A Stylistico-Semantic Analysis of Bolu Babalola's *Love in Colour*

Enomfon D. Ekerette
Department of English
Akwa Ibom State University, Obio Akpa Campus.
E-mail: ekerettegiftef@gmail.com

ABSTRACT

This review of the stylistico-semantic analysis of Bolu Babalola's Love in Colour examines the concept of Style and how Bolu Babalola used his style to advance the passage of his message to his audience. Put simply, the work examines the stylistic and Semantic components that are inherent in the text selected for the study and to assess how some stylistic features has facilitated the understanding of the text. Michael Halliday's Systemic Functional Grammar was chosen as the theoretical framework. The study used the simple random sampling technique to select relevant data based on the content of the texts. The findings of this research are that the author has made optimum use of stylistic, semantic and other linguistic features to present her story and how the application of these elements has facilitated a better understanding of the text. The study concludes that adequate use of various linguistic devices have accelerated both thought and action through the utterances and peculiar style of the author.

Keywords: Systemic Functional Grammar, love in colour, Random sampling method, peculiar coinages.

INTRODUCTION

Language plays a vital role in the existence of human and the environment humans find themselves. It serves as the medium of communication, instruction, interaction, entertainment, etc. Above these basic roles, the connotative use of language involve the use of language to educate, inform, shape one's culture, sustain one's tradition or belief, among others. The existence of language is enhanced by the users (speakers) also referred to as the speech community. Every language has its speech community, thereby making some forms of language common to a particular group of speakers. Language is a human affair used for the purpose of communication, portraying the culture and tradition of an ethnic group (Nyarks 2012). Literary writers make meaning, express their thoughts and share their world views by means of language. Language is the tool of literature and every writer deploys a

specific pattern of presentation to express himself. Due to this, Frye (1970) posits that literature is a specialized form of language as language is of communication.

Review of Related Works

Edem (2023a) examines the lexico-semantic analysis of Eyo Etim's Don't marry Angela. The work gave credence to the strength and capabilities of most literary artist when he observes that:

> *The author's lexical wealth and sharing, cohesion and textual quality of the*
> *novel which provide ample opportunity for the core themes in the text to be*
> *for grounded in the psyche of the people (p.45).*

Edem (2023b) in examining Helon Habila's Oil on Water was more succinct on the role of the writer as an eye of the society when he said writers depend on lexical items and them connotative implications to convey their intended messages. Therefore the writer must change appropriate words to effectively convey the intended and also to achieve aesthetic effect (Edem 2023b). Speaking further, Edem (2022) opines that a writer taps from and exploits the vast resources of language for his imaginative creation. Lexical items help the writer to crystalize his thoughts, express certain emotions and create images of all of which give literature its peculiar expressive beauty (Edem 2023b, 2022). This unique quality of a writer is best captured by Edem (2023a) when he said,

> *The author, through the fecundity of his mental construct uses some lexical*
> *and semantic features to create meaning and cohesive elements in the text.*
> *The author achieves this through his effective deployment of words which*
> *create a heightened effect and originality in the text among his readers.*

Edem (2005, 2015) maintain that one of the most important roles of human language is its role as a means of communication or interaction between members of the society. Edem (2022) notes that language help[s man to establish social relations and other forms of network. Edem (2024) examines Language and Ideology in Once Upon a Time in Nigeria Delta. This work is similar to the present work as the two are on language and ideology but while the former made use of Ruth Wodak's Critical Discourse Analysis (CDA) in its approach, the later made use of Michael Halliday's Systemic Functional grammar and also used a different data in the research.

Ikpotokin (2017) looks at the Lexico-Semantic Analysis of Chimamanda's Adichie's Half of a Yellow Sun, which showcases how the writer deploys lexical items and lexical-Semantic structures in her work and how both help the ready to understand the cultural and historical ideology behind the text as well as appreciating her style. This study is different from Ikpotokin's and Edem (2023a, 2023b) because their analysis of the corpus use the lexico-semantic approach in their investigation, while this study dwells more on how the writer deploys his unique to achieve results or make the desired impact. Again, the data

used in the said studies and the theoretical frameworks used are also different. Edem (2001) examines the language of military rule, making use of crystal and Davy's (1969) linguistic stylistic approach. The work concludes that the speaker's speeches though from military background were hindered from achieving the desired effect because they refused to recognize that the audience is an equal partner in the communication process. The present study is similar because it shows how artist used their works to pass their message to their target audience.

Many scholars have given different approaches to style. For instance, Osundare, (2013) identifies three different but connected concepts to discuss style. There are: choices, differences and literary perspectives. While examining the concept, stylistics, it is equally essential to give attention to the notion of choice. Choice is a very vital instrument of stylistics since it deals with the variations and the options that are available to an author.

The concept of choice is the most author-oriented style as it is the linguistic thumbprint of the writer that identifies or distinguishes him from others. In other words, style is the alternative way of writing deployed by the writer to express the same content. Since language provides its users with more than one choice in a given situation, there are different choices available to the writer in a given text. This then depends on the situation and genre the writer chooses in expressing thoughts and opinions (Traugott and Pratt 1980).

Another conceptualization of style is "Style as the man". This is based on the notion that every individual has his or her own unique way of doing things and that no two persons are of exactly the same character. There are always distinctive features that distinguish one person from the other; thus in literary style, one is able to differentiate between the writings of Soyinka and Achebe, based on their use of language, among other things. A person's style may also be shaped by his social and political background, religious inclination, culture, education, geographical location, etc. Simply put, the notion of style as the man sees style as an index of personality (Traugott and Pratt 1980). When an idea is presented in a way that is different from the expected way, then we say such a manner of carrying it out has deviated from the norm. The concept of style as deviation is based on the notion that there are rules, conventions and regulations that guide the different activities that must be executed and which define the norm. Thus, when these conventions are not complied with, there is deviation. Deviation in stylistics is concerned with the use of different styles from the expected norm of language use in a given genre of writing. It is a departure from what is taken as the common practice. Other approaches include style as conformity, style as period or time, style as situation, among others (Traugott and Pratt 1980).

It takes a thorough analysis to unlock the style used in a particular text which is why this study is set to carry out the stylistico-semantic analysis of Bolu Babalola's *Love in Colour.* In the text, the author uses an outstanding style to portray the language of love in different realizations. A close look at the text, brings to one's mind that the writer uses a very extra-ordinary style which is different from others.

Theoretical Framework: Systemic Functional Grammar (SFG)

The grammatical model that best suits this study is Michael Halliday's Systemic Functional Grammar (SFG). This is because this research is on language analysis (Halliday 2004). Systemic functional grammar is a form of grammatical description propounded by Michael Halliday in 1985; it is a new approach to the study of grammar that is very different from the traditional view in which language is a set of rules for specifying grammatical structures. This theory pays attention to the different lexical units in a text and the possible implications (meanings) embedded in these units.

In Systemic Functional Grammar, the two terms; Systemic refers to the view of language as a network of systems, or interrelated sets of options for making meaning. Functional, refers to Halliday's view that, language is as it is because of what it has evolved to do. Systemic Functional Grammar is a meaning making theory. This meaning revolves around all areas, forms, contexts, and is anchored on texts. Halliday's theory set out to explain how the resources of language are organized in open system and functionally bound to meanings. The theory is used in language, in this course, to create systemic relations between choices and forms within the less abstract strata of grammar and phonology, and more abstract such as context of situation, and context of culture. Systemic Functional Grammar accounts for all the areas of linguistic features of a text, and the way these linguistic features function in a text. This study adopts this theory as it will help in analyzing the linguistic features of Bolu Babalola's *Love in Colour*. A text is the form of data used for the analysis the linguistic concern of stylistics (Halliday 2004).

According to Halliday, all languages have resources for construing experience (the ideational component), resources for enacting humans' diverse and complex social relations (the interpersonal component), and resources for enabling these two kinds of meanings to come together in coherent text (the textual function) (David, 2002). For Halliday, grammar is described as systems not as rules, on the basis that every grammatical structure involves a choice from a describable set of options. Language is thus a meaning potential. Grammarians in SF tradition use system networks to map the available options in a language. These grammatical systems play a role in the construal of meanings of different kinds. This is the basis of Halliday's claim that language is meta-functionally organised (David, 2002).

Research Methodology

This paper is a qualitative research which focuses on a textual analysis of the style and semantic components in Bolu Babalola's *Love in Colour*, as primary source of data for the study, while other relevant internet and textual resources, as well as articles constitute the secondary sources of data. Bolu Babalola's *Love in Colour* is a text, which is divided into ten parts of short narratives, therefore, the study uses the purposive sampling technique to select data in the text based on their relevant contents.

Presentation and Discussion of Data

Table 1: Sentence Type

Simple Sentence	Compound Sentence	Complex Sentence	Multiple Sentence
Oson was used to being looked at 'Ọṣun' (p.15).	It was all-consuming and sank through her skin 'Ọṣun' (16).	Those who watched often mused that it seemed as if the water only existed to propel her 'Ọṣun' (p.16)	Osun was accustomed to being a spectacle, people observing her in wonder, trying to surmise what they could from what they saw 'Ọṣun' (p.15)
The gravity from the moon itself 'Ọṣun' (p.15).	Ọṣun doesn't like to dance and dancing is not her thing 'Ọṣun' (p.17).	He never liked to wonder whether he was Enough to match her Too Much, so he had to seek balance with diluted derivations of her 'Ọṣun' (p.16)	All they saw was an excellent athlete; only she knew that she was a dancer 'Ọṣun' (p.16)
The water beckoned her in as kin 'Ọṣun' (p.16).	So Osun left the teeming party and went for a walk through the forest 'Ọṣun' (p.18).	He was talking to his boys now, palm wine sloshing out of his cup 'Ọṣun' (p.18).	Their chests were bare, gleaming, and their arms were tense as they slapped and tapped the hide-skin with both palm and stick, alternating in notes and somehow gleaning harmony from each strike 'Ọṣun' (p.16).
I told him I would rule over him one day (p.19).	Yemọja's baby sister was extraordinary beautiful, and extraordinarily, beautifully strange 'Ọṣun' (p.21).	Her younger sister had the freedom to stay connected to the heavens, to allow her psyche to dwell outside this realm 'Ọṣun' (p.19).	He was eating a rose apple, white teeth sinking into membrane and then flesh, playful eyes never leaving Osun's 'Ọṣun' (p.20).
His eyes were trained on her intently	It made Yemọja feel like she'd won something and she felt bolstered to continue 'Ọṣun' (p.20).	The way her waist moved was polite and coy, technically rhythmic but	Ọṣun found it in her to roll her eyes, to conjure the semblance of dismissal, despite the fact that every

'Scheherazade' (p.23).		with no fire of its own 'Ọṣun' (p.18).	cell in her body thrummed with the knowledge that this man wasn't speaking with regular flat flattery 'Scheherazade' (p.24).
I watched him sitting across from me at my kitchen island 'Psyche' (p.30).	It was a natural reaction to the ease I felt around him and it was irresistible, being that free 'Psyche' (p.38).	The first time we met did not feel like an introduction nor did it feel like a reunion; we were just two spirits meant to be in communion 'Psyche' (p.30).	He worked in a university as a professor and researcher, the youngest in the faculty, and the most eligible in his faculty 'Psyche' (p.31).
Can we agree not to kiss anyone else apart from each other now 'Attem' (p.38).	They found out it was you and figured that killing you would be worse than killing me anyway 'Attem' (p.40)	I have found things out, done research and gone digging in your locked drawers 'Attem' (p.39).	When Eros got back from his time away, he had stopped by her desk and looped her into an easy hug, and told her that he'd missed her but his schedule had been hectic 'Yaa' (p.48)
Eventually they had just slipped back into their usual banter 'Yaa' (p.48)	Psy's hands were sliding up his chest to hook themselves around his neck and she smiled against his lips 'Siya' (p.60)	Psy watched as the non-fat soy latté seeped and spread into the white of her top, which in turn stuck to her skin 'Attem' (p.42)	All his usual breezy, self-deprecating flirtation got heavier when she got a hold of it, turned it around in her incisive, curious mind 'Yaa' (p.49).
She was dancing for the life of her family 'Siya' (p.67)	He knew his best camouflage was his looks, because no one cared about who he was underneath them 'Siya' (p.63).	The marketplace was at its busiest, with the townspeople out to purchase goods with their week's wages 'Siya' (p.61).	With an expert eye and leaning his muscular back against the smooth wooden post of a stall, he cast a deceitfully casual gaze across the scene 'Siya' (p.61).
It was then that Queen Attem raised her chin (p.69)	He wondered what it would be like to be welcomed into a home because he belonged there, not just as a guest 'Siya' (p.63)	Attem awaited him in the hillside cavern that she had discovered during her first days of being married to the king (p.72)	Her family were not happy about the arrangement, but could not argue with the facts: all their worries were to be quelled with this marriage 'Siya' (p.67)
Then save your money for food by not buying it 'Nefertiti' (p.69).	She would pick out a man on sight and send Affiah to interview them later 'Siya' (p.66).	He leant closer to her and Attem smiled and teasingly pulled away, drawing on the power of anticipation 'Nefertiti' (p.73).	Ituen drew her close to him, pulled her head back and kissed her, wanting to be as near to her as possible, to feel wholeness before he became a lost man once again 'Nefertiti' (p.78).

Ituen knew the scent of home 'Zhinu' (p.80).	Yaa turned back to the mirror to finish up her lipstick and scrutinise her look 'Zhinu' (p.82).	A sweet lie that protected them from love as well as a mouse could fight a hawk 'Nefertiti' (p.75).	Ituen's world came alive again, his withered heart bursting into life, growing bigger than his body 'Zhinu' (p.80).

The table above shows different structural types of sentence as used in the text. As the purpose of language is to communicate to a certain targeted audience, the text uses all forms of structural types of sentence to pass a message through the text. The simple sentences are used to express short but meaningful ideas. It is simple sentence because it has one main clause and no subordinate clause. The compound sentence, on the other hand, has two main clauses and no subordinate clause. The complex sentence has one main clause and at least, one subordinate clause, while multiple sentence has three main clauses. These, in their ways contribute to the peculiar style adopted by the author.

Table 2: Paratactics and Hypotactics

S/n	Paratactics	Hypotactics
1.	Ituen, frowning his face, his leathery face, arms crossed (p.69).	He stepped closer to her because he was weak (p.58).
2.	She asked, her smile now rolling around in her mouth (p.70).	It was high noon, although the Fourth Day (p.61).
3.	This man, at the marketplace, with skin like silken copper (p.58).	The same stature as me because of a little blog? (p.52).
4.	Go ahead, Psyche (p.55).	She had to see him despite the rain (p.64).
5.	Not at all, no, He's sweet, though, You know what, though? (p.60).	I didn't talk to you for a month because I didn't think there was any way I could talk to you (p.59).
6.	Another day to mourn, to sigh, to cry bitterly (p.48).	He was down because he was wrong (p.36).
7.	A fine choice, tall, strong looking (p.65).	Attem was undeterred and unruffled (p.66)
8.	You can never say that, yes, you can't (p.55).	Just be careful because everywhere is the same (p.68).
	Total number of occurrence: 97	**Total number of occurrence: 113**

The table above shows the paratactics and the hypotactics as used in the text. Paratactic is a unique way of writing through which lexical items are put together without a conjunction. It may make the use of punctuations for its meaningfulness. Hypotactics, on the other hand, presents lexical items and the utilization of the conjunctions for compose a meaningful, cohesive and comprehensible idea. These two techniques are used in the text mostly, owing to the genre to which the text belongs and to enhance a better understanding of the text.

Table 3: Clause Structure

S/N	Example	Type
1.	My women will collect you from this spot at sundown (p.71)	SVOCA
2.	Save your money for food by not buying it (p.70)	VSOC
3.	Attem knew her proud parents would rather have been taken (p.67)	SVOC
4.	That one, I don't know who she thinks she is (p.64)	ASVOC
5.	Thank you for this necklace, by the way (p.58)	VSA
6.	Before he figured out a reply, Psy was smiling (p.50)	CSV
7.	Psy almost choked on her own saliva (p.56)	SVC
8.	All the tall men, the bearded men and the car owners must not be your own as you may wish (p.63)	SVOC
9.	Cheating and stealing may lead you to your grave if you're not careful everyday (p.72)	SVOCA
10.	The playful smile melted off Psy's face as her lips parted slightly, her eyes glistening (p.58).	SVOC

The table above shows the clause structures utilized by the author in the text. It should be noted that there is no peculiar pattern of clause structure used in the text as it is presented in a normal prose narrative form. What this means is that, the genre in which the text belongs gives no room for an outstanding style of clause structure. This would have really come to play in a work which belongs to a poetry family because in that category of art, words are being played with.

Table 3: The Group Structure

SN	Language	Type	Structure
1.	The shiny black talon (p.54)	Nominal group	D+MMH
2.	A single elegant finger (p.54)	Nominal group	D+MMH
3.	The white plain long lasting jacket on your behalf (p.65)	Nominal group	D+MMMMHQ
4.	My leather, finely crafted bag (p.33)	Nominal group	MHMMH
5.	The brave Queen of the land (p.66)	Nominal group	D+MHQ
6.	Knowing the part to follow (p.47)	Verbal group	H+DQ
7.	... can cook more than her friend (p.64)	Verbal group	Aux. HQ
8.	Just look what he is doing (p.53)	Verbal group	MHQ
9.	You're smarter than everyone (p.34)	Verbal group	MHQ
10.	That handsome man may not have that (p.70)	Nominal group	MMHQ

The table above shows some of the group structures used by the author in the text. The text uses more phrases like the prepositional phrase, the adjectival phrase, the adverbial phrase, etc. But to mention few, this paper has pointed out some of the elements which belongs to just the nominal group (noun phrase) and the verbal group (verb phrase). This study uses the simple random selection to pick out some of these examples as shown in the table above.

Table 4: Lexes in the Text

SN	Lexis	Frequency	Usage
1.	Oga (Pp.63-67)	12	Neologism:senior or boss
2.	Buying and selling (p.42)	3	Collocation
3.	Politricks (p.67)	4	Neologism
4.	Leathery face (p.71)	2	Metaphorical: an aged face
5.	Theif myself (p.69)	1	Idiom: to be cheated
6.	Angel's voices (Pp.65-71)	5	Hyperbolic: pleasant voice
7.	Ituen	27	Loan word: a name in Efik
8.	Aluta Continua (p.37)	1	Loan words: The struggle continues
9.	Pull her legs (p.56)	3	Idiom: to compel someone
10.	Greek tragedy (p.47)	2	A concept in Literature

The table above shows some of the outstanding lexical items used by the author in the text. This text uses some character's names whose origin could be traced to a particular culture or tradition. For instance, the loaned word "Aluta Continua" is mostly common in the students' environment but the text uses it to depict the milieu in which the scene is set. Another is the character "Ituen", which many readers may not have known the origin of the name, whereas, the origin could be traced to the Efik language or Akwa Ibom family. Many other peculiar words or coinages have been carefully utilized by the author for a peculiar implication and to drive home the point.

Table 5: The Phonological Features in the Text

SN	Variable	Example	Sound
1.	Alliteration	Shook her hard head, hoping to see him (p.46).	/h/
		A long lasting vacation which lasted for not less than a month (p.27).	/l/
		Shit!' She grabbed a handful of napkins (p.42)	/ʃ/
		The boys, Ziba and Ituen look exactly like me (p.36)	/z/
		She sat in a chair, slowly, smiling (p.34)	/s/
		He kissed me like the cat would do (p.31)	/k/
		Tell him not to try me (p.61)	/t/
		Before he could grab the book, I had rushed out (p.53)	/b/
		Every time I tried, I cried. I don't cry (p.40)	/r/
		When Psy had passed her probationary period (p.43)	/p/
2.	Assonance	The one I love do not want me (p.48)	/ʌ/
		It just felt too good, too fairytale, too storybook, too too, because I wasn't used to it (p.38)	/uː/
		The higher the fire, the more it comes to him (p.51)	/aiə/
		Every time I tried, I cried. I don't cry (p.40)	/ai/
		Speaking to him again scared the shit out of him (p.51)	/i/
		There is no joy in the boy's face (p.29)	/ɔi/
		Anyways, it looks like the pit is not deep (p.41)	/i/

The table above shows the phonological features in the text. These features may have not been purposely used, but they add up to an important role when seeing it stylistically and semantically. Aside from giving the text a significant tone, it also constitutes a peculiar pattern deployed by the author which adds to the textual quality of the text (Udofot and Edem, 2018).

Table 6: Punctuations in the Text

SN	Punctuation	Frequency
1.	Full stop (.)	3,232
2.	Comma (,)	3,977
3.	Colon (:)	71
4.	Semi-colon (;)	183
5.	Question mark (?)	855
6.	Exclamation mark (!)	660
7.	Hyphen (-)	46
8.	Ellipses (...)	39
9.	Quotation marks ("")	117
10.	Parenthesis (())	18
11.	Single quotation (")	192
12.	Apostrophe (')	357

The table above shows the punctuations used in the text and the number of occurrence. It is very rare to see a text which has all the punctuations in it. The text used for this analysis has used the total number of twelve (12) punctuations, some of which include full stop, used to indicate the end of a sentence; comma, used to separate items of the same class; question mark, which is used to ask questions; exclamation mark, used to indicate an exclamation; quotation marks, and many more. Punctuation is very important in any discourse as it is used to describe sentence type as well as add meaning to every expression. For instance, what can be referred to a declarative sentence can also function as a question, depending on the kind of punctuation used. However, punctuation is very vital in most writings and was deployed by the writer to achieve specific effect and understanding of the text (Edem, 2001).

Table 7: Extra-ordinary Capitalization

SN	Example	Place of occurrence
1.	To say that I love 'love' (p.12)	Introduction
2.	Osun was used to being looked at (p.14)	"Oṣun"
3.	I suppose, if I tell our story (p.23)	"Scheherazade"
4.	This couldn't be happening (p.30)	"Psyche"
5.	Ituen knew the scent of wealth (p.39)	"Attem"
6.	Yaa stretched her arm out of the car window (p 47)	"Yaa"
7.	Siya Cisse held her breath (p.57)	"Siya"
8.	My stilettos clicked against the floor (p.68)	"Nefertiti"

9.	The music throbbed through the walls (p.74)	"Thisbe"
10.	Let's Go Through It One More Time, Zhinu (p.85)	"Zhinu"
11	That's my best friend! Baddest bitch in maloti valley. Tiddies sitting in that pink bikini, ayyyyy!' (p.78)	"Naleli"

The table above shows some extra-ordinary capitalization. In other words, they are not capitalised because they occur at the initial position of a sentence, neither are they proper nouns which the initial letter needs to be capitalised. The author adopts this style to introduce every beginning of a short story. It is seen as every story in the text begins with the group of words as shown above. This style is used in the text eleven times: the introduction, followed by the ten short stories.

Sentence Structure

The sentence structure of the text are both paratactic and hypotactic. They have equal instances of both structures. For instance, every short story has almost the same instances of both structures with another while some have more paratactic than hypotactic.

Clause Structure

The traditional sequences of elements of clause structure are: subject, predicate, complement and adjunct (S P C A). Very few instances of this perfect model are found in one of the text. All other clause structures are various re-combinations of elements such as: C V S, ASVC, SVC, SVA, ASVO, CSVC etc. It should be noted that the language of prose contains usual sequence of elements that are not a distortion of the normal sequence typically carried out by the author unlike in poetry.

Group Structure

The text uses both the verbal group and the nominal group. This means that the sentences are well formed and as such, has no peculiar pattern different from the everyday style of sentencing. The nominal groups are mainly modifier + modifier + head (M +M +H) as shown on the table above.

Lexis

There are instances of the use of peculiar lexis or more appropriately put peculiar use of lexis. For instance, the use of the word "Oga", is an English-based pidgin and it is phonologically conditioned. The version of the expression reflects the social class of the users in the text. Still in the text, there is the use of some native names which do not belong

to one region or culture. This is carefully done by the author to show the fact that the text covers a wide scope of readers and to also pass a message about the ills in the society which he intends to check or curb. There is also a combination of a morpheme of politics and tricks that politics is a word denoting a positive social activity while tricks denote a negative social or antisocial behaviour. To combine positive and negative underscore the tricks of love which is emotional disillusionment which is a rhetorical and emotional appeal. It also uses words like "Aluta" and "continua" always used together means "the struggle continues". These are loan words from Portuguese.

Phonological Features in the Poems

Alliteration is the repetition of the same consonantal sound in the lines of poetry and it is meant for aesthetic effect. The text uses does not deploy a special pattern of phonological representation due to the fact that the genre to which the text belongs does not depend on that. Therefore it uses the words casually so as to enable the author's purpose to be achieved. Assonance is a complement of alliteration. Assonance is the repetition of the same vowel sounds in the line of poetry. This is found in numerous instances in the text.

Capitalization

Apart from the use of capital letters at the beginning of a sentence and at every proper noun, the text also uses capital letters (block letters) to begin every section of the text. This is done to capture the readers' attention. It is also used for emphasis, paying more prominence to every beginning of each section of the discourse.

CONCLUSION AND RECOMMENDATIONS

This work which focuses on the stylistico-semantic analysis of Bolu Babalola's *Love in Colour* has further affirmed that the genre is indeed a good advantage or the author's lexical wealth by artists who are the mirrors of the society. Adequate use of stylistic and other devices have accelerated both thought and action through the utterances and peculiar style of the author. These devices also contribute to the impact and meaning which the text has left in every reader. This has also enhanced the development and realization of the major themes of the text. The adequate uses of some linguistic devices and graphological features as well as rhetorical and emotional appeal have enhanced deeper understanding and improved the textual quality of the text. There is therefore the need for every writer to make use of these devices based on their different perspectives of style. In view of the forgoing, this research is recommended to any scholar who wishes to study more in the fields of stylistics and semantics. It is also recommended that more research needs to be undertaken on this area by upcoming scholars.

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