

Contents

Preface	vii
PART ONE THE THEORETICAL FRAMEWORK	1
1 Approaches to the Definition and Criticism of African Literature	3
2 Linguistics, Literary Criticism and Stylistic Criticism	10
What Contributions can Linguistics make to Criticism?	10
The Goals of Stylistic Criticism	11
3 Towards a Theory of Stylistic Criticism	14
The Constituents of Fiction and the Determinants of Linguistic Format	15
Evaluation Criteria	22
The Classification of Critical Terminology	29
Stylistic Criticism and the Study of Literature	34
PART TWO PRACTICAL ANALYSIS OF NOVELS	37
4 Gabriel Okara — <i>The Voice</i>	39
Okara's Unconventional English	39
Poetic Qualities	42
Atmosphere and the Dramatic Element	46
Character and Language	50
Theme and Symbolism: <i>The Voice</i> and the Bible	54
Conclusion	56
5 Chinua Achebe — <i>Arrow of God</i>	58
Achebe on the English Language	58
Language and Social Background	59
Culture Contact and Language	70
Aesthetic Qualities	77
6 Ngugi wa Thiong'o — <i>A Grain of Wheat</i>	81
<i>A Grain of Wheat</i> and Earlier Novels	81
Tenor of Discourse	82

Ngugi the Psychologist	86
Biblical References	88
Historical Narrative	95
Ngugi and his Characters — the Flashback	96
Aesthetic Qualities	97
7 Wole Soyinka — <i>Season of Anomy</i>	99
Theme and Symbolism	99
Texture and Readability	104
Character and Language	111
Conclusion	115
8 Ayi Kwei Armah — <i>Two Thousand Seasons</i>	117
Introduction to Theme and Style	117
Epic Qualities	123
Armah's use of Affective and Evocative	
Language	127
Tenor of Discourse	132
The Description of Beauty and Ugliness	136
Conclusion	140
Bibliography	143
Index	147