

**A STYLISTIC ANALYSIS OF CHIGOZIE OBIOMA'S *AN ORCHESTRA OF
MINORITIES***

By

Fabian Friday NWORIE

ART2100273

DEPARTMENT OF ENGLISH AND LITERATURE

FACULTY OF ARTS

UNIVERSITY OF BENIN,

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**AN ESSAY SUBMITTED TO THE DEPARTMENT OF ENGLISH AND
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CERTIFICATION

This is to certify that this project entitled: A Stylistic Analysis of Chigozie Obioma's *An Orchestra of Minorities* was undertaken by **Fabian Friday NWORIE** at the Department of English and Literature, University of Benin, Benin City.

Dr E.J. Legemah
(Project Supervisor)

Date: _____

DEDICATION

This project is dedicated to God Almighty whose grace has brought me thus far. I also dedicate this to my parents, Mr and Mrs Stephen Nworie for through their relentless efforts I am where I am today.

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ABSTRACT

This study presents a stylistic analysis of Chigozie Obioma's *An Orchestra of Minorities*, focusing on his use of language, proverbs, characterisation, imagery and symbolism, narrative structure. Obioma's blending of English, Igbo, and Nigerian Pidgin through code-switching and code-mixing serves as a means of revealing the cultural and social Identity of the characters. Obioma's deployment of proverbial expression helps to position his narrative within Igbo traditional storytelling method and serves to impart moral lessons, exploring theme such as destiny, communal bonds, and spirituality. The characters, especially, Chinonso and his spiritual guide(Chi) are rendered with considerable depth. The narrative is rich in symbolism which are derived from Igbo beliefs to illustrate core themes such as fate, suffering, and resilience. The narrative develops through non-linear structure, narrated by Chinonso's Chi. This narrative choice provides a unique point surpassing the constraints of linear time. The novel is set in Nigeria and Cyprus which highlights the contrasting changes between tradition and modernity. This analysis demonstrates how Obioma's distinct style is not merely aesthetic but inherently linked to the narrative's central themes which presents the novel's significance within contemporary African literature. It further emphasises the value placed on traditional storytelling within a postcolonial context.

CHAPTER ONE

INTRODUCTION

1.1 Purpose of Study

The purpose of this study is to conduct a stylistic analysis of Chigozie Obioma's *An Orchestra of Minorities*. The study seeks to examine the narrative techniques and symbolic elements that contribute to the novel's thematic and artistic expression. The analysis here focuses on the novel's narrative structure, language use, including proverbs, symbolism, and characterisation. This study portrays how Obioma's stylistic choices serve not only artistic purposes but also cultural functions which position his novel as a key text in contemporary African literature.

1.2 Scope of Study

The scope of this study is limited to the selected stylistic features within Chigozie Obioma's *An Orchestra of Minorities*. Its analysis focuses only on the selected literary elements and structure, illustrating how they contribute to the stylistic aesthetics of Obioma's novel. However, it does not undertake an exhaustive thematic analysis beyond these key stylistic elements.

1.3 Methodology

This study employs qualitative research approach to examine the stylistic elements inherent in Chigozie Obioma's *An Orchestra of Minorities*. This Methodology involves textual analysis of the novel focusing on the narrative structure,

characterisation, symbolism, and language use, including proverbs. The primary sources of data for analysis is basically the text itself and its analysis is to uncover how Obioma's linguistic choices contribute to the stylistic aesthetics of the novel. On the other hand, secondary sources include online materials, journals and scholarly articles.

1.4 Theoretical Background

This study has adopted systemic functional linguistics(SFL). It is a theory developed in the 1960s, by Michael Alexander Kirkwood Halliday(often M.A.K Halliday). It aims at constructing a grammar for the purpose of text analysis; one that would make it possible to say sensible and useful things about any text, spoken or written, in modern English(Halliday,1994,XV).

Halliday sees grammar as a functional meaning-making resource that expands to reflect and construct the situational and cultural contexts in which semiotic systems are used and evolved(Halliday and Hasan,1985). Hence, systemic functional linguistics is a theory of language that views grammar as a system for making meaning rather than a set of rules.

Systemic Functional Linguistic is described as a functional semantic approach to language which explores both how people use language in different contexts, and how language is structured for use as a semiotic system(Eggins,2004). Unlike other linguistic theories, SFL focuses on how language choices are made within a system of options to create meaning in social contexts. That is, SFL sees language as a system of choices where speakers and writers select from available grammatical options, such as: phonology, syntax, semantics, etc in order to create meaning, hence it is systemic. It also

emphasises the functional role of language in social context, highlighting how it is used to achieve specific purpose, hence, it is functional(Halliday,1973).

Systemic Functional Linguistic analyses language through three metafunctions: Ideational Metafunction, Interpersonal Metafunction and Textual Metafunction.

1. Ideational Metafunction: It talks about how language is used to represent experiences, ideas and logical relations. It deals with language potential for expressing content in terms of language user's experience and that of his speech community(Halliday,1973), quoted by Legemah(2018:67). It has two types; the logical which is concerned with logical relations of ideas in a text, and experiential which is concerned with the representation of the experiences of a language user in a given text(Legemah,2018:67-68).The experiential metafunction uses transitivity which comprises of three elements, such as, processes, participants and circumstances to represent event. Example: The rabbits danced with their shadows.The rabbits(Theparticipants)Danced(process) With their shadows(circumstances)(Halliday and Matthiessen,2004:12).

2. Interpersonal Metafunction: This is concerned with the interaction between speaker and addressees (Halliday,1994). It deals with how languages build relationship and express attitude, opinion or interaction between speaker and listener. It includes mood(whether the sentence is declarative, imperative or interrogative) and modality(the degree of certainty and polarity).

3. Textual Metafunction: It deals with how language is organized to create coherent and effective communication. Its role serves to enable the presentation of Ideational and Interpersonal meaning of information that can be shared. It provides the speaker with strategies for guiding the listener in his/her interpretation of the text(Halliday,2004:12-13). It focuses on how sentences and texts are structured to make information clear and flow logically using Theme which is the starting point of a clause , and Rheme which is the rest of the sentence; for instance, the protagonist's Chi (theme) testifies on behalf of his host(Rheme).These metafunctions do not exist in isolation, rather they are both used together for effective communication. While ideational metafunction conveys the content in the text, encoding experience and events through processes, participants, and circumstances, the Interpersonal metafunction addresses the relationship and interaction between the writer and the reader of the text. On the other hand, the textual metafunction organises the ideational and Interpersonal meanings into a coherent text.

Simultaneously, these metafunctions enable a stylistician to deconstruct a literary text by examining how the text expresses content(ideational), establish social relations(Interpersonal), and organises meaning into a coherent message(textual).

This current study aims at examining the stylistic techniques deployed by Chigozie Obioma's *An Orchestra of Minorities*(2019) from a systemic functional perspective emphasising the interplay between language, style and thematic expression in the novel. It enables a detailed analysis of literary text, allowing analyst to examine how experiential realities, Interpersonal relations between characters and readers, and textual

coherence are constructed through language. By exploring the three metafunctions: ideational, Interpersonal and textual, this study seeks to analyse Obioma's use of language, symbolism, and narrative structure to highlight the novel's central concerns. Obioma's use of language is characterised by multilingualism, blending standard English with Nigerian pidgin and Igbo phrases. This linguistic hybridity does not only enrich the cultural authenticity of the narrative but also mirrors the complex identity, struggles and cultural tension faced by the characters in the novel.

1.5 Review of Related scholarships

Chigozie Obioma's novel *An Orchestra of Minorities*, published in 2019, has generated interest in literary scholarship majorly for its richness in igbo cosmology and its portrayal of contemporary and postcolonial realities. Although, due to its newness, the text does not have a vast body of critical reviews. Several scholars have conducted critiques on Obioma's work through various theories. Livingston carried out study using Theological and Cosmological framework, a theory that explores the novel's narrative through Igbo traditional religion and the tension with characters forgiveness model. Nwagbara studied the Chi Cosmology in Obioma's work adopting Magical Realism Theory. Also, Nwanne and Maledo carried out a Stylistic analysis of speech and Thought Presentation through Leech and Shorts Theory with Corpus stylistic tools such as, AntConc Software. Lastly, Adem carried out a critique on Obioma's work using Gender theory. However, none of the existing literature has used Halliday's Systemic Functional Linguistics; therefore, my

study intends to fill in this gap by applying Systemic Functional Linguistics to the Stylistic Study of Obioma's novel.

Justin D. Livingstone in " Unfinished Forgiveness" argues that while Obioma's *An Orchestra of Minorities* is deeply embedded in the traditional igbo belief system of *Odinani*, it also seriously engages with Christian theological concerns, particularly the processes of wrongdoing, repentance and forgiveness. He emphasises that the novel dramatises the tension between an igbo honour-shame moral code and Christian demands for forgiveness, offering a critique of retribution and challenging romantic forgiveness models. He asserts that the novel's narrative, voiced through the Chinonso's Chi presents forgiveness as complex, moral, and social engagement rather than a simple internal feeling or immediate resolution.

Livingstone's article emphasises how Obioma's *An Orchestra of Minorities* confronts " Unfinished Forgiveness", where repentance by the offender, Jamike and forgiveness by the victim are incomplete, reflecting real social and political injustices. According to him, forgiveness in Obioma's work is shown as not impossible but "routinely unfinished". Livingstone places Obioma's work with African literary and theological contexts asserting that the novel contributes to the discourse on Christian theology in African literature, where religious hybridity and the interplay between indigenous and Christian moral frameworks are central.

Livingstone is of the opinion that Obioma's work provides a complex moral grammar for understanding forgiveness informed by Igbo cosmology and Christian theology, portraying it as unfinished, yet vital ethical process(Livingstone,2004:.44-64).

Andrew Nwagbara analyses the concept of Chi within Igbo cosmology through Magical Realism literary theory in his work " The Ubiquitous Posturing of Chi in *An Orchestra of Minorities*". He argues that Obioma's portrayal of Chi, understood as a spiritual guardian and adviser is a central and complex presence in the narrative, illustrating the Chi's Ubiquitous influence on the protagonist Chinonso's life. He emphasises that Obioma's depiction of the Chi is limited, which challenges the traditional belief in the Chi as a fully powerful spiritual guide.

Nwagbara places the Chi as deeply embedded in Igbo cultural and religious thoughts. Semwal and Husain see Chi as an intermediate who conducts the relationship of an Igbo man with God. Chi is considered as a personal guardian spirit of an individual human being having spiritual double or counterfeit identity in a spiritual land(Semwal and Husain, 2024:211).

Nwagbara argues that the novel's Chi narrator serves as a link between the spiritual and physical worlds while providing both testimony and commentary, which aligns with the literary framework of magical realism. He sees the Chi as both Omnipresent and yet unable to compel it's host's will, which highlights the tension between supernatural influence and human free will. Nwagbara's article enriches literary

criticism by offering a focused interpretation of Obioma's spiritual narrative device, which shows how the Chi functions as a literary and cultural symbol. This expands the understanding of the novel's blend of Igbo cosmology and magical realism, illustrating how indigenous spirituality can be articulated in contemporary African literature(Nwagbara,2024:346-355).

Nwanne and Maledo in their work " Speech and Thought Presentation in Chigozie Obioma's *An Orchestra of Minorities*" examine how Obioma uses speech and thought presentation technique to explore themes such as fate, destiny, and love within the novel's narrative structure, through leech and short's speech and thought presentation(2007) with corpus stylistic tools such as AntConc software. Their study makes use of the novel's multiple points of view, particularly the narrator(Chi), who functions as both first, third and sometimes second person narrator.

Nwanne and Maledo argue that understanding speech and thought presentation is closely tied to analysing point of view, which shows that the narrator's or character's perspective influences how events and internal states are illustrated. They emphasise that Obioma's linguistic choices enhance reader's connection with the Igbo worldview embedded in the novel. This study by Nwanne and Maledo provides a detailed stylistic analysis of narrative technique in the novel. It explains the importance of combining stylistic methods with computational tools to enhance literary interpretation. They believe "That narration is the platform on which speech and thought presentation thrives.

Narration can take place in the first person, second person and third person. Without point of view, the presentation of speech and thought cannot be accurately studied"(86).

The article presents stylist study of speech and thought presentation in Obioma's *An Orchestra of Minorities*. It emphasises the interplay of narrative point of view and linguistic choices such as "the creative use of words to suit the context, cohesive features like anaphor, deixis, use of parallelism and proverbial expressions for aesthetic purpose (86). The study explains that the effectiveness of speech and thought presentation depends on point of view.

Adem Kharbouche in his "Rethinking African Masculinity in *Orchestra of Minorities* "argues that Obioma's literary piece emphasises the importance of characterisation, especially in exploring masculinity. He argues that Obioma's creation of characters in his work reveals the complexities and fragilities of masculinity. He emphasises that through self reflection, the author delves into the internal struggles, desires and fears that shape the behavior and interaction of the male characters. He further states that the external influences on the character's identities and behaviours are significant factors in their characterisation. He opines that "Obioma skillfully incorporates societal expectations, cultural norms, and historical contexts into his narratives, to showcase the tensions and conflicts that arise when individuals are caught between personal aspirations and the demand imposed by society"(Adem,22).

Obioma portrays male characters such as Chinonso as emotionally complex and socially influenced. His work encourages readers to rethink what masculinity really means by exploring the character's relationship, vulnerabilities and internal conflicts. Chigozie Obioma's work contributes to a understanding of African masculinity within Nigerian literature.

The reviews of related scholarship in Chigozie Obioma's *An Orchestra of Minorities* show that the text has been studied through various theories, such as ,Igbo cosmological and theological frameworks, magical realism, stylistic and gender theory. Scholars like, Livingston and Nwagbara examine the novel's connection to Igbo traditional religion and Christianity. While Nwanne and Maledo focus on the narrative techniques and linguistic presentation, Adem's study focuses on gender perspective. In essence, these studies emphasise the complexity of the novel's themes and narrative approach.

1.6 Justification of Study

The justification for this study lies in the identified research gap, where none of the scholars uses Halliday's Systemic Functional Linguistics to study Obioma's work. This gives Systemic Functional Linguistics the capacity to explore language functions in literary texts. By applying this theory , this study offers deeper insight into the ideational, Interpersonal and textual meaning inherent in Obioma's narrative. This approach seeks to

expand the existing knowledge by providing a systemic analysis of how language shapes meaning in the novel.

1.7 Thesis Statement

This study argues that Chigozie Obioma's stylistic use of Linguistics hybridity, proverbs, characterisation, Symbolism, and unconventional narrative structure in *An Orchestra of Minorities* are tied to its core themes, such as, fate, cultural identity, and clash between tradition and modernity within an African Society.

CHAPTER TWO

LINGUISTIC HYBRIDITY

INTRODUCTION

This chapter conducts a detailed stylistic analysis of the two dominant Linguistic features in Chigozie Obioma's *An Orchestra of Minorities*. Linguistic hybridity and the extensive use of proverbs. Using Halliday's Systemic Functional Linguistic for analysis, this chapter demonstrates how Obioma's stylistic choices reveal the novel's ideational (experiential), and interpersonal (relational) Metafunctions .

2.1 LANGUAGE USE

In conducting a stylistic analysis of prose fiction, one has to explore the language, that is, to explore the creativity in language use and its contribution for meaning construction. "Doing stylistics thereby enriches our ways of thinking about language; exploring language offers a considerable purchase on our understanding of literary text"(Oha, Anthony et al, 124).

Toolan quoted by Oha, further consolidate the idea that it is self evident that literature is written in language and so in order to discuss literary text and our understanding them, we must concentrate on the language of those texts, at least, to some extent"(1998:82).

Leech and short explain that every analysis of style, in our terms, is an attempt to find the artistic principles underlying a writer's choice of language (1981:74). Hence, it is to find out these artistic principles that we tend to explore Obioma's use of language in his text. In Chigozie Obioma's *An Orchestra of Minorities*, the blend of English, Igbo, and Nigerian Pidgin highlight the cultural and thematic complexity of the novel, helping to create a rich linguistic hybridity.

By analysing linguistic hybridity through ideational Metafunction, we find out that Chigozie Obioma's blend of English, Igbo and Nigerian Pidgin are employed to represent the complex social and cultural realities the characters, especially Chinonso faces. This hybridity helps to identify Chinonso as a character who is caught between local tradition and global modernity, which demonstrates the intersection of different worlds and experiences. By employing linguistic hybridity, Obioma creates a mental picture of reality through processes(the characters' utterances and actions), participants (the characters) and circumstances surrounding their actions. For instance, Ndali speaks multiple languages and she employs them based on the occasion of use. She uses English while interacting in formal occasions and in diaspora, but switches to Igbo language while communicating with her parents, showing their shared cultural background and at same time expressing the tension between tradition and modernity. Through this hybridity,

Obioma shows the cultural multiplicity of his characters and setting, expressing the Nigerian experience, where traditional heritage coexists and clashes with Western influences.

The author employs Igbo expressions to shed light into his cultural background and the importance of language as a means of cultural identity. His inclusion of Igbo phrases help to create intimacy between the narrator, characters and readers(Interpersonal). This also helps to situate the narrative within an Igbo society. His deployment of Igbo vocabulary enhances the novel's semantic field which enabled the reader to access concepts that are untranslated to avoid loss of cultural details, hence, while some vocabularies or expressions are translated, some remain untranslated. We shall explore some of the untranslated expressions with the aim to translate them.

- i. "Ihe eme bigo. Anyi choro nzoputa"(Obioma,20) - Things have gone bad. We need redemption.
- ii. "Ina anu kwa Igbo?"(Obioma,25) - Do you understand Igbo?
- iii. "Anwuo nu muo!"(Obioma,26) - I am dead!
- iv. "Onye kwe, chi ya ekwe"(Obioma,27) - When you say yes your personal god says yes.
- v. "Biko eweliwe, Nwannem"(Obioma,34) - Please do not be angry, my brother/sister.

vi. "Egbe beru, ugo ebekwaru, onye si ibe ya ebela nku kwaaya"(Obioma,255) - Let the eagle perch, let the hawk perch, and if either says the other should not perch, may his wings be broken.

vii. "O di mma"(Obioma,340) - It is well.

viii. "Ebubedike"(Obioma,345) - Almighty God.

ix. "Isi gini?"(Obioma,351) - What did you say?

With the above expressions, one could easily define the identity and cultural background of the author and the characters.

Also, the use of English language as a medium for writing by the author, reflects the colonial legacy and the globalised aspirations of the characters. Ndali who has lived abroad a few years prefers speaking English to Igbo, and only speaks her mother tongue with her parents, showing her professionalism and educational status. The characters at times mix/switch codes, between the three languages: Igbo, Pidgin, and English. For instance as it is written in page 78 "Good, Now, gentlemen, ina anu okwu Igbo?". This is a statement from Obialor, Ndali's father to Chinonso when he comes to see the parents of Ndali, expressing his uncertainty about Chinonso's ability to understand Igbo language(interpersonal). Obialor, switches codes to enhance communication with both Chinonso, his family and while with the villagers. He believes communicate is more efficient while using mother tongue(Igbo).

Jamike , on the one hand switches codes based on the occasion of use. Having acquired Western education, he speaks English but switches to Igbo when he feels his audience are finding it difficult to understand his message, especially while speaking with the villagers. We can find this out in the utterances below:

Jamike:

Glory to God!

Amen! The people cried.

I say glory to God!

Amen! The people repeated.

Otito diri Jesus!

Na ndu ebebe! The crowd shouted (280).

On the other hand, he communicates with Chinonso in both English, Igbo and Pidgin. The Chi also is portrayed as being multilingual, speaking both English Igbo and Pidgin. He at times switches codes between English and Igbo to express his cultural identity. For instance, during the meeting of all the Chis, he greets in both English and Igbo as seen below:

Ndi ibem, I greet you

Ndi ibem , kwenu -----I yeah!

Kwe Zueenu----- lyeah!(251).

This greeting is symbolic to as it clearly portrays the common greetings among the Igbos in their regular gathering. It shows the relationship that exists between the narrator, characters and the readers (Interpersonal).Miss J who does not have formal education, speaks only pidgin as seen in her utterances as she addresses Chino so: "oh, boy, you no sabi wetin you dey talk". "Nothing wey person eye no go see these days oh.."(19). "This interplay of languages highlights the character's struggles to navigate their identities in a society shaped by both indigenous traditions and colonial history" (Eke and Ene,101).

2.2 USE OF PROVERBS

Achebe defined proverb as "the Palm oil with which words are eaten"(2001). It is a short, traditional saying that expresses general truth, wisdom, or moral lessons, often using metaphorical or figurative language. proverbs are highly valued in Igbo culture as they are used to convey cultural values and to communicate complex ideas clearly. They are mostly used by the elders, village leaders, especially during dispute resolution, and meetings to instill wisdom and guide behaviour. Parents, at times use proverbs to instill values and wisdom in children, teaching them cultural heritage and social norms. Elders also use proverbs to make commentaries on a person's behaviour, fate, or about the consequences that will follow a particular action if executed.They are used to convey

cultural knowledge, representing experiential meaning (process, participant and circumstance) that reflects the Igbo world view (ideational).

From the standpoint of interpersonal Metafunctions, Proverbs are deeply rooted in Igbo culture, hence, the author employs them to show his identity as a traditional Igbo writer. The narrator in the novel uses them to make commentary, especially on the protagonist, Chinonso, which reflects the moral conflict, fate, and the social realities he faces. The Chi uses them to pass judgement and establish relationships with the reader and characters. Proverbs in the novel not only show the incorporation of oral tradition into the modern narrative, but it is didactic and symbolic as it depicts a common gathering of Igbos where most of their conversations either begin with a proverb or incorporate them as their communication progresses, especially among the elders. Below are a few proverbs used in the novel:

i. "No matter the weight of grief, nothing can compel the eyes to shed tears of blood"(Obioma,20). This is a commentary on Chinonso's disappointment over a woman(Miss J) whom he thinks belongs to him, after engaging in a romantic relationship with her. However, Chinonso is devastated after the woman leaves him for another man. At first, Chinonso meets a woman(Ndali) on the bridge of Umuahia who tends to take her own life. Chinonso, deeply in love with her, flings his fowl over the sea to get the woman's attention and to save her from committing suicide. Desperate to have a companion, Chinonso falls in love with her. Their encounter changes their lives and eventually leads to a romantic relationship between them. After he sells all his

possessions to gain an education in Cyprus in order to be accepted by Ndali's family, he gets defrauded by his friend(Jamike) and abandoned in a foreign land. He gets devastated as his flight in Cyprus leads him into despair, immense pain and suffering.

ii. "Whichever position the dancer takes, the flute will accompany him there"(61). This means that one's fate, destiny, or consequences are inevitable, no matter how one attempts to change them. This reflects Chinonso's fate. Though, he works hard to overcome his troubles, but he keeps failing. The forces beyond his control rather shaped his life, emphasising human's limited power over fate. Chinonso sells the only farm his father leaves for him just to fund his education abroad, but Jamike deceives him into going to Cyprus. Jamike gives him Turkish number in place of Cyprus number:

T.T came closer, pointing at the figures on the paper. 'Cyprus has Turkish number. TRNC. It is plus nine zero. This one is plus three four. Not Cyprus number at all'. 'But he has called me several times: he said. 'on this number? It is not Cyprus number, believe me; T.T said"(Obioma,149).

T.T is one of the boys Chinonso meets at the airport who clarifies to him that Jamike had deceived him. Chinonso loses all his investment despite trying to secure them. Jamike runs away with his money. Chinonso loses his farm, money, and woman.

iii. "If a wall does not bear a hole in it, lizards cannot enter a house"(Obioma,68). This means that vulnerability invites trouble. Chinonso's desperation leads to his downfall.

Jamike capitalises on Chinonso's desperation towards studying overseas, deceiving him into assurance of getting admission into Cyprus University, but ends up running away with his money.

iv. "No matter how a man leaps, he cannot fly"(Obioma,140). This means that humans have limited power of nature. Chinonso struggles to achieve a great height in life, but fate keeps letting him down.

The use of proverbs helps to situate the narrative within Igbo cultural background. The Chi uses them to establish his stance, stating his opinion as regards the characters, especially Chinonso's poor decision making, while also justifying Chinonso's actions as mistakes.

In essence, this chapter has analysed Obioma 's deployment of linguistic hybridity and cultural proverbs in his novel. While the linguistic hybridity provides experiential data(ideational), defining what the story is about (Igbo cosmology and the tension between tradition and modernity), proverbs provide the authoritative commentary on the character's attitudes, journey and decisions while also revealing their cultural identity. It's deployment helps to create a relationship between the characters and readers(Interpersonal).

CHAPTER THREE

CHARACTERISATION AND SYMBOLISM

This chapter analyses Obioma's deployment of Characterisation and Symbolism through ideational and interpersonal Metafunctions to reveal the experiences of individuals caught between tradition and modernity. It explains how characterisation and symbolism are deployed to express the novel's complex thematic concern.

3.1 CHARACTERISATION

The naming of the characters contributes to Obioma's stylistic artistry. The characters, especially the major characters (Chinonso and Ndali) are named such that their names

either reflect their status or contradict what their names represent in Igbo culture, reflecting the Igbo's way of naming which is richly influenced by the circumstances surrounding the birth of that particular child. As it is in Igbo culture, names are given some times based on the circumstances surrounding the birth of that child. For instance, parents whom God decides to bless with a child after years of barrenness are likely to give such a child names such as Ndidi(patience), Onyinyechi(God's gift) and so on (interpersonal).

Chinonso

In Chigozie Obioma's *An Orchestra of Minorities*, the names of the major characters are deeply rooted in Igbo culture and spirituality, and this affects their role and meaning in the novel. The name of the protagonist "Chinonso" is deeply rooted in Igbo culture which means "God is near" or "God is close". This name has a lot of influence on his role and fate in the novel. Chinonso takes various decisions to make his life better, especially to prove his being worthy of Ndali.

He is a young poultry farmer whose name reflects his identity and connection to his community and spiritual believe. He is portrayed as a tragic figure whose life is governed by fate and predestined hardships. His name "Chinonso" reflects a connection to a spiritual presence "God is near", yet his life is marked by suffering, betrayal and loss. In Igbo culture, it is believed that anyone who is close to God does not pass through

suffering, however, in the case of Chinonso it turns out to be the opposite. He makes statements and interrogates his fate and other characters behaviour towards him:

I can't sleep. I can't eat. I do not know why my life is like this.

Why did Ndali marry this man?(349)

Ndali is Chinonso's supposed spouse, however, he comes back from prison in Cyprus to find out that Ndali is married to another man and having a 4 year old child. This shows the experiences of people with same fate as Chinonso. Despite Chinonso's sacrifices and resilience towards a better life, it dawned on him as fate has a different plan. Chinonso's story is an indication that no matter how hard a man tries to achieve greatness, if he is not destined for greatness, he will still fall, irrespective of God's presence. Chinonso's Chi confesses that: " in my cycles of existence, i have come to understand that the things that happen to man have already occurred long before in some subterranean realm, and that nothing in the universe is without precedent" ..(17).

Chi

The novel's narrator is the Chi, a concept in igbo cosmology which means "guardian Spirit". The character of Chi is analysed through ideational and interpersonal Metafunctions to unveil how his narration represents experience and connects the characters to the readers. Igbo cosmology is a complex system of beliefs and traditions having a transcendental and metaphysical world. Igbo cosmology is made up of the spiritual realm with God being the head, and physical realm where man has dominion

(Husain and Semwal,2024:211). Ekwealor notes that the igbo universe is made up of three encircled levels called "Elu-igwe or sky," Alammadu "or the world of the living and "Alammuo "or the land of the Spirits"(1990:30). Achebe calls the "Igbo world" an arena for the interplay of forces. It is a dynamic world of movement and of flux. This means that there is an interaction between spiritual and physical realms with some vital force or spirit, making igbo world an interactive universe(Kanu,2013:535). The Igbo people believe in the existence of spirits and as Achebe notes "Chi is a personal God" of an individual responsible for failure and success(Achebe,1975) quoted by Kanu.

The Chi's narration reflects processes such as material (he travels just as his host Chinonso does). At times, he leaves Chinonso's body and goes to intercede on his behalf. Other processes include, mental (the Chi also thinks, especially when he needs to put his thoughts into Chinonso as regards any decision or action Chinonso intends to execute) and relational (The Chi is Chinonso's guardian spirit who not only serves as a guide but intercedes on his behalf in the presence of the supreme being.Chi is an intercessor between God and Chinonso: "I come to intercede on behalf of my host because the kind of thing he has done is that for which Ala, the custodian of earth, must seek retribution"(3). The function of the guardian Spirit(chi) is to intercede on behalf of his host, to instill some ideas into them, but they(Chis) do not have the power to force their host to act upon their idea. See the extract below:

Chukwu, you alone and the great deities possess the spirit of foresight and may bequeath certain dibias this gift - i could sense it. But because you

caution us, guardian Spirits, not to interfere in every affair of our host, to allow man to execute his will and be man, i sought not to stop him. Instead, i simply put the thought in his mind that he was a lover of birds, one whose life has been transformed by his relationship with winged things. I flashed a stirring image of the gosling he once owned into his mind that instant. But it was of little effect, for in moments like this, when a man becomes overcome by emotion, he becomes Egbenchi, the stubborn kite which does not listen or even understand whatever is spoken to it. It moves on to whatever it wishes and does whatever it desires(Obioma:8).

The Chi also engages the reader through declarative moods, presenting statements with authority and insight. He makes statements on the behaviour of the characters, especially that of Chinonso. At times he declares Chinonso as a stubborn character, " Chinonso is the stubborn kite which does not listen or even understand whatever is spoken to it(8).He adopts interrogative method to ask questions about Chinonso's life- " what do you want from my host?(36). At times, the Chi expresses uncertainty as regards Chinonso's future which also shows that the Chi has limitedness, as seen in his utterance: " Tomorrow is pregnant and no one knows what it will birth"(217). On the other hand, he also expresses certainty, " no matter how much a man leaps, he cannot fly" (140). The Chi in his narration at some points employs the plural pronoun " we" to create intimacy with the reader, often addressing them directly to create a communal storytelling atmosphere (Interpersonal).

Ndali

Ndali is another character whose name not only shows her identity as Igbo, but reflects her privileged social upbringing and class position in Chigozie Obioma's *An Orchestra of Minorities*. Her character is represented through relational and mental processes as a complex and independent figure. In terms of relational processes, she is often described with respect to her social status which her name symbolise. Ndali is an Igbo name meaning "daughter of wealth". Ndali in the novel symbolises value, high status reflecting her identity as a wealthy and educated daughter who comes from the family of an affluent and Igbo chief. This shows her position within social hierarchy, which contrasts with Chinonso's humble background. Her thoughts, feelings and decisions reflects her inner conflict, which her choices about love for Chinonso and her concern about her family's approval of their relationship reveals. Her mental process is also revealed through her frustration which leads her into attempting suicide which with Chinonso's help didn't come to pass(ideational).

The social disparity between Ndali's family and Chinonso is central to understanding both character and it is a key stylistic device which the author uses to depict societal divisions and tensions in contemporary Nigerian society(Interpersonal). Ndali is introduced as an educated woman aspiring to become a pharmacist, from a wealthy and powerful family. Her background creates an immediate social tension when she and Chinonso fall in love, as her family sees Chinonso as an unworthy suitor with respect to his low social and economic status. This tension illustrates the theme of class

conflict and social hierarchy which is central to the novel's critique of Nigerian society. Ndali's relationship with Chinonso leads to the novel's tragedy which is central to the novel's narrative. She at times expresses her desires, decisions and frustration as seen in her letter to Chinonso:

I have come to confess that many times I have wanted to leave.

While in Lagos I planned to text you and say that I am not doing

again. In fact, I typed everything out but my heart did not allow

Me . It is because I love you. Sometimes I feel I want to leave

because of my family but it is like something stopped me. It is

Like I cannot get out . I cannot leave at all, Nonso(226).

At times she expresses her uncertainty especially as regards her parents' approval of their relationship due to class disparities. Her love for Chinonso leads him to make sacrifices, including selling everything he owns to pursue his dreams. However, this pursuit subsequently leads to Chinonso's imprisonment in Cyprus under unjust circumstances. Ndali on the contrary represents both hope and loss, serving as a symbol of unattainable aspiration and the harsh realities of social inequality. Ndali's character functions as a mirror through which Chinonso's dreams and downfalls are portrayed.

3.2 SYMBOLISM

Symbolism primarily relates to the ideational Metafunction, as symbols represent entities, experiences and states beyond the literal. The use of imagery by Obioma is deeply symbolic, helping to interpret experiential meaning to symbolise harmony, chaos or the complex interplay of different forces in contemporary society. Obioma employs several symbolic elements such as animal imagery, spiritual entities, titular, river, etc

Orchestra

One of the symbolic elements in the novel is the title *An Orchestra of Minorities*. *Orchestra of Minorities* represent a collective lamentation of the poor masses in the society who are voiceless, marginalised, and are dispossessed of their possessions. Orchestra means musical organization consisting of a group of instrumentalists including string players. However, Orchestra as used in the novel does not represent singers, rather, it represents a group of mourners; people who cry and mourn collectively over oppressive forces. "It was like they all gathered-er, together"(67). These group of mourners represent the experiences of the poor masses in Nigerian society (ideational).

Chickens/ Fowls

The most recurrent imagery is animal imagery represented by fowls/chickens and hawks. The chickens here are the minorities, the weak and vulnerable individuals who suffer under oppressive forcee. Obioma uses this imagery to capture themes such as oppression, injustice, and sacrifice. In Igbo culture, fowls are not just eaten or used as source of income but are traditionally used for all kinds of sacrifices.

At first all he saw was the car, its dark interior and a speck of light reflected on the window of the driver's side. But as he shifted his gaze, he caught the terrifying vision of a woman attempting to jump over the bridge... And once he saw her, he was stirred within. He pulled the van to a halt, jumped out, and ran forward into the darkness, shouting, 'No, no, don't. Please don't! Don't do that. Biko, eme na!(7)

...'leave me!' the woman cried out at his approach. 'leave me. Go away'. He feared what she would do if he left, for he himself a man of much sorrow knew that despair was the disease of the soul, able to destroy an already battered life(7). Nothing is enough for somebody to die like that... Her eyes seemes somewhat swollen from what must have been long hours of crying. Je knew at once that this was a deeply wounded woman. For every man who has himself suffered hardship or witnessed it in others can recognize its marks on the face of another from a distance. 'But mommy', he said. "Don't jump it, you hear?"... He took two chickens by their wings, one in each hand, and hurried down(8). He raised the chickens above his head. This is what will happen if somebody fall inside there. The person will die, and no one can see them again. Even these fowls; he said again, and flung them over the bridge into the gloom. Then he heard the sucking sound of the chicken's contact with the waters, followed by vain plonks and splashes of sound(9).

The sacrificial chickens as used in the excerpt shows the importance of sacrifice in igbo culture. Chinonso sacrifices his two chickens to show Ndali example of what will happen to anybody who throws him or herself to the river. The chicken's struggle for survival and eventually death is symbolic to Chinonso's struggles and downfall, as well as the experience of average Nigerian striving to survive under oppressive forces(ideational)."The birds struggle against the thermal whipping their wings violently against the wind as they battled desperately for their lives but failed"(9). Despite Chinonso's struggles and desperation to achieve great height, he fails at the end.

On the other hand, the imagery of chickens crying after one of the hen is taken by a hawk represent the marginalisation and oppressed poor masses who endure pain, loss, and injustice. They also represent the voice of the victims of slavery and colonialism. 'what is the sound that the chickens were making after the hawk took the small one? Is it crying? Are they crying? that is so, mommy. No wonder! Because of the small one"(67). They also represent Chinonso's devastation and suffering after losing everything in his possession. Chinonso represent the average Nigerian who are voiceless as the chickens crying demonstrate. The chickens represent the masses who can only complain about bad government but do not have the power or authority to change the bad system of the country's leadership. "He was always saying the chickens know that is all they can do: crying and making the sound ukuuukuu! Ukuuukuu!(68).

Hawks

The hawks on the other hand, symbolise the political leaders, colonialists, oppressors and the rich who prey on the poor and extort from them to enrich themselves. "The hawk had mounted its thermal by the time he got to the yard, flapping its wings violently against the updraft, with one of the yellow-white chicks clasped in its talons"(63). The politicians always try everything possible to gain the attention of the poor masses during campaigns. They put up deceitful smiling faces in an attempt to get the interest of the people. They share lots of gifts to the masses, and this tempts the masses to see them as worthy of the position which they aspire to occupy. However, the masses realise they have been deceived when the politicians turn against them and begins to extort from them at assumption of office. "At first he'd loved all birds because of the gosling: but he began to love only the weak domestic fowls after he witnessed the violence of a hawk attack on a hen"(15).

River

The river in which the chickens struggle to survive represent a corrupt political society, danger, and death, reflecting Chinonso's tragic journey. It captures the themes of tragedy and resilience spirit of humans in the contemporary society.

Spiritual Entities

Moreso, there is the imagery reflecting spiritual entities. There is the incorporation of Igbo gods and Christian symbolism, for instance: The traditional belief which traditional elements such as: uja(flute), Nzu(pure chalk of the earth), Ndichie(Ancestors)"(68). " Ala(land), cowries, ikengas(the gods which every Igbo family keeps in their compound that protect them)"(140), demonstrate. Also, there is Christian elements such as: "saints, jisos kraist, priest, father samson, rosary, church, altar, bass drums"(134), "Bible"(314), "Christian, Faith, Timothy"(333). The inclusion of both traditional belief and western culture illustrating the tension between traditional belief and western influence. It also reflects Chinonso's internal and external conflict and broad social change within Nigerian society. Some religious utterances in the novel:

I believe in the power of God"

"God forbid in Jesus's name!

"I can hear the Ancient of days, the lion of the tribe of Judah"(332).

"The Bible says, let not your heart be troubled. Cast all your care upon him; for he careth for you"(314)).

"Glory to God - Amen"(280).

This chapter has offered a comprehensive analysis of Obioma's use of characterisation and symbolism to reveal the ideational and interpersonal function of *An Orchestra of Minorities*. His deployment of characters and their role help to realise the

central focus of the narrative, with the Chi, Chinonso and Ndali depicted as multi-dimensional figures shaped by tradition, circumstance, and personal aspiration. While the Chi's spiritual role and Chinonso's tragic journey highlights themes of fate, resilience, and cultural conflict, Ndali's role shows the impact of societal expectations. His use of symbolism helps to realise the experiences of humans in a corrupt contemporary society, and tension between traditional beliefs and western influences.

CHAPTER FOUR

NARRATIVE STRUCTURE

INTRODUCTION

This chapter attempts to do a structural analysis of *An Orchestra of Minorities* through textual Metafunction to unveil the narrative structure as deployed by Obioma to create coherent and effective communication. It analyses how the narrative is organised to create

a coherent text. Hence, textual Metafunction in Systemic Functional Linguistic refers to how elements of the text(Ideational and interpersonal) are organised to create coherence and flow, mainly through the choice of theme and rheme to structure information. It examines how the narrative structure deploys a non-linear(uncoventional) narrative, to enable tthe story to unfold through fragmented memories, reflecting the protagonist's journey.

4.1 NON-LINEAR NARRATIVE

Chigozie Obioma's *An Orchestra of Minorities* employs Non-linear narrative which is an unconventional narrative structure to present it's narrative. The primary narrator of the story is the protagonist's Chi in whom the theme and rheme are structured. The Chi functions as the central participant in the novel's processes , who recounts events from a metaphorical perspective that goes beyond regular chronological time , incorporating physical and spiritual realm to challenge traditional narrative sequence to reflect Igbo cosmology(transivity).

Obioma's work employs a carefully planned structure which reflects the protagonist's physical and spiritual journey and struggle. The novel is structured into three parts called the first, second and third incantations. These incantations represent Chinonso's journey, and are constructed within the spiritual narrative of Chinonso's Chi(guardian Spirit). In each of these incantations, we see the protagonist's Chi pleading on his behalf in the celestial court of the Creator, "Chukwu". As the narrative progresses, we see the Chi

beginning each narrative by calling God various praise names. This is common among the Igbos, who when praying to their ancestors, they first praise "Chukwu Okike" - The God of creation by calling Him praise names.

Each part(incantation) contains chapters that reflect Chinonso's journey throughout the narrative, with each episode capturing the novel's thematic progression, which defines the Chi's core purpose; defending it's human charge and justifying it's own action. The Chi recounts events as they become relevant to whatever action he intends to defend, beginning from Chinonso's life before, during and after his earthly experiences(thematic cohesion). The cohesive device that holds these fragmented narrative together is the Chi's commentary, which provides clear links(conjunctions) between events, organising each with respect to its theme. The entire episodes begins with thematic phrases(incantation) invoking the spirit world(the court of Bechukwu), and this incantations set the scene for information to unfold(Rheme). Each of the novel's parts begin with incantations which are directed to the supreme God, Chukwu, serving as textual themes that organise the narrative rhythm and transitions, therefore, creating textual cohesion(textual Metafunction). In each of the three parts, the Chi presents the theme at the beginning of clauses, directing the reader's focus. For instance, in narrating Nonso's little beginnings towards getting to a higher level, the Chi first states "AGUJIEGBE, the great fathers say that to get to the top of a hill, one must begin from its foot 'theme'(10)". While he goes on to elaborate Chinonso's decisions towards achieving set goals(rheme).

In the first incantation the Chi is in God's presence pleading on behalf of Chinonso Solomon, his host. The Chi stands before the Creator as a bridge between the spiritual and the living, as a mediator. On page 2 we hear the Chi intercede on behalf of Chinonso:

First incantation

OBASIDINELLI -

I stand before you here in the magnificent court of Bechukwu, in Eluigwe, the land of eternal, luminous light, where the perpetual song of the flute serenades the air -

Like other guardian spirits, I have gone to Uwa in many cycles of reincarnations, inhabiting a freshly created body each time -

I have come in haste, soaring untrammelled like a spear through the immense trace of the universe because my message is urgent, a matter of life and death-

I stand knowing that a Chi is supposed to testify before you if his host is dead and his host's soul has ascended into Benmuo, that liminal space crowded with spirits and discarnate beings of every hue and scale. It is only then that you request that guardian spirits come to your dwelling place, this grand celestial court, and ask you to grant the souls of our hosts safe passage into Alandiichie, the habitation of the ancestors-

We make this intercession because we know that a man's soul can return to the world in the form of an Onyeuwa, to be reborn, only if that soul has been received in the domain of the ancestors.

Chukwu, creator of all, i concede that i have done something out of the ordinary by coming here now to testify while my host is still alive -

But i am here because the old father say that we bring only the blade sharp enough to cut the firewood to the forest(Obioma,2).

The above excerpt clearly states the importance and functions of the concept of Chi, as an intercessor and guardian. The Chi's importance is revealed in the last line which is presented in proverbs. The last line(proverb) clearly states the facts that humans have limited powers and access, especially as regards spiritual realm. "The blade sharp enough to cut the firewood" simply shows that there are things which Nonso cannot do which only his Chi could do, hence the Chi is the "sharp blade". "OBASIDINELLI" on the other hand is a praise name humans use to describe God the creator, "OBASIDINELLI" is a phrase blended to form a single name("Obasi" - "high god or king" and "di n'elu" - who is above) meaning a supreme being.

Chinonso's journey begins to manifest in chapter one(first part). The first incantation foreshadows how Chinonso's tragic journey will likely end. Chinonso's Chi on the other hand is uncertain about what he thinks will happen to his host. This he clearly asserts: "But there was no way i could know this at that point, as, like our hosts,

we cannot see the future"(173). This is why i have hastened here to testify of all i have witnessed and to persuade you and the great goddess that if what i fear has happened is true, to let it be understood that he has committed this great crime in error, unknowingly"(Obioma,3). Hence the Chi goes to intercede on his host's behalf in advance. The Chi believes that what his host has done is that for which Ala, the custodian of the earth, must seek retribution. For Ala forbids that a person should harm a pregnant woman, whether man or beast. For the earth belongs to her, the great mother of mankind, the greatest among all creatures, second only to you, whose gender or kind no man or spirit knows. I have come because i fear that she will raise hand against my host; who is known in this cycle of life as Chinonso Solomon Olisa(3).

The first part of this narrative introduces Chinonso, a humble poultry farmer from Nigeria whose life is dictated by the social and economic limitations of his environment. This part centres on the theme of love and tragedy, social and class disparity and the struggle for a better life. The first incantation sets up the conflict between destiny and personal will as Chinonso journeys through the harsh realities of life as a Nigerian(ideational).It also presents the marginalised minorities of the society, who are powerless and suffer from social injustice. Chinonso's journey unfolds as he meets Ndali on the bridge in Umuahia, who he saves from taking her own life, and both subsequently fall in love. However, Chinonso faces a challenge as class disparity between them sets them apart, such that it is difficult for them to be together as Ndali confesses below:

Chinonso Solomon Olisa, you have been a great person, a godsent to me. Look at me, i have been through hell. You met me in the worst place. You met me, i was on the bridge. I was on that bridge because - because what? - because i was tired of being cheated and lied to. But God! He sent you into my life at the very appointed time. Look at me now. She splayed her hands open for him to see. Look at me, look at how i have been transformed. If anyone told me or even my mum that her daughter would be working with poultry, touching agric fowl, who would believe it? Nobody, Nonso, you don't even know who i am or where i am from.

She seemed to smile, but he could tell that it wasn't a smile. It was something her face had done to help her conceal the difficult emotion that was welling within her.

So what am i saying? Why am i talking like this? I am saying that my family - my mother and father, and even my brother - may not accept you. I know it is hard to understand, Nonso, but look, my dad is a chief. Onyw Nze. They will say i am not suited for a farmer. It is just that, they will say that(Obioma,70).

This class disparity and societal expectation lead Chinonso to sell everything within his possessions, including the only farm his father leaves for him, to pursue higher education abroad in order to meet up with societal expectation. All his sacrifices are aimed at

proving his being worthy of Ndali. Ndali becomes concerned about Chinonso's sacrifices all to prove his love for her, that she asks:

How can you sell everything, Nonso?

I did it because i don't want them to separate us.

Yes; but you sold everything that you have, Nonso,

She said again and turned to him, and

he saw that she had again begun to cry.

For me, for me, why, Nonso?(Obioma,127).

Chinonso's struggles and sacrifices to prove his worth shows how love can transform and motivate one to aspire for a better life. He turns into a gateman, directing the surfeit of cars that goes in and out of Ndali's compound, finally parking spaces and helping to unload and take into the house, gifts the guests bring such as: "a bag of rice, tubers of yams, cases of expensive wines, a television in a box"(Obioma,101).

This part also captures the helplessness of the marginalised minorities. Obioma uses the chickens to represent the oppressed, while the hawks who constantly preyed on the chickens represent the oppressors. In Nigeria political context, the chickens are the masses while the hawks are the political leaders who live by extorting from the poor

masses. *Orchestra of Minorities* portrays a group of oppressed masses who mourn and cry together, this is captured through Ndali's and Nonso's dialogue:

What is the sound that the chickens were making after the hawk took the small one? It was like they all gathered-er, together. It was like they are saying the same thing, the same sound.

Are they crying?

It is true, Mommy, it is cry, he said.

'oh God Nonso! No wonder! Because of the small one - that the hawk took?

that is so, mommy(67).

In describing *Orchestra of Minorities*, Ndali adds "My father told me. He was always saying it is like a burial song for the one that has gone. He called it Egwu umu - obereihe. You understand? I don't know Umu - obere - ihe in English little things, she said, No, minorities(68).

The second incantation introduces us to Chinonso's subsequent journey into the land of the whiteman. The Chi is in God's presence to thank and praise him for Nonso's forthcoming journey, and to ask for successful mission which his host embarks on. Chinonso's Chi proceeds "DIKENAGHA, EKWUEME, I must praise you for the privilege you give us, guardian spirits of mankind, to stand in the luminous court of

Bechukwu and testify on behalf of our hosts"(138). He continues with a proverb "The fathers say that a child who washes his hands clean will eat with the elders - Egbunu, the hands of my host are clean, let him eat with the elders(138). This is Chinonso's Chi asking God to grant success to whatever Chinonso will undertake; his endeavours in the foreign land. The Chi adds "let the eagle perch, let the hawk perch, and whichever says the other should not perch, may its wings break"(138). The Chi prays for a harmonious life as Chinonso journeys in the foreign land. A life devoid of greed and jealousy and filled with contentment. The Chi prays for a better life "Now, as my host departs from the land of his father, his story will change because what happens at the shore of a river is never the same as that which transpires in a room(138).

This part presents the tension between traditional believe and Western culture. That is, the clash between different traditions. It emphasises how the sons and daughters of Igbo land have abandoned the lives/traditions their ancestors bequeathed on them and embraced Western/whiteman's tradition.

The great mothers(Ndiichie - nne) complain "why the Uli, which the mother wore on their bodies with pride, is now almost never worn by their daughters? Why is Nzu, the pure chalk of the earth, no longer seen on them? Why no cowries blossom and bury themselves in the waters of osimiri untouched? Why are the altars of the Chis, the shrines of one's ezi, now forgotten things? Why have the children embraced the ways of those who do not know their ways? Why, the

patient patterns wonder in their solemn indignation, are the altars of Amandioha as dry as the throats of skeletons while ewes graze about unhindered?(140).

I must say that even, for more than a hundred years, the people did not abandon the ways of their ancestors. They took these things - mirror, drane guns, tobacco - but they did not destroy the shrines of their Chis. But their children became convinced that the white man's magic was more potent. And they sought his powers and wisdom(141).

This part captures Chinonso's journey where he encounters betrayal, and the harsh realities of migration for those seeking better opportunities. It shows Chinonso's transformation from naive hopefulness to eventual suffering, which captures themes such as exploitation, deception and global dimensions of minorities experiences. It reveals the struggles, and the relentlessness of the marginalised individuals, which depicts life as a disastrous adventure loaded with existential and moral challenges.

In Cyprus, Chinonso meets Tobe, Benjamin(Benji), Dimeji(Dee) and John, all Igbos. He feels relaxed. Tobe becomes Nonso's helper as he is yet to see or hear from Jamike. "When a man has reached the edge of his peace, the universe lends a hand, usually in the form of another person. This is why the enlightened fathers often say that a person can become a Chi to another(160). Tobe becomes Chinonso's Chi as he gets frustrated from having not heard from Jamike. Tobe helps him buy card for his sim.

Nonso calls Jamike's phone number, but it keeps repeating same sound. "The number you have called does not exist. Please check the number and try again"(160). This is when he discovers that Jamike had deceived him. Nonso sells his compound for "one million, two hundred thousand naira"(162), to pursue higher education abroad. However, Jamike eludes with his money, giving him fake phone number and incomplete document.

"So my host carried with him the file containing the original copy of his admission letter and unconditional admission letters as well as the receipt for his school fees, which was the only document that bore Jamike's name and the date: 6 August 2007(162).

At Jamike's sister's shop, Elochukwu asks for Jamike's number, but his sister tells him that Jamike ask her not to give anyone his new number. Elochukwu calls Nonso and tells him "i am really sorry, Nonso, this is painful. It is like Jamike have duped us(173).

The third part introduces us to Chinonso's fate as he faces spiritual judgement and reflects on his actions and the subsequent consequences. This part talks about revenge, forgiveness, justice and the limited nature of human endeavour against divine will. The dialogue between Chinonso's Chi and the supreme God on the other hand helps to explore themes such as accountability, fate and transcendence. The guardian spirit is always giving account of Chinonso's daily actions - "May the words i shall continue to speak hasten to the conclusion of my account. May my tongue, as wet as a mangrove, not

dry words. And may your ears, Chukwu, not tire from hearing me"(255). The Chi prays that his host's efforts yield good fruit. "May this incantation usher in a fruitful end to my testimony tonight, after which i will leave the halls of Beigwe and return to the waiting body of my host(255). The Chis testimony thus: "Even as i stand here, i can hear the singing, the joy, the sweet tune of the flutes"(255). This is the part where the conflicts are resolved except that of conflict between Chinonso and Ndali, hence, that leaves the audience in suspense. Chinonso takes revenge to kill Jamike after Jamike deceives him.

"He plotted his revenge and sought it as if his life depended on it. It had taken him a long time to find his enemy, but he'd finally found him.

And now he is strangling the man, trying to kill him and discard his body in the Imo River, as people would do to someone who had destroyed their lives"(288). However, Jamike pleads for forgiveness saying "I love you, Chinonso - Solomon. I love you, my brother"(288). Chinonso forgives him - "so he resigned. He unclapsed his hands from the throat of his enemy, who had begun to cough frantically, trying to gather air into his lungs"(289). Chinonso kneels while Jamike prays for him: "God forgive him please, put all his sins on my head. You know what i have done. Please, lord help him. Heal him, lead him, Lord"(289).

The author postpones Chinonso's punishment by Ala, leaving the audience in suspense.

This chapter has analysed the novel's structure, revealing the complexity and creativity embedded in Obioma's narrative. It has analysed how the novel's non-linear narrative technique helps to account for events from metaphysical perspective to reflect Igbo cosmology. This technique not only challenges readers but also enriches the exploration of fate and identity. . All together these element help to reveal the stylistic aesthetics of Chigozie Obioma's novel.

CHAPTER FIVE

CONCLUSION

5.1 Summary

A stylistic study of Chigozie Obioma's *An Orchestra of Minorities*, demonstrates that the author's novel employs a distinct approach to writing, enhancing both the narrative depth and it's cultural significance. An examination of the novel's style reveals how the author uses language, narrative technique and literary devices to express the underlying themes.

The chapter two explores Obioma's use of English, igbo and Pidgin to portray the characters' social context. His use of proverbial expressions functions not only to show cultural identity but it conveys ethical principles, cultural values and serves to maintain continuity with oral tradition. It also serves to preserve African storytelling tradition within a modern literary context, reflecting the relevance and vitality of proverbs in Nigerian oral tradition. It grounds the narrative in Igbo culture and helps advance the character development and thematic expression.

Chapter three shows how the characters are vividly drawn through their speech patterns, actions and internal conflicts which enhances the novel's emotional impact. On the other hand, symbolism serve as devices that mirror the contemporary Nigerian society, exploring themes such as fate and struggle.

Furthermore, chapter four delves into Obioma's storytelling method, particularly it's non-linear structure. This narrative structure complements this stylistic analysis by showing how Obioma's choice challenges conventional storytelling, demonstrating the complexity of the protagonist's journey.

In essence, these stylistic elements demonstrate how the novel's form and content contribute to achieving stylistic aesthetics of Chigozie Obioma's *An Orchestra of Minorities*. The author, encourages readers of his work to reflect on the ways in which language and storytelling techniques influence our understanding of human trials and the ability to triumph over adversity within a complex world.

5.2 Findings

Having conducted a Stylistic analysis of Chigozie Obioma's *An Orchestra of Minorities* , this study reveals Obioma's deliberate and skillful use of Linguistics hybridity that lie at the novel's cultural and narrative expression. The novel primarily uses English as its medium but skillfully includes Igbo language and Nigerian Pidgin through code-switching and Code-mixing, which serve both functional and aesthetic purposes. Obioma's multilingual approach shows the lived realities of many Nigerians, where multiple languages and dialects coexist. The deployment of code-switching and Code-mixing allows the characters to fully express their emotions, which also reflects a real-life speech situation.

Obioma's use of Proverbs shows the novel's connection with Igbo Cosmology and expresses the richness of African oral traditions within a modern literature. Proverbs as used in the novel not only show the inclusion of oral tradition in modern narrative, but they are didactic and symbolise the cultural identity of both the author and his characters. Finally, the findings show that Obioma's strategic use of English, Igbo and Nigerian Pidgin, while also deploying the use of Proverbs shows an effective Stylistic approach that enhances how the characters are portrayed and how culture is represented. In essence, these elements emphasise the beauty of African linguistic heritage and oral traditions within contemporary literature.

5.3 Recommendations

Based on the key findings and the identified gaps in the existing literature review on Chigozie Obioma's *An Orchestra of Minorities*, it is recommended that further studies be carried out on the following areas :

Firstly, further studies should be conducted using other linguistic theories to examine linguistic features such as Phonological, Syntactic, Semantic and Graphological foregrounding inherent in Obioma's work.

Secondly, a comparative study should be conducted to examine the similarities and differences between Obioma's work and other African literary works that engage with indigenous Cosmologies and Christianity. This study could offer valuable insights into cultural hybridity in contemporary literature.

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