Language Variation as an Aspect of Cultural Disintegration in Chinua Achebe's *No Longer at Ease*

الاختلاف اللغوي كمظهر للانحلال الثقافي في رواية "لم يعد هناك إحساس بالراحة" لشينوا أشيبي

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Abstract:

This article is interested in studying Chinua Achebe's use of language variation in his novel No Longer at Ease as a literary device to communicate the theme of cultural disintegration. For the writer employs language shifts at the level of characters' dialogues to reveal how the literary aesthetic can reflect cultural conflicts through language tensions.

The article will conclude that the novel displays a visible interplay between language and the major theme it conveys. This issue will be examined through Bakhtin's notion of language in the novel's discourse, a notion which locates the novel in particular linguistic situations.

Keywords: *Language Variation; The Novel's Discourse; Chinua Achebe; The West African Novel; Colonial Language.*

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ملخص:

يهتم هذا المقال بدراسة توظيف شنوا أشيبي للاختلاف اللغوي في روايته "لم يعد هناك إحساس بالراحة" كوسيلة أدبية لينقل موضوع الانحلال الثقافي. فالكاتب وظف تغيرات لغوية على مستوى حوارات الشخصيات لإبراز كيف أن الجمالية الأدبية يمكن لها إظهار صراعات ثقافية من خلال توترات لغوية.

سنختتم بأن الرواية تبرز تفاعل ظاهر بين اللغة و الموضوع الأساسي الذي تنقله. سوف نعالج هذه القضية من خلال مفهوم باختين للغة في الخطاب الروائي ،المفهوم الذي يحدد موقع الرواية في مواضع لغوية خاصة.

الكلمات المفتاحية: الاختلاف اللغوي، الخطاب الروائي، شينوا أشيبي ، الرواية الغرب الإفريقية، لغة المستعمر.

1. INTRODUCTION

The inscription of language variance within a literary text is not merely based on aesthetic grounds and the accuracy of linguistic representation, for there are cultural dimensions to them as well. For beyond conveying linguistic reality, language can reveal both the writer's thematic insight as well as his linguistic consciousness. As so, "the writer no longer imitates what is happening as a result of social change but uses language variance as an alibi to convey ideological variance" (Zabus, 2007, pxvi). This linguistic relation is an important functional implement to Achebe's *No Longer at Ease* which draws on language variation for the development of its action. The writer intentionally locates the novel events and language structuring in the diverse language forms of post-independence Nigeria.

Almost every situation in this novel is an illustration of the significance which Achebe allots to the interrelationship of the linguistic aspect and social setting he is trying to portray. He requires this skill because in this novel he is dealing with two entirely different localities, Lagos and Umuofia. At each locality there is recourse to differentiate between people at various stages of social interaction. Arthur Ravenscroft notes Achebe's subtle handling of different registers, ranging from the "cliché-ridden English of the popular press, through a local pidgin to Ibo itself". The presence of such constant and carefully recorded language shifts forms one of the levels on which the novel establishes a "sense of flux and uncertainty that Lagos scenes generate" (Ravenscroft, 1977, p18).

The account provided of the novel is at once a substantive one, which locates the novel events in particular linguistic and cultural situations. The discussion of *No Longer at* Ease affords an opportunity to consider in detail the salient features of this intellectual attempt and to assess how successfully in each cultural situation depicted in the novel the link between language use and the thematic import has been well established. To this end, some answers are sought to a number of searching questions: What particular intellectual effects does the writer hope to achieve through his constant recourse to different language registers? To what extent he has succeeded in establishing a coherent whole between the object and language of his work? And how can he enact in language the different tensions inherent in his socio-cultural world?

Before attempting a study of the author's artistic interplay with language and themes, it is necessary to consider the precise effects generated by the infusion of the colonial language with

the African speech patterns upon the linguistic and cultural condition of post-colonial communities. Unequivocally, the writer cannot strip away those social tensions and cultural horizons that open up behind the aspects of language variation.

2. The Colonial Language and its Impact on the Post-colonial Language Use

The linguistic multiplicity that marked post-colonial societies is a condition occasioned by more than a historical phase of colonial encounter; it is a condition traversed by potent racial and cultural signifiers. Under colonization the suppression of vernacular languages in favor of English was used as instrument to control the colonized subject more completely. This implies that to "(replace) any earlier constructions of location and identity, is to establish at least partial control over reality, geography, history, and subjectivity"(Gilbert & Tompkins, 1996, p165). The colonialist imposition of a foreign language was the most important vehicle through which that power held the colonized subjected. For colonialism this involved two aspects: the deliberate undervaluing of a people's culture, their religions, languages, and the conscious elevation of colonizer's language. Through such discourse, the African individual came to associate his native language "with low status, (…) non-intelligence and barbarism"(1986, p18).

In one general sense, Standard English and colonial culture constitute the main background of the African intellectuals. To this minority of society, English is no longer an alien language. The active engagement of this class with the colonizer's language and culture also seemed to pose possible problems of cultural detachment by being alienated from their linguistic and cultural backgrounds. From the 1950's, according to Emmanuel

Obiechina (1975), Standard English began to make room for a less formal prose. In the urban sphere, the middle-class people and others with low level of education and low economic income have become speakers of some form of English-variant instead of their native tongues. This form of speech is developed as a utility language to facilitate contact between different ethnicities. This is Pidgin English. The term 'Pidgin' refers to linguistic forms which have arisen from the blending of some elements from the local languages as well as from English and other European languages (Obiechina, 1975, p188).

This is a particular socio-linguistic condition that displays a form of language variance and that belongs to that influential "situation of diglossia"; a pattern of linguistic differentiation between social classes. Chantal Zabus defines diglossia as a situation in "which the linguistic functions of communication are distributed in a binary fashion between a culturally prestigious language spoken by a minority and with a written tradition, and another language generally widely spoken but devoid of prestige" (Zabus,2007,p13). This explains how the West African Pidgin English has a diglossic relation to the dominant European language. For the European prestigious language, spoken by the minority elite, derived its status from the colonial discourse of cultural representation and had little difficulty in imposing itself on the local languages spoken by the majority of society.

With reference to the African writer, Achebe has made the remark that he or she should aim to use "a new English" which is "altered to suit its new African surroundings"(Achebe, 1975, p62). Achebe is well aware that the beginning of this 'new' English was already there in the popular speech of his society. The adjective "new" is particularly relevant to the context of

Achebe's society in which the colonial language remains alien to a large majority of people, and a "new" appropriated language is being forged as a result of the language-contact situation in West Africa. Thus English appears to be a more prestigious or more formal language in the context of Achebe's novel, as it is associated with one's profession or social class. Whereas Pidgin is to indicate a character's lack of education and a lower level of literacy in the urban setting.

However, the use of Pidgin is not utterly restricted to uneducated characters or speakers. Educated people also use Pidgin because of factors of socio-cultural change peculiar to West African setting. The great dilemma, perhaps, for the African intellectual is that he lives in a community torn between two different cultural currents, one traditional, the other modern. Both currents do not completely run in incompatible way. Intellectuals may, then, take their degrees and learn to talk the foreign language, but they cannot emancipate themselves from the community's culture and language. Obiechina relates this aspect to lack of rigidity in class structure in West Africa and "the inchoate nature" of the classes themselves (Obiechina, 1975, p189). For most of West African intellectuals have risen from peasant or working-class family background where they have been in close contact with certain aspects of Pidgin milieu.

In *No Longer at Ease*, then, the writer can make his character shift from one language to another through 'code-switching'. This form of exchange is an important bilingual strategy which enables the speaker to move along the available linguistic registers. Ismail S. Talib explains how in 'code-switching', languages are not only presented side by side, but occasional linguistic shifts can be seen in the language use of

particular characters. This involves that "a whole clause or a sizeable phrase from the other language or dialect is imported"(Talib, 2002, p 112). In the context of Achebe's novel, code switching takes place between English or Pidgin as the speaker's second language and Igbo as the speaker's mother tongue. Avoidance of switch between these languages, given the appropriate context, may make the work appear unrealistic.

3. Materials and Approaches

Starting from the generalized review of linguistic variation in the post-colonial condition, it may be advanced that the West African writer is functioning within a socio-cultural context that inextricably influences the linguistic practice in the novel. Precisely this constitutes the peculiar nature of the interrelationship between the novel's discourse and the novel's literary language: a particular use of language in a novel is always a particular way of revealing the socio-cultural dimensions of the writer's outside world. The complicated linguistic experience of the post-colonial context, then, turned out to be a significant device that Achebe uses to present his major theme of cultural clash. The immediate import of this correspondence in his novel is acutely clear: both theme and form can thus be regarded as corresponding modes of the same textual response to a cultural situation. This is a luminous conception which is helpful in considering several related issues with respect to language and the novel. We find here a perception which concurs with M.M. Bakhtin's view of language diversity and the novel's discourse, a view which locates the novel in particular linguistic and discursive situations.

Bakhtin suggests a dynamic account of literary language which provides links outward from the text to the linguistic,

literary and social life that surrounds it. For him, the novel can be defined "as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized" (Bakhtin, 1981, p262). Bakhtin's word for these linguistic diversifying forces is "heteroglossia" (literally "multi-speechedness"). This starts from familiar ground; the actively literary linguistic consciousness comes upon an even more varied and profound heteroglossia within literary language itself, as well as outside it. His main thought is that the novel explores "all its themes, the totality of the world objects and ideas depicted and expressed in it, by means of the social diversity of speech types (Bakhtin, 1981, p263). What are now engaged in the novel, then, are diverse forms of world-views that are embodied in competing and conflicting language varieties. These distinctive links between the literary language and the linguistic diversifying forces of the world around it constitute the basic features of the stylistics of the novel's discourse.

What makes Achebe's novel particularly suited for a Bakhtinian reading is that the representation of language is used so as to locate the novel in particular linguistic and cultural experience. Any fundamental study of the stylistic aspects of Achebe's novel must begin with the basic notion that the themes and textual modes of the imaginative literature regularly present themselves as metaphorical embodiments of explicit socio-cultural preoccupations. His acute exploration of theme and form provides a testimony to the fact that the socio-cultural experience portrayed in his novel is not simply a view of the mind but an experience lived in its full linguistic immediacy.

As we will see in the following section of this study, the external confrontation that is inherent in the cultural significance

of language is analogous to the internal conflicts of the writer's novel. The novel provides a good pattern of the interrelationship which exists in the text between the theme – the dramatic cultural confusion at the level of both the individual and community – and the language which demonstrates the difficulty of communicating between groups in a common language. This technique is firmly rooted in Achebe's manipulation of the wide range of languages available to him to define his characters' world. The presence of many rural and urban characters in this novel provides Achebe with an opportunity to demonstrate his keen knowledge of the various ways in which English is used by many literate and illiterate Nigerians. Here, the selection of the accurate register is not merely a question of rhetorical form of literary aesthetics but also of accurate documentation.

4. Language Variation as a Theme in No Longer At Ease

No Longer At Ease (1960(1987, all page references in this study correspond to this edition)) is the story of the young Obi, a graduate of a British university. Obi has been sufficiently attracted by the English language and literature to feel alienated from his family and people who send him to England for university training. They want him to read law so that when he returns he will handle all their land cases against their neighbors. Obi, however, asserts his self-will by choosing to read English instead of law. When he returns he starts to pay back the loan given to him by his people, but refuses to allow his kinsmen to interfere with his personal life. He especially resents their efforts to dissuade him from marrying Clara who is traditionally a descendent of a slave caste. Obi is disabled by simultaneous pressures from two irreconcilable worlds – the old Africa of his Umuofia village and the metropolitan milieu of Lagos.

And if social ruptures are the common norm in this novel, so are the habits of speech. Achebe has developed not one literary linguistic mode of speech but several, and with every character he is careful to select the linguistic style or styles that will suit his subject. “He is”, as Bernth Lindfors states, a writer who “has an instinct for knowing where things belong and a talent for putting them there”, and a writer who “possesses a shrewd sense of what is in character and what is not”(Lindfors, 1978, p18). Achebe is able to individualize his characters by making them perform essential linguistic functions in the novel. As such, the language used by his urban characters is verbally and semantically autonomous; each character’s speech reflects its own habits and world view, and in this way introducing into the novel language variation. Most generally, all the West African novelists dwell on this linguistic peculiarity, “the power of every character to stand aside in his own right as an individual to reveal himself through the words he selects” (Obiechina,1975, p183). Through such pattern of character individuation, one can distinguish the language of the intellectuals from that of the people. In dialogue, for example, a Westernized African character will never speak like illiterate characters nor will he speak like village elders.

Apart from the Standard English used by the Nigerian elite, Achebe would devise a variant English embodied within an African vernacular style which simulates the idiom of Ibo, his native tongue. The transformation of English here is not just a matter of inscribing a locally appropriated English code along the powerful ‘standard’ but also the ability of the writer and those characters to code-switch with ease between them to display a distinctive cultural reality. The two codes articulate

divisions of society in this historical time, and the cultural gap between them. Within the urban setting, Achebe tries to capture the speech patterns of the educated Nigerians such as Obi and his friends, and urbanized laborers who have learnt a little English. The least-educated speak Ibo to fellow Umuofians, otherwise Pidgin when encountering groups of different ethnicities. At the same time, there are many characters that use English of varying degrees of formality, switch to Pidgin and Ibo in different circumstances. The languages in which they choose to express themselves reflect their habits of speech and their socio-cultural position. A detailed examination of the language use at different contexts in the novel reveals the way in which the author manipulates the language switch of different groups of people to express a given cultural situation.

4.1 English as a Tongue of the "the Shining Elite"

Achebe's text dwells on the power and importance of the English language in the post-colonial community. In Obi's story, mastering the colonizer language represents the key to his own tribe's raise to prominence among other tribes. For them, acquiring English is a significant pattern of self empowerment and a measure of one's willingness for election into the group of "the shining élite" (90). Obi's people conceive that English transforms the African to a 'European' and as "been-to", a local term for those intellectuals who have 'been-to' the Western country. In his construction of Obi's character, Achebe stresses the young man's infatuation with English and its literature. Throughout the novel, he is presented in terms of his relation to particular English literary canon in which he utterly believes and uses to perceive the realities of his society.

A clear indication of Obi's reliance on English culture is the time when he uses English language and draws on the tradition of Eliot and Shelley to cover his nationalist emotions. This literary tradition lies somewhere behind "How sweet it is to lie beneath a tree" (14), but in Obi's poem, nature is merely a means of localizing nostalgia. His failure to take account of the ugly realities of the Lagos slums reveals itself in the evasiveness of his poeticizing language which bears no relation to a current Nigerian form of speech. Obi's formulation in his statement "I have tasted putrid flesh in the spoon", "far more apt" (15), is basically English, typified by T.S. Eliot. But Obi does not appear to recognize the contradiction between his reference to Eliot to describe Lagos slums and his comment when he addresses Clara, his girl friend, "I can't understand why you should choose your dressmaker from the slums"(15). The reader is left to consider the dramatic schism between Obi's "callow, nostalgic poem about Nigeria" and his detachment of its real poor areas. The critical point here, as C.L. Innes aptly states, is "the difference between the literary, introspective consciousness typical of Obi on his own and the demand for direct, concrete description" (Innes, 1990, p53). Obi's tendencies in writing poetry are therefore strictly literary and enclosed in English romantic form. He shows fluent and articulate rhetoric on the intellectual issues, like his ideas about corruption, but proves ultimately helpless to prevent himself to succumb into bribe taking. Hence, we are more expected to notice that his debates on social tribulations border in the love of the Victorian linguistic elegance, cherished by the likes of his educated group, rather than a pursuit of truth.

Achebe is, then, dealing with a many-sided fragmentation, but is doing so in a highly structured formal discipline. On many

occasions he uses linguistic situations to depict the people's confused manner of using language. Consider, for example, the situation created at the reception organized by the Umuofia Progressive Union, whose members tend to represent the tribe in the city. The writer points out that the traditional oratory is no longer a clear guide in the new world. The union holds their meetings in fairly Standard English. Here is the ostentatious language of the Secretary in the address presented to Obi:

> Sir, we the officers and members of the above-named Union present with humility and gratitude this token of our appreciation of our unprecedented academic brilliance (…). The importance of having one of our sons in the vanguard of this march of progress is nothing short of axiomatic. (p28)

The content of the address as well as the language used to convey it is so ceremonial and formal. Achebe uses this welcome address itself to show the people's misunderstanding of the Western language and ethics which they are upholding. He uses a mocking tone to ridicule the speaker's empty rhetoric. The speech sounds ridiculous and filled with clichés. The outcome is that English words lose their literal implications and are used without considering meaning. By putting the union in an improbable linguistic situation, the writer may wish to underline the sense of cultural oscillation which has resulted from their confused use and understanding of that alien language.

This confusion that emanates from the union's members use of language forces Obi to choose variable modes of speech that will best suit his appeals in his speech before the Union. His speech is started in the Igbo language enhanced with good Igbo proverbs about the wisdom of close affinity among kinsmen.

Although his speech is designed to put his kinsmen in the right frame of mind to receive his request, which is to ask for an extension of the grace period before starting the payment of the union's loan, Obi turns to the legacy of his Christian values: "did not the Psalmist say that it was good for brethren to meet together in harmony"(73), and enhances his statement by shifting to the Ibo aphorism to express his oneness with the group. In this context, it is Obi who experiences difficulty with language. The joke in Ibo about beer and palm-wine "did not come off", and this situates him in an incoherent linguistic state. His "speech which had started off one hundred per cent in Ibo was now fifty-fifty"(74). The author intends to reflect in his language that the intellectual class' mode of expression is not affected by the community's traditional storehouse of speech. Their speech habits don't move into the traditional verbal field of "corporate sensibilities, analogies and applications (…) to accommodate the largely allusive and figurative" (Obiechina, 1975, p186).

Obi's linguistic alienation is rendered with a subtlety which goes a long way towards achieving the artistic merit of the novel. He uses English to express his resentment against the union president who strongly rebuke him on his association with Clara, an outcast. His assertion of the right to make his own choices without intrusion is shouted in English, suggesting the degree to which the belief in individual freedom derives from Western culture. Obi's angry words, "This is preposterous! I could take you to court for that" (75), show how easy it is to use uncouth language and conceal one's rage as long as one does speak it in one's native language. This portrayal of the English language as a carrier of signs not meant to be taken seriously is part of what drives the union to make up with Obi when he is

condemned to prison. The words in the English language have no hurting meaning; they are easily forgivable. The words whose significance Obi really wants his kinsmen to consider well are spoken in the Igbo language: "And if this is what you meet about', he said in Ibo, 'you may cut off my two legs if you find them here again" (75). In this incident, the writer shows how languages are closely associated with values; for "English and Ibo are not merely different ways of saying the same thing", as Felicity Riddy states, "but vehicles for expressing completely different attitudes to life. (Riddy, 1978, p150)

This distinctive form of language use is well illustrated by the situation which arises when Obi is travelling from Lagos to Umuofia in a public transportation. In this incident the author manipulates the language of different groups to express their attitudes – the lorry driver speaks Pidgin to his passengers, the passengers sing in Ibo but Obi reflects on their songs in English. Through such levels of language use, the writer articulates most aptly Bakhtin's thesis, where external linguistic features in the novel are frequently used as peripheral means to mark socio-cultural differences. Achebe handles this linguistic situation skillfully and exposes Obi's exclusion from the people he satirizes by way of designed linguistic contrast.

'Why you look the man for face when we want give um two shillings?' he asked Obi.

'Because he has no right to take two shillings from you', Obi answered.

'Na him make I no de want carry you book people', he complained. 'Too too know na him de Worry una. (39)

In this journey, Obi witnesses the spectacle of the driver's attempt to extricate himself from the policeman's charges with a

bribe. By refusing to look away from the police-man's face he has cost the driver ten shillings rather than two and he is attacked by the driver and the passengers for being one of those 'book' people. The whole situation with its corresponding moral decadence is embodied in the mode of speech of the characters. What is involved at this level of social encounter is not only the mixing of linguistic forms as it is the collision between differing points of views on the world that are embedded in these forms. Obi, who speaks English, is differentiated from the driver, who speaks Pidgin. They are also different in their moral orientation towards the issue of bribery. The driver sees no wrong in offering the traffic policeman a bribe of two shillings while Obi considers it ethically wrong to encourage bribery in this way.

On the same journey, Obi is revealed unable to make sense of the traders' Ibo songs. It is only when rendering them to English that he gets their content and significance for the first time. Achebe's intention in this incident is plainly satirical. Obi employs the language of the colonizer to understand his culture, even though the songs are a blend of English and the local tongue. He is very proud of being able to translate and examine the songs with his tools of English literary education. Obi does not, however, apparently recognize the applicability of the song's reference to intellectual people like him in the important line "the paddle speaks English"(42). Instead the whole setting remains an academic one; he looks for other songs 'that could be given the same treatment', and hence dissociating himself from the people with whom he is travelling.

4.2 Pidgin as a Medium of Cultural Unrest

D.S. Izevbeye states that "the social realism of the novel is enriched by the almost literary transcribed Pidgin speech of

the characters". (Izevbeye,1974, p142). Likewise, Achebe infuses a sense of realism in the urban setting of his text by putting emphasis on the stylistic informality of Pidgin English. This typical urban speech is a functional necessity among low-income and illiterate people drawn from different linguistic backgrounds, and who could fairly be designed as "Pidgin personalities" in the Nigerian novel (Obiechina, 1975, p188).

With reference to Achebe's novel, Pidgin characters are low-income and illiterate people like drivers (pp.39-41, pp.127-8), houseboys, stewards (p31), hospital servants (p143) and passengers (p39). Examples abound in the novel of this linguistic differentiation on the basis of status, as between the house servant of Sam Okoli and Obi, and between Obi and his house boy. Both servants use pidgin even though Obi addresses them in English (pp.86,92). They are expected to understand Obi's English, but they are not expected to be proficient in using it in their communication. This linguistic differentiation is an index of class difference which displays the cultural distance of the speakers at the very moment of their conversation. Such minor scenes remind us that Pidgin is basically received as the language of the people, or bush talk not only by the white masters but also by the westernized indigenous elite.

West African novelists depict situations in which the native speaker uses Pidgin side by side with Standard English, especially in the dialogues between intellectuals. The latter do also speak Pidgin in conversational situations and among their social equals with whom they are in intimate relationship. The use of several registers will therefore depend on the speaker's circumstances, audience and the social locale in which the speaker finds himself / herself. This use fits well what Achebe

says of Christopher, Obi's friend: "Whether Christopher spoke good or 'broken' English (Pidgin) depended on what he was saying, where he was saying it, to whom and how he wanted to say it"(p.100).

In *No Longer At Ease,* Achebe makes ample use of this device to reflect how the characters expertly practice code-switching between Nigerian Pidgin, Standard English and Igbo. In this regard, Pidgin, with its free-flowing quality, defies the formal pretense of Standard English. "As the language of informality, relaxation and lack of inhibition, pidgin has a cathartic function and is thus likely to crop up in emotionally charged or tense situations" (Zabus, 2007, p91). Achebe's novel portrays characters who fail to keep within the decorous and prestigious use of Standard English. Sam Okoli, who seems so much involved in the trappings of colonial society and culture, and who greets others with such urban assurance "How is the car behaving?", speaks normally in educated English, but at familiar encounters slips into Pidgin. "White man don go far. We just de shout for nothing", he says to Obi at their first meeting. Momentarily, he speaks Pidgin, the lingua franca of the uneducated, but when remembering his position in government and serious intent, he quickly switches into English: "All the same they must go"(62).

Joseph, Obi's friend and countryman, provides another example of language variation. Through his resilient perception of both tradition and modernity, he has the pleasure of language choice for social effect, and he rather commonly slips from one language to the other with ease. He normally speaks to his colleagues in Ibo or Pidgin, but when on the phone, "always puts on an impressive manner (…). He never spoke Ibo or Pidgin

English at such moments"(70), and after hanging-up reverts to Pidgin. Apparently, for these intellectuals Pidgin is downright vulgar and not to be properly admitted into serious issues, particularly those discussed on phone. The writer seems to comment that Joseph's sudden and uninterrupted switch from the vernacular to Pidgin and from English to Pidgin is indicative of the cultural oscillation and uncertainty that the new society generates.

5. CONCLUSION

To conclude, the language of Achebe's novel can thus be the product of a visible interplay between the literary aesthetic medium and the linguistic registers of the socio-cultural reality to which it bears a direct relation. As the study has shown, the use of English and Pidgin English for satirical purposes often makes it necessary for the writer to concentrate on the aspect of incoherence which is inherent in the linguistic situations he develops at the level of his characters' dialogues. Through revealing incidents, Achebe emphasizes how the adopted, non-standard English of the urban characters, literate or half-literate, has acted as a reminder to its speakers both of their otherness to this language, and their alienation from their cultural background. It is this kind of interest which Achebe shows in the use of language variance to reflect cultural experiences which makes this novel an interesting work of art.

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