A LEXICO-SEMANTIC ANALYSIS OF EYOH ETIM'S *DON'T MARRY ANGELICA*

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ABSTRACT: *This work attempts a lexico-semantic analysis of 'Don't Marry Angelica' in order to reveal the author's creative deployment of language to foreground his pre-determined intentions in the text. The study, which adopts Halliday's Context of Situation as a theoretical framework, shows how the author uses his vast knowledge of linguistic techniques and fecundity of his mental construct to expose the ills of the African society through the use of figures of speech, connotations, direct translations and creative coinages among others in the text to develop the themes of poverty, under-development and his criticism against stigmatization of adoption, abortion and other social practices against women and children in the society, among others.*

KEYWORDS: Lexico-Semantic, Foregrounding, Context of Situation, and Stigmatization.

INTRODUCTION

Lexico-semantic features in stylistic analysis combine two formally distinct levels of style markers—lexical and semantic features. This level of stylistic analysis, according to Khan and Jabeen (2015, p. 128), is the study of the way in which individual words and idioms tend to pattern in different linguistic contexts on the meaning level. At the level of lexico-semantics, the focus is on the style of speaking or writing determined by the choice of words of a speaker or writer, and on any use of words which will not give a literal interpretation unless interpreted imaginatively. According to Lyons (1977, p. 24), 'lexical semanticists are usually concerned with the meaning of words, how they are depicted in the mind of the speaker and the way in which they are employed in texts and discourse.' The diction of a writer or author could be denotative, which means the words do not have any further interpretative meaning. It could be connotative, in which case, the words attracts various associated meanings, feelings and ideas that usually cannot be obtained from the bare form of the word itself.

The main aim of literary artists is to model and remodel the society to become an enviable environment. This is often achieved through the use of different characters to express the thoughts and processes. The preoccupation of this work is therefore to examine how Eyoh Etim exploits his creative word coinages, connotations, phrases and sentences to bring out certain identifiable patterns of meaning relationship in the text 'Don't Marry Angelica' by carrying out a lexico-semantic study of the text in order to highlight the various themes in the novel.

Lexical semantics focuses on the meaning of words and how meaning is created through context. Lexical semantics also often involves breaking down individual lines of text to study root words, nouns, verbs, adjectives, idioms and how they are arranged (https://www.supersummary.com).

Speaking in the same vein, Beaugrande (1997, p. 21) listed the seven principles of textuality to include: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. This demonstrates how richly every text is connected to your knowledge of the world and society, even a telephone directory. The principles apply wherever an artifact is 'textualized', even if someone judges the results 'incoherent', 'unintentional', 'unacceptable' and so on. Such judgements according to Beaugrande (1997) indicate that the text is not appropriate (suitable to the occasion) or efficient (easy to handle) or effective (helpful for the goal), but it is still a text.

The graphic representation of sounds (speech sounds) on paper is called writing. Writing is done in different ways for various purposes and by different people. It is because of this that Ikpotokin (2017) observes that the study of stylistics as well as lexical semantics becomes necessary and an important area to both linguists and critics.

Background to the Novel

Eyoh Etim paints a graphic picture of the life of a young woman, *Angelica*, who was born in a bizarre or unusual circumstance and was later dumped into a refuse heap somewhere in Mbiabong Etoi, Uyo, in present day Akwa Ibom State, Nigeria. Growing up under her adopted parents, her virtues and accomplishments could not be counted for her because of her hidden identity. As she tries to give herself an identity through marriage, the opposition she encounters

becomes too enormous to bear…will she succeed? That is the rhetorical question that the author wants his readers to unravel in the novel 'Don't Marry Angelica.'

The main preoccupation of the novel is the problem of poverty and underdevelopment that defines the life of most Africans, especially those resident in the rural areas. *Angelica*, the heroine of novel is used by the author to criticize some traditions and cultural practices in the society, such as stigmatization against child adoption, abortion and other social ills against women and children. The author's creativity and mastery of words are examined in addition to how his use of narrative technique and other devices further add meaning to the core themes of the novel.

Theoretical Framework

Halliday's Context of Situation forms the theoretical framework of this research. The Polish anthropologist, Bronislaw Malinowski (1884-1942), is often regarded as the earliest proponent of this theory, succeeded by his student, John Rupert Firth (1890-1960) and subsequently Michael Alexander Kirkwood Halliday (1925-2018). In Malinowski's words, the primary function of language is to be regarded as a mode of action and not a countersign of thought (Malinowski, 1923, p. 297). For Malinowski, Firth and Halliday, language is not a mental system but a mode of action, and thus, the context of situations is an indispensable approach to meaning analysis.

Malinowski practically distinguished his claims through his study of Kiriwinian language spoken by the inhabitants of the Trobriand Island in the South Pacific. From his study, he came to a conclusion that the physical as well as the cultural environment of a people help shape the best approach toward the full experience and understanding of any natural language. In other words, language cannot be taken in isolation, but as a crucial derivative of the way of life of the people seeking it. Thus, the daily activities of the Trobriand Islanders—fishing, hunting, paddling, magic practice, cultivating, etc—were to be taken into consideration when accounting for the meaning of their language. Malinowski observes that,

…utterances and situations are bound up inextricably with each other and the context of situation is indispensable for the understanding of the words. Exactly as in the reality of spoken or written languages, a word without linguistic context is a mere figment and stands for nothing by itself, so in the reality of a spoken living tongue, the utterance has no meaning except in the context of situation (Malinowski 1923, p. 307).

According to Langendeon (2016, p. 65), even though Firth is particularly known for his contributions on the prosodic analysis and phonological aspect of language, he, like Malinowski, draws attention to the importance of context in language. He affirms that whatever is said must be understood within the context of the particular situation. Firth builds on the ideas of Malinowski but goes a step further by evaluating context as a part of the linguist's tools, just as the grammatical categories which he uses.

Halliday's Context of Situation consists of these aspects: Field, Mode and Tenor. He explains field as the subject matter of the text. It answers such questions as what the text is all about and what the participants in discourse are doing. Halliday and Hasan (1994) describe it as 'the total events in which the text is functioning, together with the purposive activity of the speaker or writer; it thus includes the subject matter as one element in it.' In this aspect, a writer or speaker is interested in what he or she will write or speak about, in other words, the concern of the

language user. This could be in registers such as fishing, engineering, science and technology, etc. It could, on the other hand, be topical, portraying symbolic language such as metaphors, simile, etc, and because it uses words from different fields, it justifies the name 'topical' (Halliday & Hasan, 1994, p. 22).

Mode of discourse, for Halliday and Hasan, 'is the function of the text in the event, including therefore both the channel taken by the language—spoken or written, extempore or prepared— and its [genre], or rhetorical mode, as narrative, didactic, persuasive, "phatic communion" and so on (1994, p. 22).

'Tenor' deals with the participants involved in the discourse. It includes such issues as the status of the participants with one another. It refers to 'the type of role interaction, the set of relevant social relations, permanent or temporary, among the participants involved' (Halliday & Hasan, 1994, p. 22). The three aspects of Halliday's Context of Situation can be applied on any event of language use and when taken together, help to identify the situational context of the discourse; thus, they account for the aspect of language in use.

DATA COLLECTION AND ANALYSIS

Etim's 'Don't Marry Angelica' serves as the primary source for the data. However, the purposive sampling method was used to select words and features considered relevant for analysis. What informed this method was that not all the words or features in a text can be selected and analysed.

This is in conformity with what Adejare (1992) describes as 'notion projection' which he observes is useful because:

…in any text, the linguistic structures conveying the message projected at the different levels would be evenly distributed throughout the text and thus enable the analyst to select the proper examples from the data (Adejare, 1992, p. 14).

This accounts for the method applied in the work for the selection of sampled data for the analysis with regards to the lexico-semantic level of analysis mentioned earlier. The methodology used is both descriptive and analytical. Lexico-semantic features such as figures of speech, connotations, loan words and creative word coinage, etc are used in the analysis of data sourced from the primary text. The library was also consulted since the work is a library based research. Besides the main sources of information, journals, reviews and books related to the topic were also invaluable to the study.

Purposive sampling method allows the researcher to gather qualitative responses, which lead to better insights and more precise research results. Because the researcher collects information from the sampled participants, the results are relevant to the research context. A purposive sample is where a researcher selects a sample based on their population. The participants are chosen based on the purpose of the sample, hence the name (https://www.formplus.blog.purpose).

Syntactic/Paradigmatic Relations

Idiomatic Expressions

Eyoh (2005, p. 1) defines an idiom as an expression whose meaning is not decipherable through knowledge of the individual meanings of the constituent words, but lies subtly beyond the words and within depth of the expression.

It has a particular meaning that is different from the meanings of each word on its own. Some of the examples in the text are:

S/N	Idiomatic Expressions	Pages	Meaning it conveys
i	What about Ngozi? Is she no more the only skeleton in your cupboard?	p. 98	The biggest challenge or problem you are facing
ii	It was a dead trap even up to the late 90's	p. 110	A dangerous route
iii	The beautiful ones are not yet born!	p. 98	Mostly referring to the girl child, the society brings forth more beautiful women
iv	Anthony was trapped in between the legs	p. 102	Someone in a serious dilemma
v	I thought you'd take the production for lunch	p. 103	To appreciate what is available
vi	I'm thinking about home	p. 105	Digging deep to know someone's roots or background
vii	That's the gospel of politics and patriotism	p. 109	Leadership and service
viii	One plus one	p. 113	What marriage entails. What belongs to one belongs to the other partner too.
ix	Life was a waste living was a nightmare	p. 118	The irony of life, because of poverty people are faced with hardships and difficulties

This is one of the ways in which the author uses these idiomatic expressions to give a clearer picture of his message and enhances creativity of the work.

Connotation

Connotative or emotive meaning, as Udofot (1998, p. 22) observes, refers to the type of meaning which a word or expression conveys other than its ordinary everyday meaning. Thus, two words may have the same connotative or emotive meaning. Connotative meaning is classically unstable and is often influenced by the age, the sex, education, culture and environment of the speaker and hearer among others (cf Udofot, 1998; Ogunsiji, 2002).

Some examples of connotative usages in '*Don't Marry Angelica*' are shown below:

S/N	Connotative Usages	Pages	Interpretations
i	She had <u>bought pregnancy belt</u>, oh God!	p. 2	Trying to hide her pregnancy by packing same with a big belt
ii	How she feared <u>the poor thing would be disfigured</u>	p. 2	The unborn baby or foetus could be hurt by the belt tightening measures
iii	Like a <u>lamb being led to the slaughter</u>	p. 3	It shows the helplessness of the young girl abandoned inside by the mother
iv	<u>Epileptic power supply</u>	p. 4	Unstable power supply that is prevalent in most Nigerian cities.
v	Fascinated about the fantastic tales about Nigeria and her peoples	p. 5	Stories about the rich cultural heritage of Nigeria, people and natural resources
vi	Each sexual act should produce life!	p. 9	Each sexual intercourse should led to pregnancy or procreation
vii	<u>Taking the baby to 'government'</u>	p. 9	Motherless Babies Homes
viii	Imagine the baby <u>as an unfortunate gold in a pig's hands</u>	p. 8	The new baby though precious is found in a home she is not welcomed
ix	After <u>nights of purpose-driven intercourses over the last three months</u>	p. 21	Sexual intercourse whose real aim was to produce children unfortunately, the woman's dream of pregnancy was abortive.
x	She knew she was dead. But she also knew she was alive. Something was live in her.	p. 147	Though the woman (Angelica's mother) knew she was dead, her dream of a better life or success remains in focus despite the temporary setback.

As seen in the examples listed above, the underlined words or expressions connote extra strong feelings or emotions and deeper meanings which help to drive home the message in the text. These expressions are used metaphorically as deployed systematically by the author. For example, the expression <u>pregnancy test</u> in Example One connotes efforts made by the pregnant woman to hide the unwanted pregnancy away from the prying eyes of the people who strongly detest or kick against having a child out of wedlock. The <u>poor thing</u> in Example Two typically refers to the helpless and hapless situation the unborn baby may have faced through no fault of hers.

In Example (iv), reference is made to epileptic power supply, which is a common occurrence in most African countries particularly in Nigeria, and it may not create any meaning before an LI Speaker of English. Again, taking the baby to 'government' in Example (viii) in the Nigerian context refers to taking motherless babies to motherless babies homes for their safety and

proper upkeep. It may make no meaning to an LI speaker of English who may not possibly decode the other meaning of "taking the baby to government."

In the same manner, the fear of infertility and barrenness had been of serious concern to most African women. Nigerians not an exception. The reference to <u>nights of purpose-driven intercourses</u> in Example (ix) above is a pointer to this assertion, and anyone that does not share a common experience or affinity with speakers of the language in the immediate environment are not likely to share the full meaning of the said expression. It should however be noted that the various underlined words and many others in the text could only make sense in an African setting.

Direct Translations

Direct translation is and indeed attempt by a writer to translate words or expressions from one language into another. Most direct translations in Eyoh Etim's *'Don't Marry Angelica'* are taken from Ibibio which is the writer's mother tongue (LI) or language of the immediate environment into English (L2). Below are some examples from the text:

i.   There was such a great commotion in the crowd (p. 6)

ii.   Maria now trained <u>her observant eyes on the crowd</u> (p. 7).

iii.   A baby from a mother <u>who threw it away might grow up to be like the mother</u> (p.20)

iv.   There were many <u>who thought like Mike in Mike's society</u> (p. 20).

v.   His wife had had <u>one of her child haunting nightmares</u> (p. 21)

vi.   She lost her confidence and began to worry about <u>the idea of growing old</u> without having a child (p. 21).

vii.   A die-hard <u>sadistic wizard, had locked up her womb</u>, the very day he collected her bride price (p. 22).

viii.   A lion cannot give birth to a goat (p. 32)

ix.   It was <u>this exaggerated politeness that pained</u> Helen and Chris more (p. 39).

The use of direct translations, as shown in the examples (i-ix) above and others in the text, are indicative of the author's originality and an attempt to bring in local colouration in his work as well as give credence to the view that the text is a product of a second language situation.

Loan Words

Loan words are words which are taken from a language or languages into the vocabulary of another language. They oftentimes act as enablers to offer expressions to the language in use. Various examples of loan words are found in the text. The following are some of the examples:

S/N	Loan Words		Interpretations
i.	Alalok or Aka Uke (p. 4)	-	Commercial motor cyclists
ii.	Abasi Ibom (p. 6)	-	The Supreme Being or God
iii.	Prayer Houses (p. 6)	-	Proliferation of Churches or miracle centres
iv.	Government 'Pikin' (p. 9)	-	Motherless babies
v.	Uyai Mkpo (p. 11)	-	A beautiful woman or a maiden
vi.	Ukpa Oton and Afia Eto (p. 13):		Wild trees mostly found in forest
vii.	Ekpo Nyoho, Ekpe, Eka Ekpo, Inuen Ekpo (p. 19)	-	Various forms of masquerade displaying rich cultural heritage
viii.	Eka Chris (p. 39)	-	Chris' mother
ix.	Mammy Water Baby	-	A mermaid child often seen as cursed by the gods.

The writer uses loan words in order to demonstrate primarily his deep attachment to the language of the immediate environment, the Ibibio, Nigeria's fourth largest ethnic group which is dominant in Akwa Ibom State where the narrator drew inspiration for his story.

Secondly, the author strives to retain the freshness and originality of the meanings that the text conveys. This is perhaps because of the heterogeneous linguistic situations in most African societies. This device also helps the novelist in attaining cohesion in the worker adds to its cohesive quality and textuality.

Creative Coinages

This is the word formation process in which a new word is created either deliberately or accidentally without using the other word formation processes, and often created from seemingly nothing. Linguists define creativity as "the native speaker's ability to extend the language system in a motivated, but unpredictable way" (https://prezi.com). Some examples of creative coinages in *'Don't Marry Angelica'* are given in Table 3 below:

S/N	Coinages	Pages	Interpretations
i	Macrebre deaths weren't heavenly	p. 35	Multiple deaths
ii	She was deeply seduced by death	p. 35	Tortured by death
iii	If she cried, she cried happily	p. 37	State of her misery, which she is accustomed to.
iv	If she complained about anything that was denied her, she complained with joy	p. 37	She is living in fear, hence could not speak or voice her anger over issues
v	She mixed her frown with smile and was merry in anger	p. 37	The woman faces a lot of challenges
vi	The blood flowed: the blood of tears and the tears of blood	p. 29	Tries to be happy despite her troubles
vii	Sleepless and ceaseless agonizing lamentation	p. 17	State of poverty induced pains
viii	The confidence they exhibited as bravery. The pains they enjoyed as pleasure.	p.7	Shows spirit of ability to endure difficult situations
ix	What they laugh at could make humanity cry	p. 7	As people are different, so are their situations showing enormity of their differences

The creative deployment of words by the writer, such as mixing pains with pleasure as in Example (viii), laughter with crying (ix), blood and tears (vi) as well as crying and happiness in Example (iii), etc add value to the textual quality of the work. The unusual literary coinages create rhythmic effect and also sustain the reader's interest and emotional and rhetorical appeal in the text. This the writer deploys to his advantage in the text.

Lexical Fields

Eyoh Etim's *'Don't Marry Angelica'* consists of various themes, each having a distinctive set of lexical items. Some of the lexical items relating to the major themes discussed in the text are shown below:

Themes	Lexical Items
Poverty	Of what use was her life? (p. 141), left nothing behind, except hungry children (p. 145), dropped out of school, Bayelsa or suicide (p. 2)
Abortion	Her mother died (p. 140), attempting an abortion (p. 140) threw away her baby, now dying in a strange land (p. 140), she swallowed tablets, another set, another set (p. 141).
Abandonment	Where could she be? (p. 122), not in this life (p. 139), unfortunate creature (p. 124), death trap (p. 10)
Guilt	Not while I am alive (p. 116), unfortunate creature (p. 124), Feel (p. 142), Angel (p. 127)

Murder and Agony	A matter of death (p. 145), pure and innocent soul (p. 124), one decision today (p. 140), where will it lead you? (p. 140), life is a trick (p. 140), disserted (p. 115), tears (p. 123)
Infertility and Barrenness	Death I died (p. 120), fulfilling (p. 146), childlessness (p. 39), diplomacy (p. 121), obvious diplomacy (p. 39), sexual act (p. 9), lamb (p. 3), baby (p. 8)
Adoption and Stigmatization	Was she born by someone? (p. 121), identity, AIDS sufferer (p. 37), without pleasantries (p. 117), stigmatization session (p. 47), murmuring and scorn (p. 41).
Corruption	Corruption (p. 45), corruption is number one (p. 123); a lion cannot give birth to a goat (p. 32)
Love	Love was not selective (p. 91), love Angelica so much (p. 120), good morning love (p. 124), beautiful ones finally been born (p. 98), asunder (p. 113), one plus one is one (p. 113), my baby (p. 113)
Marriage	Relationship (p. 106), your son is getting married (p. 107), this is my fiancé (p. 107), darling (p. 109), Angelica my dear (p. 109), welcome home (p. 111), my daughter (p. 111), my blessings (p. 115), fiancés mother's outbursts (p. 121).

From the above, we can posit that the lexical items helped to enhance the coherence and cohesion of the text and also made significant contributions to the textual quality of *'Don't Marry Angelica'* as a whole.

Figures of Speech as Narrative Strategies

Figures of speech are literary modes of expression whereby words are consciously used in a special way either in speech or in writing. They are used in extraordinary senses to lay emphasis on a statement and how to achieve special meanings, or its effects on its audience. '*Don't Marry Angelica'* brings some perspectives on this subject with some examples shown below:

Simile

Simile is a troupe of meaning in which two different objects, concepts or ideas are compared with one another with the use of 'like', 'as', 'than', 'resembles', 'similar to', etc. Examples:

The man is treating us like slaves.

Udoma's wife behaves as a prostitute.

The following are some examples from the text:

i.   Maria felt like a missionary, a Mary Slessor (p. 8)

ii.   The question came as a hard slap on her chip (p. 1)

iii.   The 'poor thing' had not uttered a sound, like a lamb led to the slaughter' (p. 3)

The similes above are deployed to clear some ideas. They are often used to clarify abstract ideas and also for clarity of expressions.

Metaphor

This type of figurative language is a comparison of two unlike things that suggests a similarity between them. It uses words not literally, but figuratively. It takes words from their original context and uses them on another. Some of the examples in the text are as follows:

(i)   'Ours has been a super story' (p. 158)

(ii)   God forbid! You'll be a super mom! (p. 159)

(iii)   Year, so you just act the big brother (p. 159)

(iv)   Then you'll always be my idol (p. 159)

(v)   Ideowo realized that loneliness was dead (p. 156)

(vi)   What is not known cannot hurt (p. 84)

(vii)   Secrecy is power (p. 84)

(viii) She was all smiles as waves of happiness rocked her heart (p. 158)

(ix)   Happiness was mere heavenly (p. 158).

        The author uses some metaphoric expressions to highlight his points while those that are unclear or abstract in nature are given a concise and clearer meaning to the expression in the text.

Personification

Personification is used to give human attributes to non-human or non-living entities. Perrine (1969, p. 67) defines personification as 'giving the quality of a human being to an animal, an object or an idea, as where inanimate and non-human objects, ideas or concepts are endowed with human feelings, actions, etc. Some of the examples in the text are as follows:

i.   She jerked back to the present and suddenly felt pain where her friends words stabbed her at the centre of her heart (p. 10)

ii.   She was deeply seduced to death (p. 35)

iii.   The baby as an unfortunate gold in a pig's hand (p. 8)

iv.   The question came as a hard slap on her chin (p. 1)

v.   Her resistance was lame (p. 1)

vi.   There was the glory of loneliness and the eloquence of darkness (p. 63)

vii.   She stared at the innumerable volumes, which also stared back at her (p. 76).

viii.   Helen's heart was smiling (p. 130)

The author deploys this literary device to great advantage in order to give his readers a clearer picture of his message and also improves the textuality of the novel.

Hyperbole

A hyperbole is an exaggerated utterance, meant for artistic effect, which suggests no untruth or deception. Some examples of this device in the text are shown below:

i.   Angelica's mother then turned and walked faster than the wind (p. 3)

ii.   So much was said in that moment that even eternity could not contain (p. 42).

iii.   The pictures kept coming—pictures that explained themselves at a speed faster than light (p. 153).

The careful deployment of hyperbole by the author aptly ignites strong feelings and passion in the story and also helps to keep the reader spellbound. It further cements the bond of unity and cohesion in the text.

Rhetorical Question

A rhetorical question is posed not to elicit an answer but to emphasize a point or create a dramatic effect as enthused by (Udofot & Ekpenyong, 2001, p. 82). Quite a number of these questions are used by Eyoh Etim in *'Don't Marry Angelica'*.

For instance:

i.   Was what she was holding refuse? (p. 1)

ii.   Or were they sentiments? (p. 20)

iii.   It was in the blood, wasn't it? (p. 20)

iv.   How was one to smile when there were malice and hatred in one's heart? (p. 34)

v.   How was one to be friendly with one's enemy? (p. 34)

vi.   At least can't people die a healthy death? (p. 146)

vii.   What in heaven was happening to the world? (p. 146)

viii.   How could a once healthy robust young lady be reduced to a pack of bones? (p. 146)

ix.   Was she such a bad child? Was she a cursed child? (p. 151).

Eyoh Etim made use of rhetorical questions in order to give a deeper comprehension of the text. They are used as a strategy of probing into the mind of the reader and also make the reader think deeply about the issues raised in the text. They are also used to engage the readers in the development of some of the themes of the text. This again adds to the cohesive quality of the entire text and reduces the chances of digression.

Repetition

Repetition is the use of the same word or statement in two or more places in speech or writing to secure emphasis. Some examples of repetition in the text are given below:

i.   What could have driven her from Lagos, what could have driven her to Bayelsa and what could have driven her to suicide? (p. 145).

ii.   Please discourage prostitution; discourage unfair trace.

iii.   It is unfair to the person who buys and it is unfair to the person who sells (p. 147).

iv.   Everyone gets hurt in the long run. Bad business, no? (p. 147).

v.   You see, my sister, I died of AIDS. Yes AIDS. And the tragic thing is that I had all the money yet I died of AIDS (p. 147).

vi.   Health is wealth but wealth is never health (p. 147).

vii.   Please keep how I died a secret. Nobody, I repeat, nobody in the village or in Lagos should know about this (p. 148).

viii.   She knew she was dead. But she also knew she was alive (p. 151).

Repetitions are used to register deep impression in the minds of readers and probably also to give an insight into something or a detailed information. Here, the author deploys this device into proper use as seen in the text.

Generally, figures of speech are used to clarify meaning. They are also used in deepening meaning of the expression. They are deliberately used to give necessary or vivid details and useful descriptions which enable the readers to understand the people and the environment where they appear. It is also used to emphasise on the aforesaid expressions in order to fully bring out meaning as well as create a sense of originality and rhythmic quality in the text.

CONCLUSION

This work examines devices that bring out meaning of *'Don't Marry Angelica'*, taking note of how the author through the fecundity of his mental construct uses some lexical and semantic features to create meaning and cohesion in the text. The author achieved this through his effective deployment of words, which created a heightened effect and originality in the text among his readers.

We can also conclude that the author's lexical wealth and his proper usage facilitate meaning sharing, cohesion and textual quality of the novel which provide ample opportunity for the core themes of adoption, abortion, stigmatization, segregation and other harmful practices against women and children to be foregrounded in the psyche of the people.

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