliary Verb 'should'

The modal auxiliary verb 'should' has been encliticized in not more than two places (2), where it appears and attached to third person singular masculine pronoun 'He' as "He'd" at once, it also leans on second person pronoun 'You' as "You'd" at once too, which can be presented statistically as $2/291 \times 100 = 0.69\%$.

The percentage covered by modal auxiliary verb 'should' as an encliticized word from the text is 0.69%

Modal Auxiliary Verb 'will'

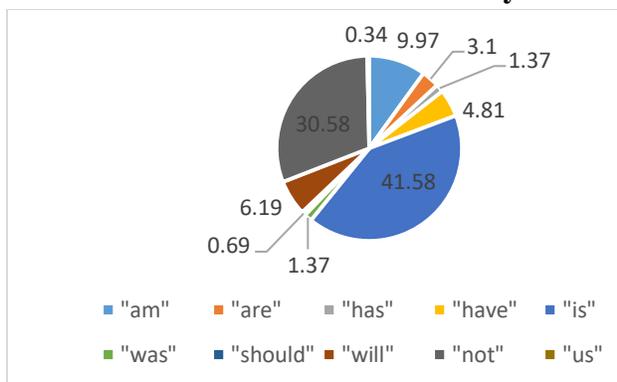
The modal auxiliary verb 'will' has been encliticized in eighteen (18) different places in the text. It appears twelve times (12), leaning on first person singular pronoun 'I' as "I'll", leans on demonstrative adjective 'There' as "There'll" at once, it

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leans on second person pronoun ‘You’ as “You’ll” three times (3), then leans on third person singular masculine pronoun ‘He’ as “He’ll” at once and leans on third person singular feminine pronoun ‘She’ as “She’ll” at once also, which statistically be presented as $18/291 \times 100 = 6.19\%$.

Total percentage covered by modal auxiliary verb ‘will’ as encliticized word in the text is 6.19%.

4.3 Pie Chart Illustration of the Analysis



4.4 General Discussion

From the analysis above, it has been discovered that the grammatical class of auxiliary verb is the most encliticized with greater percentage of about 69.08%. The second most encliticized class of word in the novel is negative ‘not’ with 30.58%. This makes the grammatical class of pronoun to be the third in ascending order with 0.34% only, from the total number of the encliticized words which is 291 in the whole text, this is the percentage covered by aforementioned grammatical classes of the words

respectively. To this end, by quantitative approach of stylistics, clitics are used to a very large extent in written English. This can be seen fairly well in Peter Abraham’s *Mine Boy*. The writer exhibits the use of cliticization stylistically so as to maintain the intended effect of the text on the readers. This makes the understanding of the mechanism of clitics as employed in the text very crucial so far as general understanding of the mood, tone, and effect of the text is concerned. From what has been presented so far, as regard to the use of cliticization in *Mine Boy*, one can easily understand what is what of what grammatical category as used in the text. As regard to the frequency of occurrence of each identified encliticized class of words, one can tell without hesitation that, so far as cliticization in written English is concern, class of verb, particularly auxiliary verb is the most encliticized. It is also noted from the presentation that English language generally exhibits in most instances Enclitic form of cliticization, that is, most encliticized words appear after the host.

Summary and conclusion

From the stylistic analysis of *Mine Boy* on the basis of clitics, the work has discovered that clitic is the linguistic feature which can be used as a form of style. This is apparently so especially going by the notion that writing reflects speech where the speaker is not visibly found. As such the act of

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cliticization starts primarily from spoken form which is reflected later secondarily into written form. Clitic is a linguistic feature which is attached to any grammatical class of word, since stylistics is a form of ornamentation added to written body or written literature, therefore, there is nothing derogatory with the use of clitic as a stylistic feature in written literature.

More so, it is imperative also to reveal that the studied encliticized words in *Mine Boy* are stylistically presented in such a way that the words seems to be written and appear in such a manner that they denote contractions. In such instance, consequently, they appear more as stylistic feature than to be considered as new existing words. In this connection, knowledge of the use of clitics in written English is essentially an integral part of proper understanding of a piece of text at both morphological, phonological and semantic levels.

To this end, it is important to conclude that the use of clitics as a form of stylistic feature by Peter Abrahams in the text *Mine Boy* served the purpose for which it was employed. And it helps in portraying the author's feeling and interactionality with English language.

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