



## ORIGINAL RESEARCH PAPER

### **Bakhtin in Dialogue with Bhabha: Hybridization of Language in Chimamanda Adichie's *Half of a Yellow Sun***

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The present research paper, by combining Mikhail Bakhtin's ideas on heteroglossia with Homi Bhabha's hybridity, aims to examine the hybridization of language in Chimamanda Ngozi Adichie's novel *Half of a Yellow Sun*. Hybridization is a process whereby separate entities create another entity which shares certain features with each of its sources but which is not purely compositional. Hybridization in language happens when two or more languages are frequently mixed. As a consequence, a new hybrid variety of languages emerged. The study claims that *Half of a Yellow Sun*, because of its diverse set of speech types and its characters who differ in terms of their race, class and gender, has a good potentiality to be discussed in matters related to hybridization of language, which is considered to be a kind of heteroglossia. The thing that the characters speak English does not mean that they are following the ideology of the British. Their English is imbued with Igbo words and phrases. Therefore, the hybrid nature of the English language used by the characters shows how the language is at the service of postcolonial identity formation. Based on Bhabha's ideas on mimicry and mockery, the study concludes that the character's mingling of English and Igbo language is a way of misrepresenting Standard English or, to use the Caliban paradigm, cursing the master's tongue. As a result, the hybridization of language in *Half of a Yellow Sun* is an attempt on the part of Adichie to appropriate English language or to make it one's own.

**Keywords:** Bakhtin, Bhabha, Heteroglossia, Hybridization of Language, Mimicry, Mockery.

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**Introduction**

One of the best ways to depict a society's culture in a literary text is through its discourse. In other words, the language in which the culture of a society is expressed specifies its origin. There is no question about the fact that language, culture and literature are closely intertwined. Moreover, postcolonial narratives, because of their preoccupation with different characters belonging to different races and classes, the colonized and colonizer, men and women lend themselves more easily to the polyvocal mode of narration which gives rise to multiple voices through multiple narrators. This mode is opposed to the omniscient mode of narration which is mainly employed in Eurocentric historiography. One important postcolonial writer who makes use of such narratives is Chimamanda Ngozi Adichie, the Nigerian novelist, who belongs to the third generation of African writers and whose novels and short stories revolve around the issues of identity crisis and hybridity. She also deals with the effects of colonialism on the African people and the problems they may face in the newly-independent state of Nigeria.

In her second novel, *Half of a Yellow Sun*, she deals with how the civil war had its traumatic effects on the lives of numerous Nigerian characters. She shows how their beliefs and ethics have been tested under terrible conditions of war. Technically speaking, she deals with a number of different stories and focalizes, the weight being on the multiplicity of African experiences. Although the entire narrative is told by a third-person narrator, the process from one chapter to another corresponds to shifts in perspective in a constant way. Adichie also depicts characters who belong to different genders, races, classes, with diverse standing points, but integrated in their war for Biafra. There are also diversities in the speeches due to the characters' different social classes and their interactions with each other. Because of the characters' differences in terms of dialects, age, gender and class, each of them have a unique way of speaking. Thus, through language, Adichie is able to depict Africa as a continent of diverse tribes who speak different languages.

In this article, we try to show how Adichie's narrative style as a postcolonial writer fits well with the combination of Bakhtin and Bhabha's ideas on heteroglossia and hybridity respectively. The focus of the research is on the language of the novel and how the blending of these two concepts reveals the workings of language. The merging of heteroglossia and hybridity not only shows the plurality of voices and dialects in the narrative but also the hybridity within the English language spoken by the characters who use the combination of Standard English and Nigerian English.

**Literature Review**

Adichie's employment of different voices in *Half of a Yellow Sun* has urged many researchers to apply Bakhtinian concepts in the novel. A couple of these researches will be introduced here.

Aghogho Akpome in "Focalization and Polyvocality in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*" discusses Adichie's skillful employment of the decentered narrative technique in her award-winning novel, *Half of a Yellow Sun*. By putting Ugwu, one of the main characters of the novel, at the center of the discussion, the author focuses on the novel's particular method of focalization, and the way "its multiple voices are combined to achieve a unified and coherent

narrative” (2013, 25). The research also provides the reader with possible consequences of Adichie’s particular narrative strategies for interpreting the narrative material.

Another related research has been undertaken by the authors of “Reclamation of History: Discerning Polyvocal and Decentering Voices in *Half of a Yellow Sun*”. The techniques which are used to depict polyvocality and decentering of voices in this work are focalization, dialogism and Heteroglossia. The study claims that Postcolonialism shows a kind of disapproval of Eurocentric modes of historiography. It considers “traditional historiography as an inadequate medium of capturing and representing the bruised memories of human beings tired and perplexed in real situations.” (Sarfraz et al. 2016, 160) They try to write their history in their own language. This mode of narration leads to a multiplicity of perspectives on history. The research considers Polyvocality as an adequate tool for recapturing the past. The contribution of this research is to make use of Bakhtin’s ideas mentioned above in order to show the different version of history that Adichie aimed to depict.

Michael L. Ross in his “Ownership of Language: Diglossia in the Fiction of Chimamanda Ngozi Adichie” considers the uses of multilingualism in Adichie’s body of creative work. The researcher claims that Adichie as opposed to Ngũgĩ wa Thiong’o’s belief that African literature must be written in indigenous languages, uses English language as the medium of the narrative, while at the same time making use of a considerable amount of Igbo content. In this respect her style assimilates some other Nigerian authors, including Achebe and Nwaubani, but goes beyond theirs in its variety and artistry of effect. The research argues that in spite of the fact that this mixing might lead to “market-targeted exoticism, it actually succeeds in transmitting to readers a familiarizing, rather than estranging, sense of character and conduct” (2019, 111). The researcher also indicates how Adichie’s self-consciousness regarding language springs from the complexities of the Nigerian linguistic matrix that has fostered her talent.

Having reviewed some research with Bakhtinian overtones, the present research introduces an article on the same novel which focuses on Bhabha’s ideas on Hybridity and identity conflicts which are so crucial to a postcolonial work. Saleem Dhobi in his “Bhabha’s Concept of Hybridity in Chimamanda Ngozi Adichie’s *Half of a Yellow Sun*: A Postcolonial Critique” questions the position of Homi Bhabha in his *The Location of Culture* within which he claims that hybridity shows the necessary deformation and displacement of all sites of discrimination and domination. Dhobi criticizes Homi Bhabha’s concept of hybridity because it ignores the economic and political concerns of the colonized people (2013, 31). Moreover, it does not seem to put into question the western hegemony, cultural arrogance and class supremacy implicitly imposed on the globalizing agents which are indeed working to retain imperialism in the colonized nations, even in the postcolonial situation. Adichie’s *Half of a Yellow Sun* is studied in the line of postcolonialism that is boosted by the intellectual and academic support of the postcolonial theorists like Homi Bhabha, Edward Said, on the one hand, the neo-Marxist critics such as Rumina Sethi, Arif Dirlik, Amar Acheraïou, Benita Parry, Aijaz Ahmad on the

other, who interrogate the position of the postcolonial theorists and intellectuals for their negligence to the issues like class, resistance, economy, and other political and racial aspects which are vibrant remnants in the colonized nations. Thus, the study reveals how Adichie's *Half of a Yellow Sun* dramatizes the situation within which Olanna and Kainene from the elite family and Richard, working as an agent in the guise of journalist to retain and pervade racial domination, suffer the crisis of cultural belonging, and Ugwu, Odenigbo, Madu representing the Nigerian mass resist the cultural domination and racial supremacy of the West.

In spite of all the contributions that the above-mentioned researches have had, none have focused on a combination of Bakhtin and Bhabha and none have focused on the language of the novel; that is the objective of this research. By combining Bakhtin's heteroglossia with Bhabha's hybridity, the present article tries to deal with how the language of the novel forms a hybrid and how this hybridity within the language corresponds to Bhabha's ideas on mimicry and mockery.

#### **Theoretical framework**

In order to answer the two research questions of the present paper, a number of theories from two important theorists, Mikhail Bakhtin and Homi Bhabha, will be employed. By blending Bakhtin's heteroglossia with Bhabha's ideas on hybridity, the study shows how hybridization of language is actualized in the narrative of *Half of a Yellow Sun*. Bhabha's ideas on mimicry and mockery are also to be discussed in order to answer the second research question of the study. In the continuation, a brief explanation of the theoretical concepts employed in this research will be provided.

Mikhail Bakhtin, in his *The Dialogical Imagination*, introduces the concept of heteroglossia, according to which each novel consists of a diversity of styles and voices, assembled into a structured artistic system which arranges differences in a particular way. It deals with the various differences between languages/points of view within those languages. It refers to the diverse means people communicate with one another and how each adopts each other's speech/ideas and tries to make them his own. These diverse ways are different because of class, gender, culture, dialect and accent. Even within a single perspective, there are always multiple voices and perspectives, because the language which is used has been borrowed from others.

Bakhtin did not believe that monoglossical dominance could last for long. The language becomes closed or "deaf to voices of difference" (Bakhtin 1994, 134). It is doomed to be ruptured by a return of heteroglossia, as the dominant discourse is interrupted by other voices. There is no unified medium, but instead, a plurality of local social languages. In heteroglossia, the dominant perspective is itself defamiliarized. This happens because it is made visible from the perspectives of others, as well as one's own. Any particular way of seeing illuminates some aspects of an object and obscures others. It is this "possibility of learning from and incorporating the other's discourse that makes dialogue, and newness in language, possible." (Bakhtin 1984, 198)

A Heteroglossic novel avoids one single philosophical commanding voice. It encourages democratization and multiplicity of meaning, inter-relatedness and hybridity in language. Thus, Bhabha's concept of hybridity is not irrelevant to

Bakhtin's ideas on heteroglossia. Both concepts convey impurity rather than purity. The term 'hybridity' refers to a situation within which all cultural statements and systems are constructed in a space that he calls the "Third Space of enunciation" (Bhabha 1994, 37). Cultural identity always emerges in this ambivalent space, which, for Bhabha, makes hierarchical 'purity' of cultures impossible and unjustifiable. This hybrid or 'in-between' space gives meaning to the culture, and this is what makes the concept of hybridity so crucial in postcolonialism.

Now what the research aims to do is to deal with hybridization in language. Hybridization is a process "whereby separate and disparate entities or processes generate another entity or process (the hybrid), which shares certain features with each of its sources but which is not purely compositional." (Stockhammer 2012, 135) Having this in mind, figuring out what Hybridization of language means is easy: It happens when two or more languages are frequently mixed, as a result of which a new hybrid form of language emerges which is neither one nor the other. It is something new.

When hybridization of language happens in a narrative, usually we encounter a mixture of languages. The new language is neither the first nor the second. Here our discussion will be related to Bhabha's mimicry. Where there is hybridity, mimicry also shows up. In colonizing countries, usually the colonized subject copies the person in power, because he/she hopes to have access to that same power oneself. When one copies the master, he/she has to suppress one's own cultural identity. "But mimicry is also the sly weapon of anticolonial civility, an ambivalent mixture of deference and disobedience. The native subject often appears to observe the political and semantic imperatives of colonial discourse." (Das 2005, 364) But simultaneously, he/she misrepresents the foundational assumptions of this discourse in a systematic way. When mimicry fails, mockery appears. Mockery is a process within which the colonized moves from 'unlearning English', to the project of "learning how to curse in the master's tongue". (Gandhi 1998, 148).

Harold Bloom's hypothesis on the 'anxiety of influence' finds its way into Homi Bhabha's 'colonial mimicry'. Taken as a general description of those colonial meanings/identities which are "almost the same, *but not quite*" (Bhabha 1994, 86), mimicry designates, first, the ethical gap between the normative vision of post-Enlightenment civility and its distorted colonial (mis)imitation. Thus, in Bhabha's words: "Between the Western sign and its colonial signification there emerges a map of misreading that embarrasses the righteousness of recordation and its certainty of good government" (95). To put it in other words, mimicry initiates the process of anti-colonial self-differentiation by the logic of inappropriate appropriation. As a consequence, speaking the master's tongue does not necessarily mean that the colonized are following their master; quite the opposite: by misrepresenting the language, they are actually making the language their own.

In the continuation, the research deals with hybridization of language in the narrative of Adichie's *Half of a Yellow Sun* by highlighting a variety of relevant examples within the hybrid language of the narrative. More importantly, the study is going to offer the consequences of hybridization of language which, while going

beyond the issues merely related to language, show how the language is at the service of postcolonial identity formation.

### Discussion

#### 1. Heteroglossia and Hybridization of Language in *Half of a Yellow Sun*

The concept of heteroglossia could lend itself so easily to a novel like *Half of a Yellow Sun*. It is introduced in the novel through a variety of different speech types. The novel, because of its diverse set of speeches and dialects, could reveal some rich manifestations of heteroglossia in its language. The existence of characters who belong to different classes and races and their different ways of interacting with one another, which is based on different dialects, ages, genders and classes, brings about this possibility. Heteroglossia deals with the various differences of languages and thoughts/viewpoints within those languages. It refers to the diverse means the characters communicate with one another and how each adopts each other's speech/ideas and tries to make it his/her own. What creates meaning in literary texts is exactly the difference between those voices. These deployments of diverse voices can provide one with the necessary vision of the ideological, cultural and social background of an object of art.

The novel depicts a world within which characters are divided from each other by the different languages they speak. In the first section of the novel, set in the post-independence years of the early 60s, the clashes between ways of speaking are often comic. However, in the second section, which dramatizes the violent secession of Biafra from Nigeria in the late 1960s, the splits between languages are fatal. When the Nigerian civil war broke out, these varieties in the use of language took a perilous turn. Those who were not Igbo identified as Igbo people based on their accent. During the war, the northern soldiers would ask people to speak some words. If they recognized their accent they would kill them. Muhammad spoke "rapid, coaxing Hausa" (Adichie 2006, 151) so that the soldiers would let him go. A similar situation happened when the vandals approached Olanna's car and her cousin, Arize, spoke Yoruba in a loud voice. Udodi spoke "better Hausa than he spoke Igbo" (Adichie 2006, 144) and thus he was killed by the Northern soldiers.

Heteroglossia also brings about the entrance of emotional elements in the language. A character under different emotional states speaks differently. One cannot speak with the same tonality in every situation. Accordingly, in the novel, the tonality of the characters in their early sixties was full of excitement and loudness, but during the civil war that kind of vitality could not be seen in the tone of the characters: "He heard master's raised voice excited and childlike" (Adichie 2006, 24). But during the war "he sighed", "he sobbed", the dignified tone of his voice had been lost. Heteroglossia forms a tone of feeling and a purpose that is anticipated for the reader to perceive generating a voice.

One related aspect of heteroglossia and one which is at the center of our discussion is hybridization of language. As was mentioned earlier, it happens when two or more languages are frequently mixed, as a result of which a new hybrid form of language emerges which is neither one nor the other. It is something new. In other words, "it is an interaction between two linguistic consciousnesses which has been subdivided due to social stratification" (Sarraz et al. 2016, 190). The merging of

the two languages is a deliberate artistic device on the part of Adichie. In this novel, she hybridizes the English language by deliberately mixing the Igbo words and sentences with the English language. This is reminiscent of her freedom to make use of both Igbo and English culture. As one can see, the English Adichie uses in the novel is not always Standard English. Nor is it an alien version of English: it is Nigerian English. She herself says in one of her interviews that it is not British English. It may have come from there but “we have done alteration with it”. (Azodo 2008, 30) and it fits to mention here that in this novel there are a set of characters who speak Standard English as opposed to others whose version of English is not the Standard English but Igbo, Yoruba, or Hausa. In modern Nigeria, the English language and Igbo language do not oppose each other but shape a language which is a blend of Standard English, Igbo and Nigerian English. Consequently, in such a society there is no longer a question about using only English or only one’s ethnic languages, instead “these languages can be employed together in creative writing.” (Anidi et al. 2015, 28)

There is no question about the fact that English is one of the official languages of Nigeria, a country which was once colonized by the British. However, there are a number of other different languages spoken in the country. Some of the characters in the novel alternate between two languages within a single conversation. Odenigbo and Olanna switch between English and Igbo, which indicates their awareness of the significance of using their native language, one that has ties to the land and culture. In contrast, Major Madu Madu is determined only to stick to Standard English, the language of the colonizers.

As was mentioned earlier, in this novel, Adichie makes use of a number of African dialects, such as Igbo, Yoruba, Hausa and Owari. Olanna’s family used Hausa and Yoruba dialect. “Their Hausa was too swift too difficult to follow. She wished she were fluent in Hausa and Yoruba” (Adichie 2006, 42). To Ugwu’s ear, Odenigbo’s accent when he speaks Igbo feels feathery: “It was Igbo colored by the sliding sounds of English, the Igbo of one who spoke English often.” (Adichie 2006, 5). Similarly, in such a heteroglossic novel, a character can speak more than one language, as one can see that the British Richard learnt to speak the Igbo language due to his love for Africa. “nwani dina mba , Richard said enigmatically” (Adichie 2006, 154).

In the continuation, some manifestations of the hybridization of Igbo and English will be provided here: “Ngwa go to kitchen.” (Adichie 2006, 6) “Keduafa gi, what is your name.” (6) “To clear my head i nugo?” (7) “Afa m bu jomo” (16) “Nwoke m, are you sure you are not planning to do something with her?” (22) Kedu she asked. “Na gode. Thank you, Hajia,” Olanna said” (47). “You can go and rest, inugo” [...] “Do you cook ofe nsala well?” (217). ‘Ifugo? Does he think we employed him to steal us blind’ (225). By such a style, Adichie makes the attempt to naturalize her dialogues by capturing bits of the vernacular typologies and dialects associated with particular ethnic groups and localities.

Any national language can be divided into social dialects: characteristic group behavior, professional jargon, generic languages, languages of generation and age, group and languages of authority. One of the reasons for which hybridization of

language happens in a narrative is the existence of social stratification. As was mentioned earlier, in this novel there are characters who belong to different social classes. As a consequence, each character uses language based on his/her social standards. Ugwu was of the opinion that the English of Odenigbo, who was a university professor, could not be matched by anyone. Odenigbo's English sounded dignified. "Master's English was music" (Adichie 2006, 24). Olanna, as an intellectual who graduated from London, spoke English in a British accent. Ugwu described her English in this way: "there was a superior tongue, a luminous language, that kind of language he heard on master's radio, rolling out with clipped precision." (Adichie 2006, 24) The voice of BBC radio was also heard in the novel. The newscaster whose accent was British spoke with great speed: "the breathless British voice said it was quite extraordinary that a second coup had occurred only six months after the first." (Adichie 2006, 140) Ojukwa, who was the leader of Igbo people also spoke English in Oxford accent. "His oxford accented voice was surprisingly soft" (Adichie 2006, 174). Stratification shows itself in the differences that are located in the ways that are used to intellectualize and emphasize the elements of language. Language, vocabulary and accentuated system of every generation depend on its social level, academic institute and other stratifying elements. Ugwu, who belongs to the lower classes, spoke English with Igbo dialect: "but it die mah, the other one don't die". (Adichie 2006, 48) As a result, his classmates made fun of him because of his bush accent. However, by keeping the company of Odenigbo and Olanna, his English improved to the extent that later on Jomo told him that: "you now speak like the children of the lecturer." (Adichie 2006, 96) Ugwu's English improves to the extent that he could correct the wrong pronunciations of those around him. He could discern that the pronunciation of the army officer was not good. "I do rayconzar meecon," [...] Ugwu wanted to correct his pronunciation of *reconnaissance mission*; the boy certainly would benefit from Olanna's class." (Adichie 2006, 368)

Another character who belongs to the lower classes is Mrs. Muokelu, who taught Elementary one at Akwakuma. The way she speaks is in line with the class she comes from. One can clearly see that when she speaks, the other characters have difficulty understanding her, as it can be seen in her reaction toward such behaviors: "Is something wrong with your ear"? (Adichie 2006, 276) "Did I speak with water in my mouth"? (286).

Another character who belongs to the lower classes is Harrison, who is the representative of a mimic man in the novel. He is a cook who prefers English food to Nigerian food. He tells Richard: "But, sah, I am cooking the food of your country; all the food you are eating as children I cook. In fact, I'm not cooking Nigerian foods, only foreign recipe." (Adichie 2006, 74) His imitation of the west is not restricted to behavior but to the language as well; he uses a forced form of English language which is not the correct way to articulate English: "You are not knowing how to bake German chocolate cake [...] you are not knowing what is rhubarb crumble?" (Adichie 2006, 170).

As has been indicated in the discussion above, hybridization of language plays an important role in *Half of a Yellow Sun*. One of Adichie's main goals while using



the English language seems to be the introduction of the Igbo world-view and language to the world. However, there seems to be another reason for that which will be discussed more thoroughly in the next section.

## 2. Mimicry and Mockery

The previous section made the attempt to trace hybridization of language in *Half of a Yellow Sun*. This hybridization could be seen both in the way different characters shifted their language based on their relevant contexts or the way they mingled two languages within the same sentence. What the present section aims to do is to deal with this latter aspect of hybridization and how the mingling of English and different dialects of the Nigerian language results in mimicry and mockery. There has always been this controversy in the countries under colonization about whether to abolish the language of colonizers or to use it. However, postcolonial critics believed that English is not one's possession and the colonized should appropriate English or, in other words, make it their own. The colonized by using English aims to mimic the colonizer. However, when mimicry fails, mockery happens. As has been indicated in the theoretical framework, if the people of a country which was once under colonization use the English language, this does not necessarily mean that they are glorifying English, but unconsciously this is a way of "cursing master's tongue" (Gandhi 1998, 148).

It fits to mention here Achebe's remarks on the topic of hybridization of the English language. In spite of the fact that he is of the view that the English language will be capable of transmitting the weight of his African experiences, he nonetheless claims that it has to be a new English, "still in intimacy with its ancestral home but transformed to suit its new African settings" (qtd. in Pinker 2007, 45). Adichie uses the same style by Africanizing the colonial tongue so that it suits the native land. The stereotype set by the colonial master that the colonized native looks up to, produces a subject which is distorted, which reflects the deformed image of the colonial master. In an interview, Adichie explains her choice of English language for *Half of a Yellow Sun* in the following manner:

I come from a generation of Nigerians who constantly negotiate two languages and sometimes three, if you include Pidgin. For the Igbo in particular, ours is the Engli-Igbo generation and so to somehow claim that Igbo alone can capture our experience is to limit it. Globalization has affected us in profound ways. I'd like to say something about English as well, which is simply that English is mine. Sometimes we talk about English in Africa as if Africans have no agency, as if there is not a distinct form of English spoken in Anglophone African countries. I was educated in it; I spoke it at the same time as I spoke Igbo. My English-speaking is rooted in a Nigerian experience and not in a British or American or Australian one. I have taken ownership of English. (qtd in Anidi et al 2015, 28)

Based on these two pronouncements about the particular use of English language by the Nigerians, one can come to the point that the usage of English language in *Half of a Yellow Sun* is not at the service of the ideology of the colonizers but actually in line with building a new Nigeria whose people are using Nigerian rather than British or Standard English.

One may criticize Adichie for choosing the English language for intellectual characters like Olanna and Odenigbo. Many commentators believe that, in spite of Odenigbo's calling for independence and liberty of his country, his usage of the English language contradicts these ideals. But as was mentioned previously, this act of mimicry results in mockery. Odenigbo tells Ugwu: "Education is a priority! How can we resist exploitation if we don't have the tools to understand exploitation?" (Adichie 2006, 11). Odenigbo is making an attempt to teach Ugwu the significance of education in resisting colonial domination. One of these tools is this new English which is full of Igbo words and phrases which, to make use of the 'Caliban paradigm', curses the master's tongue: Caliban names but one dubious benefit of his linguistic indoctrination: "You taught me language, and my profit on't / Is, I know how to curse" (Shakespeare 2004 I.ii.363-4). If we take this utterance symbolically, we can come to the point that his speech highlights the logic of protesting 'out of', rather than 'against', the cultural vocabulary of colonialism.

As a result, Adichie's choice of using a hybrid form of English language not only refuses to serve the ideology of the colonizer but also gets a much better result than choosing a single African language. Postcolonial critics tend to prefer appropriation to abrogation since this will, far from subverting the master's tongue, strives to make it one's own.

### Conclusion

The primary objective of the present research was to investigate hybridization of language in Adichie's *Half of a Yellow Sun* by blending Mikhail Bakhtin's heteroglossia and Homi Bhabha's hybridity. Hybridization of language occurs when two or more languages are frequently mixed, as a result of which a new hybrid form of language emerges which is neither one nor the other. It is something new. Adichie's choice for hybridization of language in *Half of a Yellow Sun* is not at all accidental. She exposes the Igbo world-view and language to the larger world at the same time as she uses the English language. The novel is a typical example of the growing consciousness on the part of contemporary Nigerian writers for a cultural adaptation of the English language in Nigeria.

There were two research questions to be answered throughout the study. The first question, which revolved around heteroglossia and hybridization in language, explored how characters belonging to different classes, cultures, emotional states and with different social stratifications facilitate the process of hybridization in language. Hybridization of English with Igbo is used more than the other African dialects in the novel. The thing that the intellectual characters of the novel speak English does not undermine their struggles for independence and emancipation. And this is the answer to the second question of the research which was about the results of such hybridizations. The characters' choice of speaking English (which can be considered as a mimicry of the colonizer's language) results in mockery when they introduce Igbo words into English. This mockery, in return, leads to the appropriation of the English language by the Nigerians. Even Harrison, the mimic man, in spite of his large extent of imitation from both the behavior and language of the colonizers, in misspeaking English, unconsciously mocks the language of the colonizer or, to use the Caliban paradigm, curses the master's tongue.

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## باختین در گفتگو با بابا: هیبریدیتی زبان در *نیمی از یک خورشید زرد* از چیماماندا آدیچی

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این تحقیق با تکیه بر ترکیب نظریات باختین در مورد هتروگلوسیا و نظریات بابا در مورد هیبریدیتی در تلاش است تا هیبریدیتی زبان را در *نیمی از یک خورشید زرد* اثر چیماماندا آدیچی بررسی کند. هیبریدیتی فرایندی است که طی آن ماهیت‌های مجزا وجود دیگری را به وجود می‌آورند که با ماهیت‌های قبلی ویژگی‌های مشترکی دارد اما به طور کامل ترکیبی نیست. هیبریدیتی زبان، زمانی اتفاق می‌افتد که دو یا چند زبان با هم ترکیب می‌شوند که به تبع آن یک زبان هیبرید دیگر به وجود می‌آید. این تحقیق ادعا می‌کند که *نیمی از یک خورشید زرد* به دلیل برخورداری از انواع متنوع گفتمانی و شخصیت‌هایی که متعلق به نژاد، طبقه و جنسیت متفاوت هستند، بستر خوبی را برای بررسی هیبریدیتی زبان که خود نوعی هتروگلوسیا تلقی می‌شود، فراهم می‌آورد. این حقیقت که شخصیت‌های *نیمی از یک خورشید زرد* انگلیسی صحبت می‌کنند بدان معنا نیست که تحت ایدئولوژی بریتانیایی‌ها هستند. انگلیسی آن‌ها رنگ و بوی زبان ایگبو دارد. بنابراین، ذات هیبرید زبان انگلیسی که توسط شخصیت‌ها استفاده می‌شود نشان‌دهنده این است که زبان در خدمت شکل‌گیری هویت پسا استعماری است. طبق نظریات بابا در مورد تقلید و تمسخر، تحقیق حاضر به این نتیجه می‌رسد که ترکیب زبان ایگبو با انگلیسی از سوی شخصیت‌ها به نوعی غلط جلوه دادن زبان انگلیسی استاندارد است یا به قول کالیبان در *طوفان شکسپیر* فرایند دشنام دادن به زبان ارباب است. در آخر می‌شود گفت که هیبریدیتی زبان در *نیمی از یک خورشید زرد* تلاشی است از جانب آدیچی برای اینکه زبان انگلیسی را مال خود کند.

**واژه‌های کلیدی:** باختین، بابا، هتروگلوسیا، هیبریدیتی زبان، تقلید، تمسخر.

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