

**STYLE-IDEOLOGY NEXUS IN THE NIGERIAN CIVIL WAR
NARRATIVES OF ACHEBE'S *THERE WAS A COUNTRY* AND
ADICHIE'S *HALF OF A YELLOW SUN***

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ABSTRACT

Civil war narratives are fictional and nonfictional works that project complex socio-political conflicts. Existing studies on Chinua Achebe's and Chimamanda Adichie's Nigerian Civil War narratives have largely concentrated on thematisation, characterisation, and pragmatic investigation with little attention paid to style and ideology. The study was, therefore, designed to examine the style and ideology nexus in Achebe's and Adichie's Nigerian Civil War narratives in order to establish how style is deployed to project ideology in the texts.

Social Cognitive Model, and Discourse-Historical Approach of Critical Discourse Analysis and Systemic Functional Linguistics were adopted as framework. Interpretive design was used. *There was a Country* (*Country*) and *Half of a Yellow Sun* (*Sun*) were purposively selected based on their ideological contents. 320 relevant excerpts from *Country* and 105 from *Sun* were identified and subjected to critical discourse analysis.

The stylistic features used to project ideological leanings in the texts are passivisation, nominalisation, intensity marker, mitigating strategy, dysphemism, euphemism, aggregation, hyponymy and hyperbole. While dysphemism, passivisation, euphemism and mitigating strategies are foregrounded in *Sun*; passivisation, nominalisation, intensity marker, mitigating strategy and hyperbole are prominent in *Country*. Five ideological leanings are identified in the texts: individualist, collectivist, ethnocentrist, feminist and humanist. Hyponymy, passivisation, and nominalisation reflect sympathy as an aspect of humanist ideology in both texts. Through passivisation, nominalisation, dysphemism, aggregation and intensity marker, ethnocentrism is implied in the discourse structures of both *Country* and *Sun*. While passivisation, nominalisation and hyperbole express individualist and collectivist ideological leanings; passivisation, euphemism and nominalisation reflect feminist ideology. Passivisation and nominalisation are constant with all the ideological leanings discovered in the two texts. In *Country*, Achebe does not foreground feminist ideology, whereas in *Sun*, Adichie uses feminist ideology to reflect class differences and gender oppression of women among the Igbo during the Nigerian Civil War. Both texts contain humanist, individualist, collectivist and ethnocentrist ideological leanings. Two sets of "Us and Them" are found in the texts: the first is realised at the inter-ethnic level among Yoruba, Hausa/Fulani, Igbo and the minority groups. This contains collectivist, ethnocentrist, individualist and humanist leanings; and it is found in both *Sun* and *Country*. While humanism and individualism, as properties of 'Us', are over-emphasised; collectivist ideology as a property of 'Them' is de-emphasised. The second set of "Us and Them", mediated through the feminist ideology, manifests in the relationship between the privileged and the less privileged ethnic Igbo. This second set of "Us and Them" is found only in *Sun*.

Stylistic features such as passivisation, nominalisation, intensity marker and aggregation function to express different ideological preferences in Chinua Achebe's and Chimamanda Adichie's Civil War narratives.

Keywords: Chinua Achebe, Chimamanda Adichie, Nigerian Civil War narratives

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CERTIFICATION

I certify that this work was carried out by Mr. Nafiu Sholademi IGE in the Department of English, University of Ibadan, under my supervision.

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LIST OF ABBREVIATIONS

1. CDA - Critical Discourse Analysis
2. DHA - Discourse Historical Approach
3. *PH* - Purple Hibiscus
4. *SUN* - *Half of a YellowSun*
5. KBE - Knowledge Based Economy
6. SCA - Social Cognitive Approach
7. SGF - Systemic Functional Grammar
8. *COUNTRY* - *There was aCountry*

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CHAPTER ONE

INTRODUCTION

1.1 Background to the study

Language and style have crucial role in the ideological process, (Brognolli, 1991:84). Language serves as the linking element between individuals' knowledge of the world and their social practices. Brognolli, (1991:84) notes that language mediates individuals' thought and behaviour. When language is imbued with ideology, it becomes politics, and politics is the maneuver or diplomacy between people, groups or organisations, especially when it involves power, influence or conflict. Language shapes ideology and ideology shapes language. In all, it is about the interrelatedness of the structures of words and ideas that form ideology.

As Van Dijk(1993) rightly puts it, ideology is a set of beliefs shared by a community. Language and ideology as instruments in the hands of the powerful ones have an overarching hold on people. It would be very difficult to find a site of social practices where language and ideology do not play a/the major role (Zaidi: 2012). The relationship between language and ideology is so ingrained and basic that it would be difficult to see them operate in isolation from each other. It is through the combination of language and ideology that the cultural values are maintained in society. Through them also, truth and falsehood are spread and crystallised. The generative power of language and ideology is vast, strong, and unstoppable most of the time. All these manifestations are present in *Country* and *Sun* written by Achebe and Adichie respectively.

It demonstrates how language and style reflect ideologies, the work is interested in the way language as a form of power and control is used in *Country* and *Sun*. Thus, in this study, CDA, Stylistics, and Systemic Functional Grammar are considered as the working theories. These theories of language shall be reviewed in chapter two of this study.

1.2 Literary artists and civil war narratives in Nigeria

Every creative artist writes from the innermost part of her/his nature. This is what William Wordsworth views as bursting of emotions. The motive of the creative writer therefore, is to showcase that emotion that is 'boiling inside you and it wants to come out' (Achebe 1983), for edification of the society. The intention of the creative writer is to instruct, to inform and to entertain. They write from their imagination, though, they draw their material facts from history. The Nigerian civil war was fought between 1967 to 1970. In

actual fact, there should be only one authentic historical account of the war from Major Chukwuma Nzeogwu's coup in January, 1966 to Biafran surrender in January 1970 presented by Major General Phillip Effiong. All the major actors, on each side should be mentioned. For instance, Col. Ifeajuna and others were killed in Biafra as saboteurs. The way Aburi conference went, and the killing of Ladoke Akintola, Aguiyi Irosnsi and others must be documented in details with specific mention of real names, specific time, year, or dates, authentic towns or locations. The major battlefields like the Nsukka sector, Abagana sector, and blowing up of the River Niger Bridge at Onitsha must not be left out. The coup of January 15th, 1966 and the counter coup of 29 July, 1966, the massacre of Igbo people in the North in May 1966, the creation of new states in May 1967 and the declaration of Biafran secession, the police action and the counter action of the Biafran soldiers to capture Benin and an attempt to move to Lagos, the capital of Nigeria by Biafran soldiers are the major historical facts in the civil war in Nigeria. These created a very tense atmosphere for the war. This is called historical documentation and must not be left out however, if it has the hands of literary writers, it has become a creative text. Literary writers write with emotion, passion and figuration. *Civil War Narratives in Nigeria* is a section of literature in Nigeria.

Onyeosiri in Oriaku (2005) identifies the sectional bias and structural imbalance of the pre-1966 Nigerian federation. But these sectional biases are difficult to identify as the fundamental causes of civil war in Nigeria. They have been beclouded by the heavy emotional undertone that marked the civil war narratives in Nigeria.

Civil war events generated real writers who narrate the way they see the war and the causes of the war. The Civil war writings have come to stay in the Nigeria's literary environment. The Nigerian Civil War activities became major concerns to the Nigerian writers since sixties. The war was said to have claimed the lives of over 100,000 soldiers and numberless civilians. All these affected the Nigerian literary scene in so many ways. This war claimed the life of one of the country's most celebrated poets, Christopher Okigbo. This is discovered in *Country* (p. 114-117). Writers like Wole Soyinka was also affected and he was detained for crying out against the atrocities perpetrated in the Nigerian Civil war. All these are in the narrative sequence of *Country*

There have been so many novels and poems on the civil war, and it is difficult to mention all of them. Each writer imaginatively creates a story from his or her perspective depending on what is 'boiling inside' of him or her that he or she wants to share with the society. These writers are compelled to write autobiographies and explain their impact in the war and this is how Achebe explains the role of the writers in *Country*:

Intellectuals had other reasons to despair: we were especially disheartened by the disintegration of the state because we were brought up in the belief that we were destined to rule. Our Northern Nigerian brethren had similar sentiments, but those feelings came from a totally different understanding of the world. This opinion may explain why so many intellectuals played an active role in various capacities during the war years some of us evolved into public intellectual through the period of the national crisis leading up to the war and exposed distortions and misrepresentations within the political system. Once the war began, however, many particularly those of us in Biafra, drew upon the teachings of our ancient traditions. (108)

For instance, Festus Iyayi's *The Heroes* focuses on the wanton destruction of human and material resources, the effect of the war on innocent civilians, destroyed relationships, and the fact that the officers sit back to enjoy while other ranks fight and die in the war front. The names are fictitious though there are some allusions to real life events like General Gowon's wedding. Relatively he created a sense of objectivity in his writing style.

Indeed, the war provided inspiration for many writers especially those that were directly involved. These writers poured out their frustration, anger and memories for the world to see. For instance, Elechi Amadi wrote a powerful novel, *Sunset in Biafra* (1973) depicting his war-time experience. Other testimonies to the era of war were Soyinka's *The Man Died* (1972), Chukwuemeka Ike's *Sunset at Dawn* (1976), Ken Sarowiva's *Sozaboy* (1985), Flora Nwapa's *Never Again* (1976), Chimamanda Ngozi Adichie's *Sun* (2006) and Chinua Achebe's *Country* (2012). *Sun and Country* are the texts chosen for analysis in this study. The two texts are the personal historical perspectives of the two authors, distilled and filled with oratory and linguistic ingredients. Using the linguistic lenses under the theoretical guide of CDA, Systemic Functional Grammar, and some aspects of Stylistics, the present study sets out to examine the strategies the two writers have used to represent their perspectives in the two texts.

1.2.1 Chinua Achebe 1930 - 2013

Albert Chinualumogu Achebe was born at Ogidi in the South- Eastern Nigeria around 1930s. In 1936, Achebe was admitted to St. Philips' Central School and also in 1944; Achebe sat for entrance examinations and was accepted at both the Dennis Memorial Grammar School in Onitsha and Government College in Umuahia. For so many reasons, Achebe opted

to go to Government College, Umuahia. After this, he was admitted to the University College now University of Ibadan. He was given a bursary to study Medicine which he abandoned and changed to Humanities.

At the University of Ibadan, Achebe won a scholarship for undergraduate studies. After graduation, Achebe worked with the Nigeria Broadcasting Service and moved to the metropolis of Lagos. He became recognised internationally as a result of his first novel, *Things Fall Apart* published in the late 1950s.

During Achebe's alignment with Biafra, the destruction of the Igbos as a result of starvation and violence of the war remained strong in his mind as well as the feelings of other Igbos. This is felt in their writing styles about civil war narratives in Nigeria.

1.2.2 Country

Country is Chinua Achebe's latest and last novel. It is also the only comprehensive novel written by Achebe on the civil war in Nigeria. It was published fifty four years after his first novel, *Things Fall Apart*. The six years immediately preceding the civil war was used to write three novels: *No Longer at Ease*-1960, *Arrow of God* (1964), and *A Man of the People* (1964). After the publication of *A Man of the People* Achebe wrote *Anthills of the Savannah* (1987). *Country* is a detailed history of the civil war narratives and the current socio-political and religious problems Nigeria is facing today. The book was published in 2012.

On May 30, 1967, the Igbo under the leadership of Col. Odumegwu Ojukwu declared independence for the State of Biafra. This was due to the 1966 massacre of thirty thousand Igbos by the Northerners in retaliation against the first coup (January 15, 1966) in which scores of Northern and Yoruba leaders were killed. To prevent Igbos from secession, Nigerian Federal Government in turn declared war on the breakaway Republic of Biafra. That war which lasted 30 months claimed the lives of between one and two million Biafrans. *Country: a personal history of Biafra* is Achebe's account of the war.

1.2.3 Chimamanda Ngozi Adichie

Adichie was born to an Igbo family – James Adichie (father), and Grace Ifeomawa was her mother. Her father is a professor in the Department of Statistics, University of Nigeria, Nsukka while her mother was the first female registrar in the same University.

Adichie was admitted to the University of Nigeria to study medicine and pharmacy but she was unable to finish the programme. She left Nigeria for Drexel University in United States of America where she studied communications and political science. Adichie also won a Mac

Arthur Fellowship in 2008. It is believed that Adichie is one of the most prominent among the critically acclaimed growing writers of Anglophone. Adichie's works have attracted a new group of readers. These readers have developed interest in African Literature.

She says on feminism and writing, "I think of myself as a storyteller, but I would not mind at all if someone were to think of me as a feminist writer. I am very feminist in the way I look at the world, and that world view must somehow be part of my work". Adichie also won the David T. Wong international short story prize 2002/2003 (PEN Center Award), She is also the winner of 'Beyond Margins' awards, she has also won the commonwealth writers' prize for Best First Book.

Her story, *Cailing* was included in the 2011 edition of the Best American short stories. *Americanah* was selected by the New York Times as one of the 10 Best books of 2013. She was named as one of 39 writers aged under 40 in Italy festival and Rainbow Book Club project celebrating Port Harcourt UNESCO World Book Capital 2014.

Adichie's works include; "*Decisions, for Love of Biafra*", "*You in America*", "*That Harmattan morning*" "*The American Embassy*", *Purple Hibiscus*," "*Americanah*," "*The Thing Around Your Neck*" and finally *Sun* which is the focus of the present work.

1.2.4 Sun

It is all about the pre-Biafrian war and the Biafrian war. Adichie tells the Biafrian war through the perspective of five major characters: Ugwu, a thirteen year old house boy who works for Odenigbo, a University Professor with some ideological world view which would be analysed in the work. Olanna, the professor's beautiful young mistress, Richard, a shy young English man infatuated with Olanna's willful twin sister Kainene. *SUN* is equally the narrative of the civil war in Nigeria like *COUNTRY*. However, the perspective on their styles which reflect their respective ideologies is better analysed using critical discourse analytical approach. CDA becomes imperative in this study because it is the central theory that captures the length and breadth of ideology in discourse. As a result, the study attempts to examine the ideologies in the styles of Achebe's *COUNTRY* and Adichie's *SUN*. The work sets to explore different critical discourse strategies and some linguistic devices used in the codification of information in the two texts.

1.3 Statement of the problem

The first generation of politicians Nigeria produced after independence thought they would be able to govern the complex heterogeneous multiethnic groups of the colonial legacy. Contrary to this, things fell apart primarily as a result of the 1st coup of 15th January, 1966. Six months after, another counter coup emerged and what followed was destructive and devastating civil war which lasted for thirty months. Against this background, writers have written a lot of fictional non-fictional works among which are Achebe's *Country*(2012)and Adichie's *Sun*(2006).

Previous studies on the civil war narratives in Nigeria reveal that scholars have largely concentrated on literary studies of civil war narratives. Ezeigbo (1986) is an analysis of fact and fiction in the literature of the civil war Narratives in Nigeria. Mc Luckie (1990) reflects on the imagined community of the civil war writings. He titles his work thus: *Seeking an Imagined Community*,Nwahunanya (1991) examines the aesthetics present in the fictional texts of civil war. What Nwahunanya does is the appraisal of the beauty of rhetoric usages in the War fictions in Nigeria. Okereke (1994) is a gender study of civil war issues. He looks at the female image in the Nigerian Civil War. Iyango (1997) does the analysis of Images and symbols contained in Festus Iyayi's *Violence and Heroes*, Nwahunanya (1997) is a critical study of Nigerian Civil war literature. Adeyemo (1998) works on the differences between fact and fiction in Elechi Amadi's *Sunset in Biafra* and Chukwuemeka's *Sunset at Dawn*. Adeyemo's work is similar to Ezeigbo's work. The only difference is that Adeyemo restricts his work to two texts while Ezeigbo captured civil war literature generally. The point of departure between our work and Ezeigbo's and Adeyemo's works is that both of them use literary theories, while we use linguistic theories. Ogunpitan (2003) does a comparative study of American and Nigerian Civil War Novels. Adams (2001) examines the issues of conflict in Buchi Emecheta's *Destination Biafra*. Adams sees Biafran War as a woman's war. Burgess (2004) sees Nigerian Civil War from Theological perspective. His work addresses civil war revival and its Pentecostal progeny. In an attempt to be more detailed, he looks at the religious movement among the Igbo people of Eastern Nigeria between 1967 and 2002. Agboola (2009) handles civil war narratives from the perspective of theme, techniques and narrative of conflict.

Akazue (2009) looks at the novels of Achebe and Adichie generally. This is observed from the comparative view point of Tradition and Post Modernity. Hawley (2008) bases his work on the heritage and symbol of Biafran war and Dahunsi (2009) creates a sense of reality

in the civil war narratives of Festus Iyayi's *Heroes* and Chimamanda Adichie's *Sun*. He reacts to the way both authors fictionalise the history of civil war in Nigeria. Recently, Akinkugbe (2012) does an evaluation of the narrative of the Nigerian civil war using Buchi Emecheta's *Destination Biafra*. Oha (1994) works on the speeches of the two major Heroes of the civil war in Nigeria- Yakubu Gowon and Emeka Ojukwu. The title of his work is *Language in War Situation: A Stylistic Study of the War Speeches of Yakubu Gowon and Emeka Ojukwu*. While Osunbade (2011) examines the contextual examination of explicit and implicit meanings in Chimamanda Ngozi Adichie's *PH* and *Sun*. From the broad literary perspective, it is evident that scholars have worked on Gender, fiction and fact, critique, theme, narrative techniques, conflicts, theological perspective and aesthetics in the civil war narratives in Nigeria. All these are under literary and religious perspectives. Little attention is given to linguistic analysis of civil war narratives. Oha (1994) and Osunbade (2011) which, to the best of this researcher's knowledge, are the only linguistic analysis of civil war texts. The fact is that there is a dearth of work on linguistic investigation of Achebe's and Adichie's novels on civil war narratives especially with respect to their ideologies, despite the fact that scholars have recognised their literary ingenuity over the years and they have carried out studies on their works.

This work sets out to investigate aspects of the ideologies found in the language and styles of the two books. As revealed in the existing literature on the civil war narratives as forms of political discourse, to the best of this researcher's understanding, no work has used critical discourse analytical approach to investigate and/or examine ideologies in the language and styles adopted in the two books. This is the gap that the present study sets to fill. To fill the vacuum, this study therefore examines the critical discourse strategies in the two books with a view to showcasing the ideologies contained in the civil war texts. It is the contention of this study that certain discourse strategies must have been used by the writers in mapping out the similarities and variables in the ideologies embedded in the two texts *Country and Sun*. Both texts belong to the Neo -Modernism Class.

1.4 Aim and objectives of the study

The study attempts to examine the nexus between styles and ideological projections in the civil war narratives of Achebe's *COUNTRY* and Adichie's *SUN*.

1. It explores the different linguistic expressions employed by the two authors to project the civil war discourse.

2. It sets out to explore the ideologies in the styles employed by the two authors in the civil war discourse, using Critical Discourse Strategies.
3. This work examines the cognitive processes which informed the styles of the authors as observed in *COUNTRY* and *SUN*

1.5 Research questions

1. What are the different linguistic expressions employed by the two authors to project the civil war discourse?
2. What are the ideologies in the styles employed by the two authors in the civil war discourse?
3. What are the cognitive processes which informed the styles of the authors in the two texts?

1.6 Significance of the study

The study applies relevant CDA, Stylistic Procedures, and Systemic Functional Grammar to the data of Achebe's and Adichie's works: *COUNTRY* and *SUN* respectively as the two recent texts we know on the civil war narratives in Nigeria. Therefore, it will contribute to the increasing literature on textual analysis of civil war narratives in general and CDA as a multidisciplinary field in particular. As a result of this, it is hoped that the study will shed more light on CDA as a reflection of ideology in discourse which has not been exhaustively exploited by scholars over the years.

1.7 Justification for theory

CDA as well as Stylistics and Systemic Functional Linguistics has been considered relevant in this study. The choice of this theoretical framework is informed by the fact that the work attempts to examine how the language users (Achebe and Adichie) have manipulated and influenced the readers and the public through linguistic devices and discourse strategies employed to project their ideologies in the texts. The study hopes to consider some critical discourse indices like passive construction, backgrounding, reference assignment, intensifying strategies, discourse diversion, generalisation, foregrounding, silence, mitigating strategy, nominalisation, hyponymy, dysphemism and euphemism, aggregation, structural parallelism, repetition and hyperbole. These speakers' based linguistic devices are going to be explained and applied in our analysis. The study was, therefore, designed to examine the style and ideology nexus in Achebe's and Adichie's Nigerian Civil

War narrative in order to establish how style is deployed to project ideology in *COUNTRY* and *SUN*.

1.8 Scope and limitation of the study

The study is purely a critical discourse investigation of ideologies found in the language and styles of Achebe and Adichie in *COUNTRY* and *SUN*. Both *Country* and *Sun* are factional (*Country*) and fictional (*Sun*) works. A factional novel is a genre which depicts real historical figures and actual events woven together with fictitious allegations and using the storytelling techniques of fiction. The genre (*Country*) is referred to as a portmanteau of fact and fiction, while historical fiction (*Sun*) is a fictional story that is written about a time before the author's real life experiences. As a result of this, we have limited ourselves to the relevant excerpts in the two texts. The present study is limited to these two texts because:

1. Achebe, like other writers of civil war narratives in Nigeria witnessed and participated actively in the war activities. But Adichie was never a witness. She never participated. She was only told about it and narrated it. On the basis of this, we want to investigate the strategies they have used to portray their ideological positions in the two texts. *SUN* is a fictional civil war narrative while *COUNTRY* is a factional civil war narrative, the combination of the two texts is informed by the similar political and socio-historical background which are observed in their structures.
2. Within the contention of this study, the two texts are among the most criticised texts of all the civil war narratives. Achebe's *COUNTRY* and Adichie's *SUN*, attracted a lot of reactions and criticisms among the ethnic groups in Nigeria. When *SUN* was adapted and converted into movie, it met a strong reaction from the National Film and Video Censors Board (NFVCB) and these are the media houses that publicised the news content: Sahara reporters August 4, 2004, Vanguard 19 June 2014, www.naij.com, BBC African 25 April, 2014, Leadership 23 June 2014, Dailypost 3 May, 2014, Dailypost 25 April 2014, PUSE ng 27 April 2014, www. Blackenterprises 22 May 2014 just to mention a few. Also, Achebe's *Country* received national and international attention especially on the national dailies.

The Guardian August 4, 2013, Premumtimes November 27, 2012, Vanguard, October, 2012, ThisDay November 17th, 2012, Pointblank October 13, 2012, Newsrescue May 19th, 2013 Sahara Reporters 17th June 2013, Sahara reporters 12 December 2013, Naitrepublic October 22, 2012. Having observed these massive reactions to the two narrative texts we want to limit our investigation to the ideological positions of the two authors using CDA,

systemic functional grammar and stylistics. We conjecture that the public reaction is predicated on the language and styles which the two authors have used to portray their ideological positions in the two texts. We believe that there is a network of ideas and values between the works of *COUNTRY* and *SUN*. This is what Achebe wrote about Adichie and *SUN*:

We do not usually associate wisdom with beginners, but here is a new writer endowed with the gift of ancient story tellers She is fearless, or she would not have taken on the intimidating horror of Nigeria's civil war. Adichie came almost fully made. - Chinua Achebe

In our critical discourse investigation, we wish to track these networks of ideas and values and also to explain the areas of dissimilarities between the two texts. This aspect of ideologies will be tracked through critical discourse strategies. It will be within the confine of this research to state and explain the implication of the result of this research to humanity.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

This chapter first reviewed some previous studies on civil war narratives generally (both from literary and linguistic perspectives) before focusing on studies on Achebe's and Adichie's works, but before this, we first gave a functional definition of language and a short note on literature in Nigeria. This is in an attempt to determine the scholarly attention on civil war narratives over the years. This review also showed the extent of work done on Achebe's and Adichie's literary writings, it especially revealed the research gap that necessitated the present study. It reviewed some theories of CDA, concepts and principles, as well as Stylistic concepts that are applicable to the present work. This provided a theoretical background for the present study. Since language is the template our analysis is based on, this section started with the functional perspective of language.

2.1 Functional perspective of language

Language is a veritable tool of communication either in peace or at war. It is a unifying factor that connects members of a particular society or group together in their interactions and relationships. It is an instrument of sociopolitical integration and cohesion. Language is an indispensable tool of information dissemination. Without language, human activity would be very difficult. Probably, this is what Adeyanju (2002. 527) sees to have said.

Man cannot... part with language and remain himself in terms of creative ingenuity, intellectual capacity and social upliftment above all other creatures

The functional system of language is heterogeneous. This makes it gain the attention of scholars across disciplines. Language has been defined in various ways: (see (Leesmith JM (1969) Barber (1964), Whorf (1939), Malinowskin (in Palmer (1996), Wareing (1999), Odebunmi, 2001). As an illustration, Odebunmi (2001:38) sees language as a tool of communication which is only found among human beings. This linguistic tool can be communicated to another human being through verbal and non-verbal means. Odebunmi says that this human expression can either be spoken or written. From the above explication, there is no doubt that language serves human beings in different ways.

2.2 A short note on literature in Nigeria

All forms of literature anywhere in the world began from oral form. Oral literature is the transmission of historical events from mouth to mouth and from one generation to another. Oral literature comes in different forms among which are: poetry, romance, history, biography, essay etc. Simply put, oral literature is a verbal imaginative communication which is transmitted to other generations through the words of mouth for entertainment and sometimes edification of the audience. All these are pre-colonial representation from which modern Nigeria literature developed.

The implication of colonialism on Nigerian Literature is that the general tones, symbolic associations and meanings of words and phrases are lost in most cases. Colonialism introduced western education in the country and as a result, some Nigerians acquired the skill to read and write. These influenced the development of Nigerian literature the way it is now. However, no matter the negative effect of western education on Nigerian literature, its influence cannot be overemphasised on the development of Nigerian literature. To buttress this, Chinua Achebe agreed that he was actually motivated to write novels because he wanted to correct the lopsided portrayal of Africans in colonialist novels. He says thus:

I know around 51,52, I was quite certain that I was going to write try my hand at writing and one of the things that set me thinking was Joyce Cary's novel, set in Nigeria, Mister Johson, which was praised so much and it was clear to me that it was a most superficial picture... (Achebe 1989).

The development of Nigeria literature was influenced by external forces, mainly colonial education and religion. The missionaries established Quranic and Christian schools. Such influences from the Christian and Muslim missionaries helped Nigerians to read and write. This motivated Achebe (2012:39) to say '...but more of a sense that we were standing figuratively and literally at the dawn of a new era'. Thus, they were able to read the works of classical literary writers. Education aided the reading of foreign literature and writing of indigenous ones.

2.3 Studies on civil war narratives: literary studies

Generally speaking, a review of existing studies on civil war narratives in Nigeria reveals that scholars have largely concentrated on literary analytical studies of civil war

narratives in Nigeria. Ezeigbo (1986) examines the differences between facts and fiction in the Nigerian civil war novels. She looks at the subjectivity of individual or group perception of the reality of the war. In her work, she explains that the belligerent governments and creative artists employed propaganda to make people see their point of view and secure support for their course. On the other hand, the artists hold their own subjective view of the civil war and it is out of such belief that they extract the material with which they create works of art. To her, both the government's spokesman and the creative artists in a way, rely on propaganda to make their point. However, it is said that different techniques are employed by each to achieve this. While the spokesman of government manipulates his audience to make them see his point of view, the creative writer achieves the same result through the manipulation of reality of the war to suit his objective perception; the creative writers imaginatively report facts and reality of the war thus incorporating elements of fiction in supposedly factual works. We wish to use CDA to unfold how Achebe and Adichie have successfully used linguistic tools to persuade their audience. In her work, Ezeigbo (1986) explains further the concept of propaganda as a morally justifiable literary aesthetics if an artist is conscious of the representation of reality, such writer is considered to be a responsible propagandist, while a writer whose defence of a cause or an action is morally unjustifiable or who shows no consideration for the niceties of art is an irresponsible propagandist.

She concludes that the interpretation of the civil war in Nigeria is influenced by the way the people or groups of individuals are affected by the war. The researcher shows that what is called the narration of the civil war is subject to a lot of twists. So, the subjective views of individuals are structured by the influences acting on them and the direction in which their sympathy lay. Ezeigbo demonstrates that creative writers have used different literary modes to recreate their subjectivity. From these literary modes, she says 'form' and 'technique' have contributed a great deal to the artistic quality of the writers' works.

Nwagbara (date not stated) does a signification of gender in Nigerian civil war fiction, using Iyayi's *Heroes* and Okpewho's *The Last Duty*, Nwagbara reflects the metaphorical portrayal of women in the two fictions. He does the systematic representation of linguistic constructs. The paper further unravels the forms and dimensions of gender and its realisation in conflict situations as portrayed in the Okpewho's *The Last Duty* and Festus Iyayi's *Heroes*. The use of language in forms of metaphor stands as the major instrument that conveys and sustains gender significations. In addition to this, the paper also reveals the literary dimensions of the depiction of gender relations as a form of social reality in the

Nigerian civil war, drawing from the assumption that literature is a linguistic facility for reconstructing social reality while it also projects its aesthetic values.

Oloyede (date not stated) examines how Biafra issue has become a recurring one in the political and economic discussion in Nigeria. He confines his study to Biafra trauma and the beliefs of Igbo about the continuous marginalisation and deprivation in the major sectors in Nigeria. In the paper, Oloyede suggests that Biafra loss was traumatic as a result of the shocking and upsetting knowledge of the war. Mc Luckie (1990) reflects on the imagined community of the civil war writings. However, our work goes beyond imagination. It also addresses realities of pre-civil war period and civil war period found in the two texts. Nwahunanya (1991) sees the aesthetics present in the fictional texts of civil war. What Nwahunanya does is the appraisal of the beauty of rhetoric usage in the War fictions in Nigeria.

Okereke (1994) approaches his work from gender perspective. He examines the female image in the Nigerian Civil War. A section of our work is similar to Okereke's work however they are not the same. What we intend to explore are the ideologies that reflect the female image in *Sun*, through linguistic indices. We want to look at the way Adichie and Achebe represent females in their works through linguistic indices.

Iyango (1997) did an analysis of Images and Symbols contained in Festus Iyayi's *Violence* and *Heroes*, Nwahunanya, (1997) worked on the critical perspectives of Nigerian Civil war literature. Adeyemo, (1998) worked on the differences between fact and fiction in Elechi Amadi's *Sunset in Biafra* and Chukwuemeka's *Sunset at Dawn*. Adeyemo's work is similar to Ezeigbo's work. The only difference is that Adeyemo restricted his work to two texts while Ezeigbo captured civil war literature generally. The point of departure is that both Ezeigbo and Adeyemo use literary theories while we use linguistic theory (CDA) for our analysis.

Ogunpitan (2003) is a comparative study of American and Nigerian Civil War Novels. Ours is restricted to the national discourse of civil war in Nigerian novels. Adams (2001) explores the issues of conflict in Buchi Emecheta's *Destination Biafra*. Adams sees Biafran War as a woman's war. Agboola (2009) is an analysis of civil war narratives from the perspective of theme, techniques and narrative of conflict. Akazue (2009) examined the novels of Achebe and Adichie generally. This is observed from the comparative view point of Tradition and Post Modernity. Though Akazue (2009) was not directly focused on the civil war narrative. He paid some homage to the civil war related issues in the works of Achebe and Adichie. Hawley (2008) examines the heritage and symbol of Biafran war. And Dahunsi

(2009) created a sense of reality in the civil war narratives of Festus Iyayi's *Heroes* and Chimamanda Adichie's *SUN*. He reacted to the way both authors fictionalise the history of civil war in Nigeria. Recently, Akinkugbe (2012) did an evaluation of the narrative of the Nigerian civil war using Buchi Emecheta's *Destination Biafra*. In our work, we are equally going to react to how Adichie fictionalises war realities through linguistic tools and also how Achebe persuades readers to believe his point of view of the civil war in Nigeria. However, our work is mainly centered on styles and ideologies in the two texts using CDA, Stylistics and Systemic Functional Grammar.

2.3.1 Studies on civil war narratives: linguistic perspectives

Oha (1994) is a stylistic analysis of speeches of key actors in the Nigerian civil war, that is, Yakubu Gowon and Emeka Ojukwu. He specifically focuses his work on reactions of language in War Situation, using Stylistics as the theoretical framework for analysing the War Speeches of Yakubu Gowon and Emeka Ojukwu. It is discovered that Oha's research outcome which is persuasion and coercion will definitely be our input. We will examine aspects of linguistic indices used to achieve persuasion and coercion in this study. Osunbade (2011) is an analysis of how conversational discourses do implicate and explicatemeaning sin Chimamanda Ngozi Adichie's *Purple Hibiscus* and *SUN*.

From the broad literary perspective, it is evident that scholars have worked on Gender, fiction and fact, critique, theme, narrative techniques, conflicts, theological perspective and aesthetics in the civil war narratives in Nigeria. All these are under literary and religious perspectives. Little attention is given to linguistic analysis of civil war narratives. The fact is that there is a dearth of work on linguistic investigation of Achebe's and Adichie's novels on civil war narratives especially with respect to their ideologies despite the fact that scholars have recognised their literary ingenuity over the years and they have carried out studies on their works.

This work investigates aspects of the ideologies found in the language and styles of the two books. As revealed in the existing literature, little attention is given to the linguistic aspect of civil war narratives as forms of political discourse, based on this, this researcher attempted to use critical discourse strategies to investigate and/or examine ideologies in the language and styles adopted in the two books. This is the vacuum this work sets to fill. To fill the gap, the study looks into the discourse strategies in the two books with a view to showcasing the similarities and differences between them. It is the contention of this study that certain discourse strategies have been used to map out the similarities and variables in

the ideologies embedded in the two texts. It also sets to showcase the discourse strategies the authors of the two books have used to express and reflect their strong impression about the causes and effects of civil war in Nigeria.

2.3.1.1 Studies on Achebe's works

Analysing the tragic conflict in Achebe's novels using *Things Fall Apart*, *No Longer at Ease*, and *Arrow of God*, Irele (1973) explains that the primary motive of Achebe's works is tragic consequences of the African encounter with Europe. He emphasises that this tragic encounter is a theme Achebe has made his own. Irele (1973) aptly accesses Achebe's novels as the whole tragic destiny of a representative character usually faced by a number of conflicts orchestrated by his tragic flaw. He commends Achebe's treatment of theme via the tragic medium, especially given his artistic ordering of events to reveal a tragic pattern through this representative character.

The study reflects that Achebe's novels deal with two broad kinds of conflicts, namely, the social and psychological created by the incursion of the white men and their culture into the hitherto self-contained world of African society (Irele 1973: 167). Irele concludes that Achebe's works "deal with the transformation of the African Society at its moments of crises and the inevitable tension attendant upon this process" (p.178). Though this study is a literary study of prose fiction, its findings illuminate the thematic concern of modern novel. However, our work echoes Post Modern issues which are based on history and politics.

Asein (1976) is an exploration of the literary resources employed by Achebe in *Arrow of God* to achieve rhetorical effects. He observes that the rhetorical apparatus in *Arrow of God* helps reinforce the themes and restore the central conflict in the novel. Stylistic resources are used in the resolution of the central conflicts in the novel. His conclusion is that these provide maximum rhetorical effects, rather than as mere verbal embellishments. Although some passing references are made to the stylistic significance of language in the chosen text, the work is not a linguistic study in totality. The work is however relevant to the present study, as it sheds some light on the aspects of language that can equally aid meaning in CDA of literary texts.

In a theory-driven stylistic endeavour, Okunoye and Odebunmi (2003) focus on literary style (the meeting point between literary criticism and linguistic analysis). The study demonstrates the viability of the cohesion between the principles of the two approaches. Attempting a comparative study in the two novels of Achebe: *A Man of the People* and

Anthills of the Savannah, the scholars discover that even when a writer's stylistic inclinations are recognisable, each literary work necessarily manifests its peculiar thematic, social and discursive situations. These, according to them, are inevitably reflected in its stylistic features. The study therefore, concentrates on such levels of linguistic analysis as lexis, semantics and graphology as well as elements of literary explication as allusion, setting and symbolism relevant to the comparative study of Achebe's styles in the works. Ultimately, it establishes that though the two texts are products of the same location (Nigeria and Africa in general), Achebe's Graphological, lexico – semantic, and discourse stylistic choices are skillfully managed to reflect different thematic foci, characters, and temporal frames in them.

In another study of Achebe's *Anthills of the Savannah*, Odebunmi and Ogunleye (2003) investigate the context of theme-related humour in the novel against the contextual model. Their aim is to find out how humour gains access into solemn novel and the role it plays in it. Limiting the scope of humour to three kinds namely; jokes, satires and scatology, Odebunmi and Ogunleye identify two types of humour in the novel, namely; linguistic humour, and non linguistic humour. The study reveals that linguistic humour takes the form of aggressive joking demanding verbal quickness and wit; creating new names/definitions; mocking; word play; lexicon humours; and pidginisation. It also shows that the only instance of non-linguistic humour found in the novel has a mocking pattern. The study concludes that the instances of humour found in the novel have relation with the themes of autocracy, disillusionment, corruption and misrule, and they assist humans in loosing tangle with apprehension, tension, gloom and other forms of depression.

Kehinde (2005) discusses indigenous traditions of modern African writers, echoing the claim that literature, as a work of imagination, aims at reliving the events of the past, transmitting socio-cultural values, and developing great awareness of the traditions of its enabling society. He maintains that the task of salvaging dying cultures and traditions of Africa rests on the shoulders of its writers, and explores how modern African writers have reconstructed and are reconstructing the indigenous traditions of their continents in their respective works. To give the work a deserved direction, tradition is operationalised as “an inherent pattern of thought and action, a specific practice of long standing” (302). Using works like Achebe's *Things Fall Apart* and other African novels as reference points, he claims that modern African novelists rely heavily on the indigenous traditions of their individual society, and always create a complex and sympathetic portrait of traditional cultures in Africa.

An interesting finding therefore is Kehinde's stance that most African novelists (e.g. Achebe, Amadi, etc) make use of fluid and healthy admixture of elements from the

indigenous traditions of their people. Notable among these, according to him, is frequent recourse to oral tradition forms such as proverbs, riddles, jokes, witticisms, aphorisms and folktales (307) as well as traditional customs like wrestling, marriage, burial, and storytelling, among others. Kehinde concludes that indigenous traditions constitute the greatest single source of inspiration for modern African novelists, and such traditions imbue their novels with the needed mark of Africaness. Kehinde's discussions are especially useful for highlighting traditional elements that may be of notable significance for meaning recovery at both explicit and implicit levels of ideologies in CDA.

Fashina (2006) is an examination of the language vis-à-vis the context and meanings of proverbs in classical novel of Achebe's *Things Fall Apart*. Fashina notes that within the ambience of narrative is the use of pro-gender proverbs/proverbial, crossing-referencing, self re-referencing and lexical reiteration for ironic castration of male energy. Echoing that proverbs in the novel mark a people (notably, the Igbo) well equipped with wisdom studded corpus of verbal reasoning and indigenous folk, the study ultimately reads the novel as Achebe's insidious subversion and castration of patriarchal energies through lexical matching of gender elements in the proverbs. Though the study is not a linguistic study of prose literature, its relevance can be seen in its extrapolation of a linguistic element usually engaged in narratives to harbour meaning, especially at the implicit level. However, we will not only harbour meaning, we will reflect meanings found.

Adegbite (2006) patterns his study after stylistics. He does a stylistic study of an extract of conflict mediation discourse in Chinua Achebe's *Things Fall Apart*. The study analyzes the linguistic patterns that realise theme, transitivity, and modality in the extract which represents the speech of a character that has attempted to resolve a conflict in the novel. Given that the goal is to make students observe the stylistic means by which the author has expressed content in English in the text, the linguistic stylistic theories of Systemic Functional Linguistics and the Functional Sentence Perspectives are employed in the study. The findings reveal that for the transitivity options, mediation primarily expresses relations among participants via identifying and making references to authorities, social values, obligations and social duties. The transitivity process involves constant appeal being made to the cognitive and visual attention of mood; the characteristic traits of instruction are shown. This result thus indicates that conflict resolution is perceived as a social obligation/duty which interactants perform in conformity with conventional regulations.

It is equally found out that the options of theme indicate the orientation of the mediation speeches. Thematic-cum rhematic references are usually made to disputants,

mediators and third parties in the communication. The emphasis on the mediator's personality and power as well as potency of social control in the themes and rhemes is indicative of conflict resolution by coercion, rather than by persuasion, which may be applicable in other socio-cultural or cross-cultural contexts. Adebite's conclusion is that the description of the form and content of the examined discourse enhances a characterisation of the register of the discourse of conflict mediation in general. The study is relevant to the present study as it demonstrates the application of linguistics to the interpretation of literary texts. However, our theoretical framework centers on CDA, Stylistics, and Systemic Functional Grammar

Odebunmi (2008) studied *Anthills of the Savannah*. He used orientation from context models. Odebunmi (2008) focuses on the naming structures and functions in the novel. The work examines the proper names as contained in the texts. It recognises four types of names in *Anthills*: official names, first names, nicknames and institutional/titular names. It equally picks out three dimensions of these names namely; branching, non-branching and active mentioned, which are associated with the types. The study further demonstrates that the names play contextual and ideological roles such as being interactional tools, address terms, weapons of criticisms, and vision projectors. The study submits that names in *Anthills* are chosen to serve specific thematic and stylistic purposes. As such, Odebunmi's (2008) application of linguistics to the interpretation of prose texts creates relevant relationship between it and the present study.

2.3.1.2 Studies on Adichie's works

As a result of clear thought and good understanding in the use of language, Adichie's creative works mainly enjoyed the representation of fictional reality. As a matter of fact, Adichie's works are rich in the creative and effective manipulation of language. This enhances a cerebral analysis and interpretation of her environment. This makes her works worthy of scholarly attention. However, given that she is relatively new on the literary scene, studies on her fictional works are, at best, scanty especially on linguistic studies. The submissions of the few works found on Adichie's novels are presented in this section.

Heather (2005) discusses the coming of age of Adichie. In this study, he presents Adichie's works, especially her fiction as projecting the voice of the third generation of African writers. He observes that Adichie's novels thematise the complexity of human problems, ranging from abuse through patriarchal relationship to political instability. These generally result in breakdown of families and communities under pressure of colonialism and religion. The study further shows that Adichie also writes about the embodied experiences of

women in Africa, and this is shown in the brutalities suffered by Kambili in the hand of her own father in *PURPLE HIBISCUS*. Heather then submits that Adichie's portrayal of socio-religious and political problems of her society through the narrative stance of Kambili, aptly depicts her concern with social realism, which is the most patronised literary convention in the contemporary African novel. The study is concluded by stating that *PURPLE HIBISCUS* ends with Kambili looking forward, resolutely, into the future to suggest continuity of human struggles with utmost belief that better days are ahead. This, he says, is the spirit of socialism being projected by Adichie. The exposition of the literary convention of the contemporary age patronised by Adichie in *PH* will be of benefit to the present study, especially in gaining enough insight into the aspects of political ideology that has to do with female representations in *SUN* and it will also create a better footing that will aid communication in the reading and analysis of her texts.

Bruce (2006) in his study explores the complex relationship between women and silence in *PH*. The study reflects patriarchal culture as an instrument of silence in the faces of women. However, it is discovered that women too have come to develop various strategies of resistance in the face of oppression. It then shows that women experience silence in two ways in the novel, namely; as a force of oppression, and as a means of resistance. In the study, Bruce presents Kambili's experience of silence as a manifestation of oppression, as she is forced into silence by her father's abuse and other socio-cultural factors. Bruce, on the other hand, reads Mama's silence as a strategy designed to conceal her true intentions. According to him, "by maintaining a facade of feminine virtue, by holding her tongue about Eugene's abuse, and pretending to be meek and submissive, she is able to murder him and end his abuse on her" (Bruce 2006:17). In this respect, Bruce views Beatrice's silence as a kind of protective camouflage under the cover of which she is able to assert herself in a violent and dramatic way. *PH* is, therefore, ultimately read in the study as a novel which speaks on behalf of women of the African continent with respect to the present and the urge for a change in the future. The study potentially enhances an understanding of character presentation as an aid to ideology recovery; hence, it is relevant to the present study of *SUN* by the same author. However, ideology discovery in *SUN* will be analysed through character presentation and representation. References will always be made to Adichie as the author of the characters in her work, while *COUNTRY* is a monologue, references will always be made to Achebe in line with the descriptions found in his work.

In a similar but different literary scope, Highfield (2006) addresses the fundamental issue of gender-based violence in two African novels. Precisely, he focuses on violence

against women using Vyonne Vera's *The Stone Virgin* and Chimamanda Adichie's *PH*. Highfield notes that both novels clearly indicate that the causes of violence are rooted in the colonial past, and both turn to flower as a symbol of resistance against violence. He gives an account of *Purple Hibiscus* as involving the domestic violence experienced by Kambili and her mother in the hand of Eugene (Kambili's father). The study reveals that the violence results in two kinds of torture: physical and psychological torture (i.e. fear, loss of sense of association, etc.). It further shows that the hibiscus serves as a potent symbol of resistance of violence. The hibiscus, thus, becomes a symbol of both the memory of violence and Kambili's refusal to be continually under the influence of violence. In concluding the study, Highfield reiterates that violence emerges out of the continuing thrall of colonialism. He adds that to escape that thrall, Africans must turn to their own past and free their culture and history from colonialist distortion, borrow from other cultures worldwide and create a beautiful purple hybrid of freedom that blooms in perpetuity (p.168). The study also has a relative relevance to the present study as it provides a good background clue to the understanding of Adichie's thematic concerns.

Oha (2007) also carries out a study on Adichie's *PH*. He specifically analyses how Adichie has disentangled the political challenges in the continent of Africa. Oha (2007) also examines how Adichie has viewed the issues of gender, development and freedom in Africa. Oha showcases that in *PH*, Adichie exposes a critical presentation of the oddities in Nigeria as well as Africa in general, as the continent trudges in the biting tyrannical trauma of the military and anarchical leaderships. He, thus, presents *PH* as dealing with the African image through the contemporary politics. These are foregrounded in the thematic foci of the novel. Four paradigms of focus are, therefore, identified in the thematic structure of the novel; politics, religion, and ethnic related problems. The study finally, describes Adichie's idea of exposing the odds as a way of affecting the truth and consequently midwiving freedom from all forms of leadership oppression.

Adopting a linguistic approach, Tunca (2008) investigates language in recent Nigerian fictions, exemplifying with Adichie's *PH*, Ben Okri's *The Landscapes Within and Dangerous Love* and Gbenga Adenugba's *Another Lonely Londoner*. With respect to *PH*, Tunca moves towards an eclectic approach to stylistics (combining insights from Sociolinguistics and grammar), and finds out that Adichie's styles manifest code-switching between Igbo, English and proverbs. He reveals further that Adichie also makes use of mind style, silence, speech and thought presentation, adding that these, combined with the linguistic elements employed, aid the author's thematic projection. His conclusion is that all

these features add aesthetics to Adichie's narrative and attest to her linguistic prowess. The study is relevant to the present study as it demonstrates how linguistic theory can contribute to the elaboration of literary interpretation in Adichie's novels.

Osunbade (2011) examines how meanings do explicate and implicate in conversational discourses using Adichie's *Purple Hibiscus and Sun*. He adopts the Relevance and Gricean Pragmatic theories, which account for context-driven meanings. Osunbade concludes that Adichie utilises pragmatic tools in espousing the African experience. He maintains that the interaction between discourse types and meaning levels in Adichie's novels, therefore, facilitates access to a context-driven understanding of the novels. He does not use linguistic tools to analyse some sensitive civil war issues in Nigeria. Also, Osunbade does not situate his work within the context of civil war in Nigeria but he uses the contexts of civil war to generalise issues in Nigeria. This is the area we want to use CDS to address. In our analysis, we shall centralise and thematise the work on pre-civil war discourse and civil war discourse.

The foregoing review shows that works done on the interpretation of Adichie's prose texts particularly centers on *PH* and also have largely shuttled between stylistic analysis and literary appreciation. Scholarly attention on the works of Adichie has also been consistent with consideration from these two perspectives, with more attention being paid to literary issue. Except Oha (2007), Tunca (2008) and Osunbade (2011), no work that we are aware of has examined Adichie's novels from linguistic perspective. Tunca's study, which has limited itself to the analysis of *PH* alongside other novels of Nigerian writers, is a stylistic study. The fact is that no seminal work has viewed Adichie's *SUN* on ideological perspective using CDA and Stylistics especially with consideration for the contextual examination of both pre-civil war and civil war discourse as forms of ideologies. Besides, no single work is known to us to have attempted a study of the two civil war narratives of these authors together. The present study shall attempt to fill this vacuum.

2.4 Theoretical Framework

2.4.1 The system of voice as aspect of SGF

In the system of voice, an effective clause is either active or passive. A clause is active if it contains an agent/subject; it is passive if the clause contains a medium/subject. An effective clause has the feature of "agency" rather than the structure function. A clause with no feature of "agency" is neither active nor passive but middle. A clause with one agency is referred to as a non-middle or effective clause. An effective clause is active if it has the "agent/subject", and passive, if it has medium/subject.

In addition, Halliday (2004) maintains that an effective clause may be passive in order to get the medium as subject and as an unmarked theme. It may also be passive in order to make the agent either late news by putting it last, or by making it implicit by leaving it out completely. Again, Malmkjaer (2002) explains that the clause in English serves to express processes of two kinds; these are transitive and intransitive processes. The process is usually represented by a verb. Action clauses, which are concerned with actions or events, can be either a middle clause (if it has one inherent participant/agent). A clause is non-middle or effective if there are two participants, that is, the actor and goal. Non-middle clauses may be effective either inactive or passive voice.

To buttress the significance of Halliday's grammar, Hart and Lukes (2007) rightly observe that due to the influence of critical discourse analysis, the Hallidayan systematic functional grammar which holds that language is as it is, because of its function in the social structure has become synonymous with linguistic approaches to critical discourse. Thus, Halliday's classification of systems of mood, modality, and transitivity is also adopted for this study as it is suitable for critical discourse analysis.

2.5 Origin of CDA

Critical Discourse Analysis is developed from Critical Linguistics (CL), at the University of East Anglia around 1970s, however some scholars are of the view that there is a minor difference between CL and CDA. See Fowler, Roger, Bob Hodge, Gunther Kress, Tony Trew (1979).

2.5.1 Perspectives on CDA

Van Dijk (1985) is a survey of CDA shows that as a developing field of study, CDA has a lot of new directions in language use. van Dijk (1985:8) says CDA is still moving and that the field of study (CDA) is still experiencing both continuity and change since its discovery some years ago. Formal grammars as forms of linguistic analysis has faced a lot of challenges from different areas of Applied Linguistics which generated new ideas to linguistic analysis part of which are speech acts, language use, social structures, conversation, text structures, cognitive function of language, communicative events etc. What van Dijk is trying to say here is the skillful movement from Theoretical Linguistics to Applied Linguistics, which is one of the aims of CDA. Van Dijk (1985) exposes to us another aim of CDA which is taking discourse to the interdisciplinary level and this is what he calls 'new cross-discipline'. He concludes that CDA has enough scope to develop, expand

and integrate other disciplines, in the process it is projected that CDA would emerge as a field of specialisation.

Wodak and Reisigl (1999) look at discourse and racism from the standpoint of Europe. Making reference to Jacquard (1996:20), Wodak and Reisigl (1999:176) establish that race has nothing to do with biology, when the concept makes reference to human being. They continue that the construction of 'race' is mainly social in nature, this is seen as measure of legitimating ideological leaning to create threat, suppression and exploitation of some identified social groups. In the process, the dominance does lead to denial of cultural and material resources, welfare services, housing etc. Memmi (1992:103) says 'racism' has to do with generalised and complete removal of all forms of separations which are of benefits to the accusers and detrimental to their victims. Based on this establishment, the accusers want to legitimise their privilege or aggression. Within the perception of Memmi (1992:103-121), as a matter of fact, what characterised racism in terms of meaning seems not to be clear. What is left is the exclusive definition of racism which is broad to have captured both the fiction and reality that have to do with biological differences. This means all the aggressive and very strong unreasonable fear as well as hatred which are extended to other individuals as out-group. This shows that 'racism' itself is a construct of liberation which the affected groups have adopted (Wodak and Reisigl 1999:176). This idea or principle has been turned around to create a room for positive self-identity. This has become a ground for resistance and also, an instrument to negotiate for more independence, autonomy, and participation (see Guillaumin 1991, Claussen 1994, Mitten 1992).

Sheyholislam (2001) does a theoretical appraisal of CDA. His work examines the historical development of CDA from Halliday's SFL. He sees CDA as a modification of Critical Linguistics (CL). Also van Dijk, (1993a:131) says CDA and CL are considered to have a common ground when it has to do with Semiotic or Discourse Analysis as a branch of Linguistics. For further reading on the nexus of CL, CDA and their history, see Anthonissen (2001) and Chilton and Wodak (2007). However, Wodak and Meyer (2008:1) give the root of CDA an expansive explanation by saying that the different roots of CDA lie in many branches of humanity such as: Anthropology, Cognitive Science, Literary Studies, Rhetorics, Text Linguistics, Philosophy, Socio-Psychology, Sociolinguistics and Pragmatics. In trying to give an expansive description of what CDA is all about, Wodak and Meyer (2008:5), note that such a complex thought might generate confusion to some field of studies. This gives room for constant talks, for new dimensions in the structures of CDA. In contrast to the closed theories, such as Chomsky's TGG or Michael Halliday's SFL, CDA, according to the scholars in the

field, is not designed to have a rigid structure or methodology. That is why some scholars prefer to use Critical Discourse Studies instead of CDA. Sheyholism's work reemphasizes what other scholars have done on CDA. His work lacks applied work, he does not attach his theoretical explanations to a strong societal issues. However, the relevance of his work to our analysis is that it serves as a periscope to what CDA is at a glance.

Richardson and Wodak (2009) reveal the economic exclusionary politics of Britain and Austria. The work shows the harmful effect of the racism practised by far right. This is possible through the Discourse-Historical Approach, henceforth (DHA) to CDS. The scholars examine the concept of historical formation of some slogans in Britain and Austrian. That is, the slogans that have to do with unemployment and employment situations. They discover that slogans which have to do with 'British Jobs for British worker' and 'Austria First' faced recontextualisation within the fold of present rhetoric of politics when reflecting the context that has to do with historical connotations. This stemmed from the anti-Semitism and colonialism which happened before the Second World War. Their work, claimed that EU states have been familiarised with that type of rhetoric in the recent times. The ideological positions and traditions observed seems to be unique, this uniqueness has established some defined sub-texts to be utilised for political reasons. What is devised in such rhetoric is seen as parts of discursive strategy of calculated ambivalence. The relevance of this to our work is that, we intend to use discourse-historical approach extensively in our analysis. As a result, the work of Richardson and Wodak (2009:1) shows that it is possible to focus one's analysis predominantly on heuristic devices using four levels of contexts without using the text internal analysis which is typical of CDA, though our focus in the analysis is the content analysis found useful to establish the ideological positions of the two authors.

Kazemian and Hashemi (2014) did a CDA of Obama's 2012 speeches. Considering the study from SFL and Rhetorics, the study analyzes five speeches with the estimate of 19383 words. The study used linguistic indices like Nominalisation, Rhetorical strategies, Passivisation, and modality. These linguistic tools gave the analysts the understanding of Obama's oratory and clever use of expression for persuasion which reflect in all the structures of his political discourses. The results show that parallelism, nominalization, modality and unification strategies are the dominant linguistic tools in his speeches. The listed linguistic tools gave us at a glance, the beauty and functional significance of Obama's political philosophy, he also uses the above devices to arrest and gain the attention of his audience. We are equally going to use some of these linguistic indices to analyse our data in chapter four.

Wodak and Meyer (2008) provide brief history, agenda, theory and methodology of CDA. Their attention mainly is on ideology, critique as well as the concept of power. These are the three main constitutive concepts they worked on. Citing (van Dijk, 2007; Wodak, 2008), Wodak and Meyer (2008:2) try to summarise the seven dimensions in which all theories and principles of CDA have in common thus:

1. The interest of CDA is in language use which has the properties of naturally occurring structures by the exact language users, CDA has little or no interest in the analysis of abstract language structures.
2. CDA focuses on the texts, discourses, speech act, communicative acts, conversational acts, or larger units generally, it is not interested in isolated words and sentences.
3. It has interest in linguistics which addresses action and interaction which is above the boundary of sentence grammar.
4. It has extended its tentacles to semiotics, multimodal, and visual as aspects of non-verbal communication; also, interactions such as images, gesture, internet and film are parts of CDA.
5. As theoretical background for CDA, it uses socio-cognitive, interactional moves and strategies
6. The study of contexts and language use to explore the functional relevance of society, culture and cognition is important to CDA.
7. Finally, CDA creates relevance for the analysis of both language use and text grammar, it makes use of the following linguistic indices: anaphora, macrostructure, speech act, politeness, signs, turn-taking, mental models etc.

The above summarises the areas of interest of CDA which mainly deals with analysing both transparent and non transparent discourse structures that have elements of power, discrimination and dominance. These manifestations are contained in the meaning of language. CDA has come to expose social inequality within the context of language use which must have critical background that is why the endorsement of Habermas' submission is very important to every critical discourse analyst that human expression is equally an instrument of social force and domination. It serves to legitimise relations of organised power, Habermas (1967:259) sees ideology as components of language.

For focus and proper direction of our work, these six main research agenda and challenges are culled from Wodak and Meyer (2008:11). We shall adopt only the relevant ones in our analysis in chapter four.

1. One of the research agenda of CDA is to analyse, understand and explain the impact of knowledge-based Economy henceforth (KBE) on different areas of our societies.
2. Another one is to integrate approaches from cognitive sciences into CDA, the epistemological processes of these approaches are complex.
3. CDA also analyzes, understands and explains emergent political phenomena in a system, in the process the impact of new media and the developments that emerged from transitions of governments in the local and global environment are also put into consideration. It also looks into phenomena like depoliticisation and participation.
4. Its scope is also to analyse, understand and explain the effects of new media genre which includes improving on the new theory and methodology of multimodal. It is believed that the concepts of time and space have changed, and these have created interaction dialectically with new modes as well as genre of communication.
5. CDA approaches study complex historical processes and hegemonic narratives. Identity politics on all levels always has to do with the connection of the experiences of the past, events of the present and the projections of the future in many areas of lives. Intertextuality and recontextualisation as concepts are closely tied to interdisciplinary discourse-historical approaches.
6. It avoids selecting instances that best fit the feelings and perceptions by qualitative and quantitative approaches.

From the above summary of the current research area of CDA, only segments 2, 4, 5, and 6 will reflect in our analysis and we are going to explore African socio-cultural perceptions as our context in the work. This is against the western cultural model experienced in segment 2 of the summary of CDA. Finally, Wodak and Mayer (2008) concentrated on the meaning and contents of the Sociocognitive Approach (SCA) and Discourse-Historical Approach (DHA) with little explanation on Fairclough's the Order of Discourse. We wish to give these three areas a fair concentration.

Wodak and Meyer (2008:2) however created a considerable difference between discourse studies (Analysis) and CDS (Analysis), in that, CDA as an approach is constitutive, it is also problem-oriented multi-disciplinary field, therefore, it has no interest in the investigation of a linguistic unit per se. But it has interest in the study of social phenomena that are interestingly complex. With this, it needs a multimethodical and multidisciplinary

approach. Having exposed to us what CDA is, they also let us understand what is not CDA in that, CDA does not have to be associated with something that is extraordinarily ‘serious’ or negative. It does not have to necessarily do with a serious social or political memory. This is considered by the scholars to be the constant misunderstanding and misinformation which people do attach to the aims, scope and goals of CDA as well as the concept of ‘critical’. In CDA, Critical as a concept has nothing to do with ‘negative’ as in common-sense usage.

Richardson and Wodak (2009) recontextualise fascist ideologies of the past using right-wing discourses on employment and nativism in Austria and United Kingdom. In the work, the histories of discourses supporting ‘job for natives’ in the UK and Austria was traced using the discourse-historical approach (DHA) to CDS. Also, a subset of (DHA) called four ‘levels of context’ as heuristic devices in critical analysis is used, Richardson and Wodak (2009) focus on the broadest of these (DHA). The work largely eschews the text internal analysis which is typical of CDA. This is in favour of a wider contextual sweep. This method creates easy way to deconstruct and trace the conceptual history of British Austrian slogans of the extreme right related issues of un/employment. The researchers argue that slogans such as ‘British Jobs for British workers’ and ‘Austria First’ have been recontextualised into current political rhetoric while caring historical context-dependent connotations, stemming from pre-world war II, colonialism and anti-Semitism. The work claims that although such rhetoric is currently widespread across EU member states, to this the ideologies and traditions drawn upon are distinct and create specific subtexts to be exploited for political ends. This is part of the discursive strategy of ‘calculated ambivalence’ employed in such rhetoric.

In this study, it is germane to follow Andreassen (2007) on the approaches to CDA. According to Andreassen (2007:15), Critical Discourse Analysis is seen as a school or programme, van Dijk says that at most, CDA is seen as a common perspective on using discourse analysis, semiotics or linguistics (van Dijk 1993: 131). Putting these perceptions into consideration, it is necessary to reflect on the approaches to CDA, among these approaches are the three central ones which are van Dijk’s Socio- Cognitive Model, Ruth Wodak’s Discourse-Historical Approach and Norman Fairclough’s Orders of Discourse.

2.5.2 Teun van Dijk and the SCM

Van Dijk believes that the complex nexus of discourse as well as dominance is the primary objective of CDA (van Dijk 1993). However, he differs slightly, from his fellow scholars. Andreassen (2007) believes that van Dijk has elements of neo-marxist, because he says that most of those who control power also control the discourse dimensions like topics,

setting, style, interaction etc. This is parallel to Marx's concept which holds that the individuals who control the production means are also found in the control of the outcome, capital and also gain the possession of the dividends. Based on the research experience of van Dijk on parliamentary debates and mass media especially on the issues that have to do with xenophobia and racism, he holds the assertion that elites preformulate and instigate common racism, this dominates most of his studies in these areas (Wodak 2006:13).

Part of the deficiencies in CDA studies, according to van Dijk, is the inability of the CDA scholars to clearly reflect the influence the structures of the society have on the structures of discourse, this is seen as the general shortcoming. We will take this into cognisance as we analyse the discourse structures in the works of *COUNTRY* and *SUN*.

Wodak (2006: 14) gives expansion to CDA; she includes and emphasises factors that are related with socio-psychology. Wodak directs her research focus on the theoretical triangle of discourse, cognition, and society. However, van Dijk sees Discourse not only from the linguistic events but also from the components of extralinguistics which has to do with communicative events, his scope of discourse is broader than the positions of Wodak and Fairclough. To this, van Dijk (2001: 97-98) says, cognitive component encompasses social and individual cognition. This cognition still has to do with goal, belief, evaluation and emotion as forms of processes and representations. All these, according to van Dijk are the components of discourse and interaction. He goes further to say that the local microstructures which have face to face interactions are integral parts of society. Also, the structures of the world, that is, politics and society are observed from group, organization, political system, culture, and social process. These are also seen from the abstract essences of the societies, (van Dijk 2001: 97-98).

The social as well as cognitive dimensions observed from discourse, cognition, and society explain the expected context of discourse. Like Andreassen (2007), this work also agrees that these three elements should be given full analysis; also, van Dijk says that it is mainly by an absorption of these elements could a researcher attain enough explanatory, descriptive, and critical adequacy in the research of social issues (van Dijk 2001: 98).

Within CDA, the importance of presupposition is to understand the nature of dominance and social power, when this is done, the analysis of social dimension will not be difficult for researchers in the field. This structure of power involves indices of connections among individual groups, that is, privileged access to contexts and forms of discourse and communication. The position of van Dijk (1993: 255) is that the groups which are powerful do have special and privileged access to discourse engagements. In the actual sense, the

control of these powerful groups over access to discourse is an indication of power and dominance of groups. All the time, the most useful form of dominance is found at a time the dominated minds is captured in a way that these individuals allow and accept the decisions, actions and the interest of the powerful without any force or compulsion.

2.5.4 Ruth Wodak and the discourse-historical approach

Discourse Historical Approach as a model is found in Sociolinguistics. This tradition is Bernsteinian one, also, it has to do with the concepts of the Frankfurt school. Wodak as well as her followers makes efforts to systematically incorporate all the needed important update in the interpretation and analysis of the levels of spoken and written texts, (Wodak 2006: 15). This aspect of Critical Discourse Analysis is one of the focal points in politics.

Wodak says this method will make the analysis of indirect prejudiced utterances. It will also unfold and identify the allusions as well as codes which are present in the discourse of prejudice. Wodak does not hide the political agenda of CDA, mainly one of the aims for this school of thought is to create ways and guidelines for the language use that is not discriminatory to the female gender class. Also, this agenda is for the effective communication of discourse interaction between patients and doctors. This approach provides professionalism for the courts of law which addresses racist and antisemitic language use, (Wodak 2006: 14-15).

This step is in tandem with concept of social critique:

1. In Wodak's discourse-historical approach, the aspect that addresses or discovers inconsistency, contradiction, paradox and dilemma in discourse- internal and text-internal structures is called *discourse immanent critique*.
2. Also, in discourse-historical approach of Wodak, the aspect that deals with the demystification of the exposure found in persuasion and manipulation of character in discursive practices is called socio-diagnostic critique. Mainly, the analyst does make use of his or her contextual knowledge and background, he or she must not limit his or her work to discourse internal and textual sphere.
3. The third aspect of social critique is called prognostic critique; this is where improvement and transformation of communication takes place, (Wodak 2001: 64-65).

Social practice is considered to be an integral part of discourse, this is the position of Wodak. Though, Wodak separates the concept of text from notion of discourse, she maintains that what is known as discourse might be possible to mean a complex collection of sequential and simultaneous interrelated linguistic components. These express themselves in and across

the social environment of action which are found mainly in the interrelated semiotic, oral or written tokens, very often as texts, (Wodak 2001: 66).

To clarify the position of Wodak (2001: 66) above, she states that texts are durable materials which do house linguistic actions. But according to her, a genre is termed to mean a conventional schematic fixed use of linguistic products which are connected to a specific assignment. In her explanation of fields of action as related to text and discourse, it is seen as sectors or divisions of different societal reality, which are parts of the efforts that constitute and shape the frame of discourse, Wodak (2001:66).

The orientation and belief of Wodak about CDA, is that context must be an essential tool for CDA researchers. She categorically gave preference for some aspects of context among which are: (1) co-text(text internal); (2) the intertextuality as well as interdiscursivity connections that hold utterance, text, genre and discourse; (3) the variables of extralinguistics, (4) the larger historical and socio-political contexts, that the practices discourse are connected to that is, grand theories.

Three-dimensional analysis is credited to Reisigl and Wodak (2001) and Wodak (2001:72). This is done by creating an establishment for some defined contents of topics which are related to anti-semitic, nationalist, racist, or ethnicist tools. In the process the analysis examines the linguistic nature or types as well as the main or specific, context-dependent linguistic realisations as forms of tokens of stereotypes or discrimination.

The discourse historical approach of Wodak agrees with other scholars of CDA that, the main fundamental of discourses of discrimination is attached to the polarisation of ‘us versus them’ which normally takes place in discourses. Though there are a lot of rhetorical and linguistic devices available in the detection of discriminatory discursive structures in use, Wodak names five.

1. The way individuals or group of individuals are named or referred to linguistically.
2. The trait, characteristics, quality and feature that are attributed to the individuals.
3. Some individuals or groups of social individuals do try to make justification and legitimisation for the presence of discrimination, suppression, exclusion, and exploitation of other groups’ this is done mainly through arguments and argumentation.
4. Argument, attribution and label do have point of view or perspective
5. The utterances may be overtly articulation, they may be intensified, and they may equally be seen as mitigation. All these are the positions of Wodak.

The above positions serve as nexus for the strategies of discourse, summarized by (Wodak, 2001:72-73) in the table below. All these are the parameters we based our analysis on.

Table 1. Discursive strategies

Strategy	Objectives	Devices
Referential/nomination	Construction of in-groups and out-groups	<ul style="list-style-type: none"> • membership, categorisation • biological, naturalising and depersonalising metaphors and metonymies • synecdoches (pars pro toto, totum pro pars)
Predication	Labelling social actors more or less positively or negatively, deprecatorily or appreciatively	<ul style="list-style-type: none"> • stereotypical, evaluative attributions of negative or positive traits • implicit or explicit predicates
Argumentation	Justification of positive or negative attributions	<ul style="list-style-type: none"> • topoi used to justify political inclusion or exclusion, discrimination or preferential treatment
Perspectivation, framing or discourse representation	Expressing involvement Positioning speaker's point of view	<ul style="list-style-type: none"> • reporting, description, narration or quotation of (discriminatory) events and utterances
Intensification, mitigation	Modifying the epistemic status of a proposition	<ul style="list-style-type: none"> * mitigating or intensifying the illocutionary force of discriminatory utterances

Wodak's parameters and strategies of discourse, summarized by (Wodak, 2001:72-73)

Wodak also maintains that argumentation strategies as well as topoi are the means by which polarisation and discrimination can be discussed. In the theory of argumentation, *topoi* are considered to be the obligatory aspects of argumentation, either explicitly or implicitly.

2.6. Fairclough's orders of discourse

The Orders of Discourse as an approach to CDA is neo-marxist in nature. Fairclough sees CDA as a tool or resource which should be used against domination and exploitation. Fairclough's approach according to Meyer (2001:22) is the construction of middle-range theory. He uses Marxist tradition to address social conflict. Fairclough makes efforts to discover its linguistic manifestation in element of dominance, difference, resistance and discourse. His view does not only reflect or produce social structures, but it also moves to affirm, consolidate, produce and reproduce the existing social structures.

Fairclough identified *orders of discourse* as the conventions underlying discursive events. This identification within social domain has to do with its discursive practices as well as the relationships that hold them together. Probably the boundary and insulation between and within orders of discourse can be points of disagreement and conflict, this can weaken or strengthen, as a part of wider social struggles and conflicts, (Wodak 2006: 11).

He further expresses that there is closed relationships between CDA, semiosis and other indices of social practices. He expresses three ways in which semiosis features in social practices thus: it forms a social activity within a practice, it reflects representations, and in particular positions within social practices semiosis features in the performances. As a form of social effort, semiosis forms genres, in the representations of social practices, it forms discourses, and in the performance of positions, it is the formation of styles (Fairclough 2001: 123-24).

In a particular way, social practices reflect a social order, he (Fairclough) continues, that it is the semiotic structure of a specific social practice which he calls an order of discourse. In an attempt to simplify the connection that holds between semiosis and social practices, Fairclough focuses on intertextuality that is, the way in which people make meanings from the production and interpretation of texts. These individuals draw upon other texts and text types which are culturally available to them. To this, an order of discourse is

summarised to mean the cultural tool which are text production and consumption. Also, an order of discourse is an ordered configuration of discourses and genres which are connected to particular social domain or environment - for instance, the order of discourse in class or, we may say, political discourse Fairclough (1998: 143-45).

Text, discourse practice and sociocultural practice are proposed by Fairclough as a three-dimensional framework. These three different positions of analysis are summarised below:

1. Analysis of texts which are spoken, written, or a combination of semiotic formations, e.g. televisual texts.
2. Analysis of discourse practices of text production, consumption and distribution
3. Analysis of cultural and social practices that contained the practices of discourse and texts (Fairclough (1995, 1998: 144)

Meyer (2001) says Fairclough's method is similar to Wodak's style. This is so, because it is pragmatic and problem-oriented in nature. In the first instance, Fairclough intends to identify and describe the existing social problem to be analysed; he continues with the systematic and structural analysis of the context. Then, the interactional analysis that focuses on the features of linguistics, for example: time, modality, syntax, agents, and tense. Finally, he does conduct an interdiscursivity analysis that does seek to make comparison of dominance and resistance in discourse, (Meyer 2001: 28).

2.7 Context in relation to CDA

Context is an important aspect of Discourse Analysis. It helps in the interpretative process of linguistic phenomena. Also, context provides explanations to the analysis of CDA approaches. Van Dijk (2001:108) creates a difference between the term 'local contexts' which are properties and 'global contexts' which are defined by the structures that could be obtained through political, historical, social, and cultural formation by which a communicative event takes place'. Wodak (2001: 67) identifies four levels of context that are used in the DHA:

1. text internal (co-text), this is the immediate environment of the linguistic structures
2. interdiscursive and intertextual connection between utterance, text, genre and discourse
3. variables of the extralinguistic social/sociological and institutional frames of a specific "context of situation" (middle-range theories)

4. The expanded social, historical and political contexts, these are the areas in which the practices of discourse are connected with and as well related to (grand theories). With this, it requires to give a brief explanation of ideology.

2.8 The concept of ideology

The Interpretation of ideology in this work is mainly based on Van Dijk's concept of ideology. Van Dijk's style is adopted mainly because it suits the purpose of this work. All the ideas contained in this work are not from the researcher, they are mainly Van Dijk's perceptions of ideology.

The assumption is that, whatever ideologies are, they are primarily some kind of 'ideas', that is, belief systems of groups (Van Dijk: 1993). This implies, among other things, that ideologies, as such, do not contain the ideological practices or societal structures (e.g. churches, mosques or political parties) that are based on them. It also implies that a theory of ideology needs a cognitive component that is able to properly account for the notions of 'belief and 'belief system,'.

Ideologies are not any kind of socially shared beliefs, such as socio-cultural knowledge or social attitudes, but more fundamental or axiomatic. They control and organise other socially shared beliefs. Thus, a racist ideology may control attitudes about immigration, a feminist ideology may control attitudes about abortion or glass ceilings on the job or knowledge about gender inequality in society, and a social ideology may favour a more important role of the State in public affairs. Hence, ideologies are foundational social beliefs of a rather general and abstract nature. One of their cognitive functions is to provide (ideological) coherence to the beliefs of a group and thus facilitate their acquisition and use in everyday situations. Among other things, ideologies also specify what general cultural values (freedom, equality, justice, etc.) are relevant for the group.

As the sociocognitive foundation of social groups, ideologies are gradually acquired and (sometimes) changed through life or a life period, and hence need to be relatively stable. One does not become a pacifist, feminist, racist or socialist overnight, nor does one change one's basic ideological outlook in a few days. Many experiences and discourses are usually necessary to acquire or change ideologies. The often observed variability of ideological opinions of group members, thus, should be accounted for at the personal or contextual level, and is no ground to reject the notion of a shared, stable group ideology. All these are contained in *Country and Sun*.

Sometimes, ideologies become shared so widely that they seem to have become part of the generally accepted attitudes of an entire community, as obvious beliefs or opinion, or common sense. Thus, much of what today are widely accepted as social or human rights, such as many forms of gender equality, were and are ideological beliefs of the feminist or socialist movements (Van Dijk 1993:133). In that sense, and by definition, these beliefs thus lose their ideological nature as soon as they become part of the Common Ground.

2.9.1 What ideologies are not

Van Dijk, in a symposium invited to by Michael Freedon (date not stated) says that these are quite general properties of ideologies, but they are not personal beliefs of individual people: they are not necessarily 'negative' (there are racist as well as antiracist ideologies, communist and anticommunist ones); they are not some kind of 'false consciousness' (whatever that is exactly); they are not necessarily dominant, but may also define resistance and opposition; they are not the same as discourses or other social practices that express, reproduce or enact them; and they are not the same as any other socially shared beliefs or belief systems.

2.9.2 The social functions of ideologies

Ideologies, as defined, have many social functions. They organise and ground the social representations shared by the members of (ideological) groups. Also, they are the ultimate basis of the discourses and other social practices of the members of social groups as group members. In addition, they allow members to organise and coordinate their (joint) actions and interactions in view of the goals and interests of the group as a whole, they also function as the part of the sociocognitive interface between social structures (conditions, etc.) of groups on the one hand, and their discourses and other social practices on the other hand.

Some ideologies function to enforce domination, while some do express resistance to reduce or stop the power of some class or group in the society; the instance of this is found in the ideological leanings feminist and pacifist. This is where the present research effort is highly efficient. Let it be emphasised that the cognitive structures of ideological leanings in the *Sunand Country* address their societal functions.

2.9.3 Ideologies and their structures

The most important one is the precise cognitive nature of ideologies: what are their precise contents and structures? If socialism, feminism and neo-liberalism are ideologies, what exactly do they look like? This general question is equally difficult to resolve as the fundamental question about the precise structures of knowledge.

Ideologies are organised in nature. This view does not say that ideologies are always consistent. Their formation are complex socio-psychological. So most of the time, they may certainly be inconsistent and heterogeneous, this assertion is always clear at the initial, though many leaders, writers, preachers, teachers who are advocates of one or two belief systems might make efforts to implement some balance systems through clear catechisms, theories manifestoes, and many more tools of coherence. Though, the organisation of the social belief systems of groups largely rest on ideologies, this has not indicated that these other social beliefs are not inconsistent. This racist opinion is known to the researchers of ideologies that ‘immigrants are lazy and do not want to work, and at the same time that they take away our jobs’. This is an instance of racist ideology. This structure is achieved by using several strategies among which is inconsistencies. When inconsistencies become obvious, ideologues use a lot of strategies to mitigate or disregard this ideological beliefs.

2.9.4 Ideologies and belief systems

CDA scholars like van Dijk assert that ideologies should be identified only in terms of foundational group beliefs. It should be conceived of more broadly as consisting of all ideological group beliefs, that is, including the more specific group knowledge and attitudes.

The first ‘axiomatic option, should be considered first, because it rules out the possibility that mere personal opinions or a single group attitude (say about nuclear energy) would as such be called an ‘ideology’. Secondly, by limiting ideologies to fundamental beliefs, we allow variations or changes of less fundamental beliefs within the ‘same’ ideology—much in the same way as personal and regional variants exist of the ‘same’ language. Instead of ‘foundational’ beliefs, it may also speak of ‘core’ beliefs, whatever theoretical metaphor is more useful. In the latter case, more specific attitudes based on such core ideological beliefs need to be described as more peripheral.

2.9.5 Ideologies and membership issue

Thirdly, although ideologies by definition are socially shared, obviously not all members of groups ‘know’ these ideologies equally well. As is the case for natural languages, there are differences of ‘expertise’ in a group. Members are able to speak or act on the basis

of the acquired ideology, but are not always able to formulate its beliefs explicitly. On the other hand, there are experts, teachers, leaders and other ‘ideologues’ who teach, explain, inculcate and explicitly reproduce the group ideologies.”

In the same way, this work might assume that not all members identify with an ideological group in the same way, and equally strongly.’ This suggests that individuals may be ‘more or less’ members of ideological groups – and that the notion of an ideological group is defined as a fuzzy set of social actors. Variations of expertise and identification need to be assumed to account for the empirical facts and to provide the necessary flexibility to the theory.

2.9.6 The social basis of ideologies

Finally, one of the more difficult problems concerns the exact social basis of ideologies. It has been assumed that they are properties of ‘social groups’ and that these groups may be fuzzy sets. But obviously not all social collectivities are ‘ideological groups’. The passengers of a bus are not, nor are the professors of some university. Hence, a number of social criteria about permanence, continuity, social practices, interests, relations to other groups, and so on, need to be satisfied, including the fundamental basis of group identification: a feeling of group belongingness that is typically expressed by the pronoun *we*.

Some social groups may only or primarily be defined in terms of their shared ideologies, social representations and the discourses and other social practices based on them, as is the case for feminists and racists. Other groups, such as political organisations or professional groups, may not only share a (professional, political) ideology, but may be further organised by explicit membership, membership cards, meetings, institutions, organisations, and so on.

In this perspective, it seems relevant to distinguish between (various kinds of) social groups, on the one hand, and cultural communities, on the other hand. The first have ideologies-related to their goals and interests in relation to other groups—whereas the latter have other general beliefs, such as knowledge, norms and values—which need not be related to those of other cultural communities. Thus, the speakers of English are a cultural (linguistic) community, whereas the teachers of English are a social (professional) group. The first have, as such, no ideology, whereas the second may well have one.

Further theoretical work needs to be done on the kind of collectivities that share ideologies. Provisionally, this work calls them ‘groups’ and distinguished them from communities. They should also be distinguished from social categories, such as those of

gender or ethnicity: women or black people do not have ideologies, but feminists or antiracists do. But feminists and pacifists are a different kind of collectivity than the usually more organised professional or political collectivities. Racists or conservatives hardly seem to form a ‘group’ in the sense of an organised collectivity of people, as is the case for a racist party. They are more like ‘communities of belief’ than groups that coordinate their actions. However, feminists, pacifists, racists and conservatives not only are collectivities that share ideological beliefs. They also act upon them, and talk among themselves and with others as a function of their ideologies. The group are more or less explicitly as such, and defend their views and others who have these views. Sometimes, as is the case for racists, they may neither realise nor know they are so – which also show that labels of ideologies need not be self-attributed.

In other words, ideological collectivities are also communities of practice, and communities of discourse. They may or may not organise themselves as political parties or organisations. It is not the part or the club as such that are ideological as organisations, but the collectivity of people who are their members.

For these reasons van Dijk (1993) decided to provisionally adopt the term ‘ideological group’, that is, a collectivity of people defined primarily by their shared ideology and the social practices based on them, whether or not these are organized or institutionalised. Other groups, such as professionals, may first organise themselves, e.g. to promote or protect their interests, and develop (professional) ideologies to sustain such activities.

It is seen that a broader theory of social organisation, e.g. in different kinds of collectivities, is closely related to a socio-cognitive theory about the kind of beliefs or social representations of these collectivities. It is also for this reason that van Dijk distinguishes between epistemic or linguistic communities, on the one hand, and ideological groups or organisations, on the other hand. But we also see that a further typology of ‘ideological groups’ maybe necessary, e.g. in terms of their organisation, permanence, joint actions, as well as the nature of the ideologies themselves: a pacifist social movement has a different kind of ideology than, for instance, the religion shared by members of a church. Based on this, we wish to review the styles that projected the ideologies in the two texts.

2.10 Stylistics

The reaction against imprecision of literary field of study and subjectivity gave birth to Stylistics. Fish in Salimonu (1999:53-57) says Stylistics has a special interest in both analytical and descriptive value for language use. The stylistic study in the 18th century made

stylistics both “normative and didactic” Ducrot and Todorov(1972:75). In this period, classical works were adopted as models.

Added to this, at the beginning of the 20th century, Stylistics had been expanded particularly in France, Bally’s (1905/1909) *STYLISTIQUE*) emphasised stylistic study as language guided by a descriptive approach (Ducrot and Todorov, 1972). A decade after Bally and Spitzer shifted emphasis from an author to the stylistic devices of his work. In most cases, he was committed to the analysis of works rather than the stylistic system of language. It was said that Bally leaned towards linguistic stylistics (Ducrot and Todorov, 1972). In many aspects, Literary criticism and Stylistics are interrelated. These two similar disciplines also share boundary with practical criticism. In most cases, the most common kind of materials studied are literary and these literary materials are found largely in texts.

However, the objectives of stylistic research are to describe the observable features a text possesses and also to reflect the functional significance contained in a text, when these are achieved in the field of stylistics, the interpretation of text will not be a problem for the analyst and these objectives are always relevant to all fields of Applied Linguistics. Based on this, we want to review different approaches to stylistic analysis by the known scholars in the field.

Stylistics is a branch of Applied Linguistics. It became prominent in the twentieth century in America and Britain. It later became a popular field of language study because of its analytical and critical study of styles. Stylistics does not study styles in the wider sense; it only studies style in spoken and written texts. Added to the above, Fish (1981:53-57) says Stylistics is an attempt to put criticism on a scientific basis. It is evident from this definition that criticism was not on a scientific basis before and that anything that is not on a scientific basis will lay claim to prejudice and subjectivity. But the concern of the critics is that Stylistics is too objective. This statement corroborates Wales’ (1990:236-237) position that:

...many critics have traditionally been suspicious of Stylistics because it is too “objective” and runs the risk of destroying the sensitivity of response those readers need...

Widdowson (1975:3) sees Stylistics as “the study of literary discourse from a linguistic orientation”. This means Stylistics uses linguistic tools to study literary discourse. But the loophole here is that Stylistics does not only study literary discourse; it also studies non-literary discourse. On this, Halliday in *Linguistics Encyclopedia* (1991:439) says that every feature found in a fictional text is also contained in non-fictional texts and that the difference

between what is fictional and what is not fictional is most of the time subjected to a lot of questions. It is also explained in the same book that mainly, all texts can be subjected to stylistic analysis and that the aims and methodology of both fictional and non-fictional stylists are the same, however non-fictional work in totality has expanded from how language is used in fictional writings.

Also, Wales (1989:437) says:

The study of STYLE yet just as style can be viewed in several ways so there are several different stylistic approaches. This variety in stylistics is due to the main influences of linguistics and literary criticism.

What Wales explains here is not really the definition of Stylistics; it is an attempt to explain to us what we are likely to come across in stylistics. In relation to this, the Linguistics Encyclopedia says it deals with the reaction of style either in the spoken text or written one (1991:438). With this definition, one can say that Stylistics studies styles. Also, based on the explanation of the Linguistics Encyclopedia, it is pertinent to note that in a way to communicate the in-depth view of stylistics, it is imperative to first attempt a comprehensive examination of the concept of style. This is because style is central to stylistics.

Several attempts have been made at defining style. All these are what Lawal (2003:26) categorises into two main classes namely; popular or layman's perspective and specialised or expert's perspective. From a layman's view, style is seen as general way of doing something such as when we refer to a person's style of eating, dressing or performing specific acts which can either be good and /or bad (Lawal, op.cit Verdonk (2002:3). This idea of style is said to be neutral, non-evaluative and broad. Contrary to this, the word 'style' has also been defined by so many experts in the field. For instance, style to Lucas (1955:9), is the functional use of linguistic tools, mainly in prose, either to form statements or to create emotions. Style has to do with the power to express facts with brevity. This definition, primarily based its emphasis on prose as it tries to stress a careful choice of linguistic items and arrangement of these items for effective communication between the interlocutors. From these explanations, we can deduce that style deals with the variations of linguistic expressions a speaker or writer of a discourse uses to communicate with his or her target audience. This is applicable to both scientific and non scientific writings.

Sebeok (1960:7) equally defines style as the set of linguistic behaviour with the common knowledge of individual groups at a specific time or the other. Sebeok's definition has ideological undertone. He sees style from the belief system of a group of people. From this, we can infer that event and time can dictate what people say or write. This periodic episodic writing style is relevant in the segmentation of literature: Medieval, Romantic, Shakespearian etc. This is also applicable in the demarcation of Nigerian literature as Pre-colonial literature (Oral literature), Colonial literature, Neo-colonial literature, and Civil War narrative writings in Nigeria etc. Each of these has its own distinctive features. Our research centers on the choice of styles in the civil war narrative writings in Nigeria. In the work, it requires unmasking the ideological position of Achebe and Adichie through the styles they have used to write *COUNTRY* and *SUN* respectively.

In addition to the definition of style, Crystal and Davy (1969:9), say style is the functional mode of discourse which is attained by expressing the appropriate linguistic resources in the most effective way. This definition stresses the fact that there can be many options in the language of communication out of which a language user selects to effectively express her/his ideas.

Enkvist et.al (1971: xi) explain that the style of a writer is the creative function of linguistic resources that his time, his dialect, his genre and his reason offers him.

The above definition hinges on the fact that an individual's style of writing or speaking is a function of the following factors: the period of time, the chosen dialect, genre (for example prose, poetry, or drama) as well as his purpose of writing.

De Vito (reviewed in Babajide, 2000:123) sees style as the selection and ordering of linguistic structures that are open to choice. It is clear from this definition that the linguistic pattern a writer chooses constitutes the style of the writer. So, a good writer is the one that, in the process of producing his text, makes appropriate linguistic choices to establish the point of interaction between his work and reader(s) (cf. Hunston 1993:59). It is particularly important to emphasise, however, that before a writer's or a language user's linguistic choice can become his style, there must be frequency of occurrence of that choice in the writer's works. With this, a stylistic analyst can conveniently predict that such a writer will make that particular choice in a particular communicative context. For instance, Achebe's recurrent use of proverbs in his literary works has been identified as a proverbial style.

Olujide (2002:344), sees style as the particular way language is used by an individual writer in a particular context. Her concentration here about style is the idiosyncratic use of language and choices made by individual writers in respect of particular situations or

contexts. Every language user possesses a linguistic peculiarity or lexical predilection. For effective negotiation to take place therefore, such a language user now chooses a certain language to suite a particular communicative context. Context exerts tremendous influence on style. Writing on style in language, Verdonk (2002:6 in Olaniyan 2008) argues that the production, purpose, and effect of style are closely fixed in the defined situation where both the reader and the writer performed their specific roles.

Considering all the definitions above, we agree with Olaniyan (2008), who says that a writer's style has the ability to manipulate and synthesise his creative ability and available language resources of his time for the purpose of communicating his ideas meaningfully and effectively in a particular situation or context. To this, the writer's awareness of the available linguistic resources of his time is not enough. He should also be able to manipulate these resources for achieving his or her desired goals in communication. This is what Achebe and Adichie do in *COUNTRY* and *SUN* to achieve ideological goals.

2.11 Approaches to Stylistics

Style as a concept in stylistics have been explained through various views and definitions by scholars. It is imperative to explain the concept of stylistics as opined by the scholars like Jacobson (1960), Levin (1964), Halliday (1966), Sinclair(1966), Thorne(1965,1970), Widdowson (1975). These are discussed in turn.

Jacobson (1960) emphasises the function of language, which according to him, is realised by setting up intra-lexical equivalences. These equivalences occur at the phonological, syntactic and semantic levels. Levin (1964) develops Jacobson's notion of equivalences and postulates special types of linguistic patterning; he tabulates the results of his stylistic analysis and leaves the imperative conclusion to the readers.

Leech (1965) relates linguistic description to critical interpretation. Features of literary criticism which were three in number were postulated, these features created many angles to meaning. These are cohesion, foregrounding and cohesion of foregrounding. Cohesion, according to Leech, is the internal arrangements of a grammatical and lexical structures which knit aspects of a text together into a whole segment of discourse which evokes the expected meaning of the text as a body of discourse. Foregrounding, on the other hand, is a predominantly literary feature. It is a purposeful deconstruction from the established linguistic code, rules or from the accepted conventional pattern of its use, which stands out, or is foregrounded against the pattern of usual usage. Cohesion of foregrounding

is the way deviations in a discourse are connected to each other to produce internal structures or patterns in a text.

Halliday (1966) explains how the patterns and terminologies of descriptive linguistics can be used to characterise both literary and textual materials in general. He tabulates the results of his stylistic analysis and leaves the interpretative conclusions to the objective judgment of the reader.

Sinclair (1966) models his approach after Halliday (1966) as regards the use of the categories and methods of descriptive linguistics and as regards the tabulation of his stylistics without any comments on the effects of linguistic patterns on the interpretation of a text. However, Sinclair postulates two types of linguistic organisation, which are basic to organisation of literary texts. The first is what he calls Arrest, and the second is Release. To Sinclair, Arrest occurs when a predictable syntactic pattern is interrupted, its completion is delayed by interposed linguistic units. While Release on the other hand, appears at the time the structure of syntax has an extension after all predictions that have to do with grammar have been satisfied. In this case, there is an accretion of linguistic units on a pattern, which is already a syntactic whole.

Thorne (1965:70) views and proposes a stylistic approach that is capable of producing a grammar which accounts exclusively for intra-textual and ignores extra-textual relations between a language code and the language used in a particular context. This implies that within the scope of this approach, a textual material should be treated as an autonomous code, which requires no reference to the language from which it originates.

Widdowson (1975) explains the relationship of stylistics with language, linguistics, and literary criticism, and with literature both as a subject and as a discipline. He discusses how literature could be treated as text and as discourse. He provides practical exercises and illustrations of how descriptive linguistics could be applied to stylistic analysis. He finally, stresses the need for pedagogy stylistics. As a result of the dynamism, which greeted stylistics, it has been increasingly used as a pedagogical material in literary and language studies for native and non native speakers of English.

To stylistics, literature and language are Siamese twins: Stankiewicz in his analogical argument in Lawal's article (1993:3) says:

The student of poetry is in no position to describe and to explain the nature of poetic language unless he takes into account the rules of language.... Just as the linguist cannot properly understand the

forms of poetic expression unless he considers the forces of tradition and culture that affect the specific character of poetry.

The excerpt above shows that stylistics has come to bridge the gap between the two disciplines. This calls for interdependence of knowledge between disciplines.

As it unfolds in this work, it is amazing to see how these discourse strategies are reflecting ethnicity, feminism, sexism, elitism, religious bigotry, and other discriminatory traits both overtly and covertly present in the texts. The styles the two writers employed to drive home their points and missions will reflect within the fold of CDA. Also, how polarisation is adopted in the two texts to create differences among the major ethnic groups in Nigeria before and during the civil war will be unfolded in our analysis.

As van Dijk recommends this work included and incorporated analytical tools from other main CDA approaches and scholars. For instance, discourse historical approach and argumentation theory which are the Wodak's ways of looking at the discourse analysis are incorporated in our analysis.

The data we have chosen for analysis are in line with principle of CDA because Meyer's position is that CDA gives little or no room for discussion about statistical or theoretical representativeness of the material analysed and that CDA most of the time deals with small corpora which are fundamental to certain discourse (Meyer, 2001:25). We would like to end this section with the reaction of van Dijk, to Meyer: Van Dijk disagreed on the appropriateness of the critique of Meyer on CDA. Van Dijk exposes the discovery of CDA as an area of specialisation which has been in existence since decades. He maintains that the field of CDA has discovered hundreds of thousands of important dimensions, types of acts, devices, strategies, and other structures of discourse which analysts do explore. This shows that in the real situation, as expressed by van Dijk (2001), there is no such thing as a "complete" discourse analysis does not exist: and "full" analysis of a short passage might take months. This may cover hundreds of pages. So what is called complete discourse analysis of a large data of text and talk, is close to an illusion, (van Dijk 2001:94).

CHAPTER THREE

METHODOLOGY

Introduction

Our concern in this thesis is how styles reflect ideologies in the two texts. In our analysis, we intend to examine both overt and covert discriminatory discourse as forms of ideologies, the production of power as form of ideologies, and the reflection of power in discourses. The sources of our data are the two texts by Achebe and Adichie, *COUNTRY* and *SUN* respectively. These data heavily rest on van Dijk's position which asserts that a lot of the positions found in prejudicial discourse can also be found in the domains of political views, class, religions, gender, caste, world region, language, or any other means by which groups of individual may be stereotyped, oppressed or marginalised (van Dijk 1993: 265).

3.1 Sources of data

The data contained in this study are excerpts from *Country* and *Sun*. *Country* has about ninety eight thousand two hundred and eighty word formations while *Sun* has about one ninety five thousand six hundred and fifty seven word formations. However, only excerpts which contained the ideological positions of the authors were used. The publication of 2006 was the text used for *Sun* while 2012 publication was used for *Country*.

3.2 Sampling techniques

The work utilised as data two novels, from Chinua Achebe - *Country* and Chimamanda Adichie - *Sun*. The study specifically analysed the ideological stand point and stylistic usage of language by the authors. For the purpose of analysing data for the present study, we read the two texts four times for proper comprehension. The two books contained rough estimation of about two hundred and ninety three thousand nine hundred and thirty seven word formations. However, it is only the portion that manifest the ideological standpoints of the two authors that will be subjected to analysis. The researcher was able to examine and analyse randomly the expressions in these texts taking into cognisance the speaker and his or her socio cultural background within the context of what is said, how it is said and factors responsible for the use of language in the two texts.

The total number of words in both texts is estimated to 293,937. From both texts our population was placed at 425 excerpts. This population, based on our observation are the ones that contained the ideological positions of the two authors. Through purposive random

sampling technique, 85 excerpts were arrived at. We arrived at the selection of 85 excerpts by cataloging all the 425 excerpts which were purposively selected as our population in a recursive order with letters A, B, C, D, and E. Against letters “A” to “E” open ballot system was adopted for both texts. Letter “D” was chosen for *Country* while “A” was chosen for *Sun*. So, all the letter “Ds” amounted to 64 excerpts in *Country* while all the letter “As” amounted to 21 excerpts in *Sun*.

The ideas of how CDA should be, has been discussed in detail in our review of related literature and theoretical framework in chapter two. In chapter two, different approaches to CDA were taken into consideration. There is bias for Teun Van Dijk’s, Ruth Wodak’s and Norman Fairclough’s works in chapter two. These three Critical Discourse Analysts have direct bearing to our work, especially Teun Van Dijk’s SCM and Ruth Wodak’s Discourse Historical Approach. Halliday’s Systemic Functional Grammar was also applied in our analysis. Our chapter four is the data analysis which is categorised as civil war discourse. As aspects of civil war discourse, the event which led to civil war are also considered in the analysis, these events are conceptualised as pre-civil war discourse.

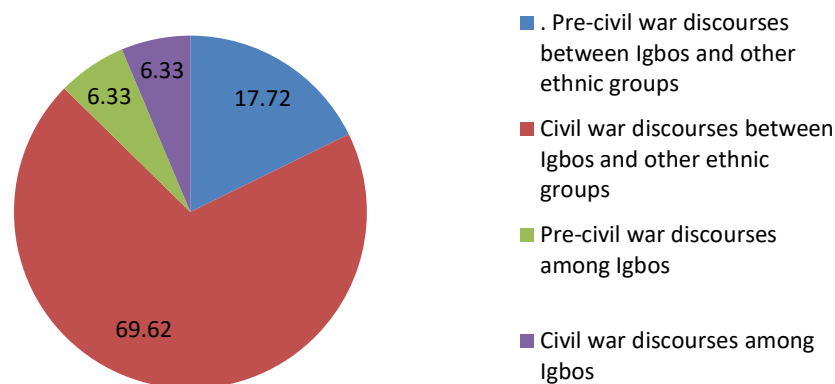
CHAPTER FOUR

Analysis and findings

4.1 Introduction

The analysis here is mainly categorised as the events that happened shortly before the civil war in Nigeria, while civil war discourses are the events and activities that happened during the Nigerian civil war, all these are found in *Country* and *Sun*. The discourse representations are the sum total of the 85 excerpts under analysis in the texts in chapter four. In this work, the aspects of discourse representations addressed are the ones that involve monitoring the rhetoric and use of language while the graphic representation below is an attempt to present/catalogue the analysis at a glance. From the graphic representation, civil war discourses between the Ndi-Igbo and other ethnic groups have the largest percentage with 70%. This shows that the attention given to the civil war discourses between the Ndi-Igbo and other ethnic groups is far more than that of the events that happened before the war and during the war among the Ndi-Igbo. Pre-civil war discourses between the Ndi-Igbo and other ethnic groups constitute the second highest discourse segments in the texts with 18%, while both the pre-civil war discourses and civil war discourses among the Ndi-Igbo amount to 6% each in the analysis. What accounts for low representations of the pre-civil war discourses and civil war discourses among the Ndi-Igbo is that there is no narrative of such in *Country*. Only *Sun* provided us with the background representations of what the Ndi-Igbo said about their social representations in the pre- civil war and civil war periods. The contents of the two texts are subjected to discussion and analysis in this chapter.

Figure 1.



Graphic representation of the discourses in Adichie's Sun and Achebe's Country

4.2 Discourse representations of the groups in *COUNTRY* and *SUN*

Here, discourse representation of the events that happened shortly before the civil war and during the civil war among the ethnic groups in Nigeria are analysed. The interpretation of discourse representation is how the authors have used discourse engagements to connect ethnic groups in *COUNTRY* and *SUN*. Attention is given to how the rhetoric and use of language have created the concepts of 'Us and Them' as backgrounds to the ideological discovery in *COUNTRY* and *SUN*. Focus is given to how styles projected ideologies within the orientation of CDA. Only the aspects of ideologies in the two texts are subjected to analysis. Analysis in this chapter is basically on civil war discourse representation among the ethnic groups in the texts. In this section, findings regarding the discovery of discourse representations of the authors are discussed. The interpretation of discourse representations of the authors are analysed in terms of how Achebe and Adichie use discourse engagements in their styles to represent intra- and inter ethnic discourse.

4.3 The structures of feminism as an ideology in *SUN*

Adichie uses different forms of devices and strategies to reflect feminism in the form of classism between the privileged and the less privileged Igbo especially the females during the civil war. She uses the following strategies to reflect power and dominance which the privileged Igbo used against the less privileged ones: persuasive strategy, simplicity, euphemism and indirectness.

4.3.1 Feminist ideology in sexual and economic exploitation

Adichie exposes the power and dominance that exists between the Biafran forces and the Biafran female civilians through the character of a bar girl. In the excerpt below, we show how access to force by the male class, indicates hegemony as a form of dominance.

Example (1)

Voice: When he finally went back inside, he stopped at the door. The bar girl was lying on her back on the floor, her wrapper bunched up at her waist, her shoulders held down by a soldier, her legs wide, wide ajar. She was sobbing, "please, please, biko" Her blouse was still on. Between her, High-Tech was moving. The soldiers were cheering High – Tech, enough! Discharge and retire! Soldier" "No! Target Destroyer is next! Ujoabiala o! Target Destroyer is afraid!

Ugwu: Who is afraid? I just like to eat! Before others that is all.

Voice: On the floor the girl was still. Ugwu pulled his trousers down, surprised

at the swiftness of his erection. She was dry and tense when he entered her He zipped up his trousers while some soldiers clapped. Finally he looked at the girl. She stared back at him with a calm hate. *SUN*(p.457)

Adichie uses euphemism to portray sexual harassment perpetrated by the Biafran soldiers during the war. In this aspect, the expression of dominance is exposed through the abuse of power. Euphemism is achieved through the descriptive stance of the raping ordeal the girl went through in the hands of the Biafran soldiers; this is expressed in a simple language.

“The bar girl was lying on her back”

- “her wrapper bunched up”
- “her shoulder held down”
- “her leg wide, wide ajar”

Adichie simplifies the sexual harassment the girl endured through the use of expressions that are not restricted to sexual harassment. Perhaps Adichie does this to escape from vulgarity, which is not the usual way of public discourse in African culture. In Africa, discussion of sex and sexual behaviour is normally reduced to euphemism because it is considered obscene. This is in line with the submission of Ojoade(1983:202). “...there are euphemisms or “polite sets of words for sexual organs and functions, and also polite proverbs making the same moral points the obscene ones (Ojoade 1983:202).” Other examples of euphemism and indirectness are found in the expression of Ugwu: *who is afraid? I just like to eat before others that is all*. The term “eat” as used here has nothing to do with the food we eat with mouths, rather it is an indirect way of stating the concept of having sex with the bar girl “*between her legs High-Tech was moving*”. The above is an indirect way of saying that High-Tech was raping the bar girl. In all, the type of semantic properties found here shows the description of sexual harassment the bar girl went through in the hands of the Biafran soldiers and this is the essence of euphemism. Within the sociocultural setting, Adichie provides the cultural background and dynamics of African ideology about sex and sexism as public talk. This cultural block succinctly reduced the high level of criminality the soldiers

were found in. The thematic preoccupation of Example (2) below is similar to the Example 1 above.

Example (2)

Voice: The bar girl greeted them and said there was no beer.
Soldier: Are you sure you don't have beer? Are you hiding it because you think we will not pay you.
The bar girl: No there is no beer
Soldier: We destroyed the enemy! give us beer!
Ugwu: She has said there is no beer
Soldier: Let her bring kai – kai *SUN* (p.456)

The discursive strategies that legitimate control and social order of inequality to get things free from the bar girl are reflected here. “Are you hiding it because you think we will not pay?” The interpretation of the bar girl’s attitude in the mental models of the soldier is prompted by the non-availability of beer. “We destroyed the enemy! Give us beer”. This second strand of discourse produced by the soldier shows that the first two questions asked by the soldier are persuasive strategies for getting this beer. The discourse structure above is persuasive and subtle and when the soldier realises that persuasion does not work he changes the discursive strategy to “force” and “coercion”. This is achieved through “consensus **we**” As forms of dominance, force and coercion are used. The clause headed by plural pronominal “**we** destroyed the enemy!” is used as a form of dominance. The environment of force and command as forms of control is established when the Biafran soldier said “Give us beer!” Another Example is also shown below. Adichie identifies another aspect of sexual and economic exploitation, this time among civilians, those at the lower class and upper class during the civil war among Ndi-Igbo. Unlike what is realised above which is Biafran soldiers and Biafran civilian, what is realised now is among the civilians only:

Example (3)

Olanna: You did not go to school as well? I know that parents would keep their children at home what kind of nonstop bombing campaign is this?
Mrs Muokelu: It is because Harold Wilson came. They want to impress him so he will bring in the British army.

Olanna: Special Julius said that too, but it's impossible.

Mrs. Muokelu: That Special Julius, by the way – you know he sells forged passes? He is an army contractor. I am not saying he does not do small – small contracts with the army, but he sells forged passes. His brother is a director and they do it together That his brother is a criminal... . They say he gave army exemption passes **to all his male relatives**, everyone in his Umunna. **And you need to hear what he does with those young – young girls that crawl around looking for sugar daddies**. They say he takes up to five of them into his bed room at the same time Tufia! *SUN* (p.349)

Mrs Muokelu created emphasis for “he sells forged passes” by repeating it twice. In the discourse structure, Mrs Muokelu uses third person plural pronouns to report the vices of Director who happened to be the elder brother to Special Julius. “They say”

“They say he gave army exemption passes to all his male relatives.... They say he takes up to five of them into his bedroom at the same time”. *SUN* (p.349)

Adichie uses Mrs Muokelu to reflect what the lower class who are not privileged to be among the power hub during the civil war said about the decision makers who used their offices for personal interest. This is as a result of the privileged access to power.

Adichie, here represents male and female world differently. It is only the male relatives who are given exemption passes. By implication, females are kept at the four corners of the room during the civil war and also seen as the sex machines. This is evident in the excerpt below:

Mrs Muokelu: And you need to hear what he does with those
young – young girls that crawl around looking
for sugar dadies. They say he takes up to five of
them into his bed room at the same time”. *SUN*
(p.349)

Here, Adichie's choice of word is sensitive. Through the character of Mrs Muokelu, Adichie reveals what females were going through in the hands of the powers-that-be. This time, it is the privileged against less privileged Igbo. Mrs Muokelu addressing Olanna, “*You need to hear*” implies that Mrs Muokelu has an informant who tells her the director's vices. The statement “*Those young – young girls that crawl around looking for sugar daddies*”

shows the ordeal of inexperienced women in the hands of the privileged male Igbo in *SUN* during the civil war and reflects the males as liberated individuals.

Adichie reflects nepotism as a form of individualism during the civil war in Nigeria. Through pronominal, it is reflected that when discourse interaction is between two Igbo speakers about another Igbo speaker or when the group's use of third person personal pronouns changes from ethnic rivalry to lower and upper class rivalry, as we have it above feminist ideology reflects classism.

4.3.2 Feminist ideology in religious discourse

Adichie exposes the ills of religion through the character of father Marcel; Kainene uses rhetorical questions to inform Olanna of Father Marcel's sex scandal.

Example 4

Kainene: Can you believe who is responsible for that small girl Urenwa's pregnancy Can you believe it is Father Marcel?"

Olanna: Gini?" What are you saying?"

Kainene: Apparently I've been blind, she's not the only one. He fucks most of them before he gives them the crayfish that I slave to get here

Voice: Later, Ugwu watched Kainene push at Father Marcel's chest with both hands, shouting into his face showing him so herd that Ugwu feared the man would fall. "Amosu! You devil!" Then turned to Father Jude.

Kainene: How you stay here and let him spread the legs of starving girls? How will you account for this to your God? You both are leaving now right now. I will take this to Ojukwu myself if I have to! *SUN*(p.499)

The choice of "Father Marcel" as an instance of social ills exemplifies what religious leaders use access and power to do during the civil war in *SUN*. The concept of fatherhood (celibacy) in Christendom is principally attached to Roman Catholic Church, particularly to men with the title of a priest. One of the unique aspects of these priestly fathers in Catholicism is abstinence from sex, whether legal or illegal. However, "Father" Marcel betrayed the expectation of Kainene and Olanna by going contrary to the doctrines and dictates of Catholicism. Kainene is totally confused and disturbed. That is why she is unable to express herself directly before Olanna and Father Jude.

Example 5 Kainene: Can you believe who is responsible for that small girl Urenwa's pregnancy?" Can you believe it is father Marcel?

Olanna: Gini? What are you saying?

Kainene: How could you stay here and let him spread the legs of starving girls? How will you account for this to your God? *SUN* (Pp.494-499)

The choice of the descriptive phrases “small girl” and “starving girls” conveys a strong feeling of helplessness of minors during the civil war. It shows that the suffering of minors came from all angles, both externally (Nigeria) and internally (among the privileged Igbo) as contained in the *SUN*. “small” and “starving” as adjectives of quality and the lexeme made from a noun and gerund function as adjectives, creating a descriptive function used for vividness, conciseness and precision. The use of euphemism for sexual harassment is vividly portrayed here. The aspect below is a section of feminism which shows the dominance that does occur among females, this aspect is called privileged feminism.

Privileged feminism in *SUN*(domestic violence)

What is found below as a form of feminist ideology is hegemonic or privileged femininity. The practices that promote the dominant social position of a class of women against the social position of another class of women are called privileged femininity, for further reading on hegemonic and privileged femininity see Connell (1987), Ketetu and Sunderland (2000), and Mc Robbie (2009: 87). These are found within the socio-cultural realities of Ndi-Igbo in *SUN*. Part of dominance and resistance found in *SUN* is female – female dominance and resistance. This is mainly found under domestic discourse. The excerpt below justifies this observation.

Example (6)

Voice: *Olanna came home she appeared at the kitchen door, her dress was smart fitting, her smiling face was full of light.*

Olanna: Mama! welcome, nno. I am Olanna; did you go well?

Mama: Yes, our journey went well.

Olanna: Mama, come, let’s sit down. Bia noduana. You should rest let Ugwu do it.

Mama: I want to cook proper food for my son.

Olanna: Of course mama. At least let me help you, mama. I’ll go and change.

Mama: I hear you did not suck your mother’s breasts.

Olanna: What?

Mama: *They say* you did not suck your mother’s breasts. Please go back and tell *those who sent you* that you did not see him. Did you hear

me? *Tell them* that *nobody's medicine* will work on my son. He will not marry an abnormal woman, unless you will kill me first. Only over my dead body. *SUN* (Pp.121-122)

The dominance is exhibited by Master's mother who uses Igbo cultural ideals to exercise power on the character of Olanna. Mama expresses her contempt on Olanna who was dazed into oblivion. What informs Mama's action is that, according to the text, Igbo culture gives superiority to the place of motherhood over wife, and this is the essence of dominance Mama displays over Olanna.

To this, the functional structure that organises Mama's choice of possession and the process of formulating, igniting and sustaining domestic violence in the African context is found in the pronouns Mama uses. Through the use of possessive pronoun "my" son as a definite reference assignment, Mama has a very strong influence through her derogatory expression toward Olanna, who happens to be a friend to her son and later her son's wife. Also "my" as used above is the essence of the privileged motherhood mama has over Olanna. The personal plural pronouns in the phrases "*They say*", "*Tell them*" and the demonstrative pronouns, "*Those who sent you*" have pseudo referents. Functionally, the pronouns are just cultural strategies of igniting violence, especially in Nigeria and Africa at large. This is the essence of cultural dynamics.

All the elements in the above excerpt are in line with what Connell (1987) calls emphasised femininity, while Ketetu and Sunderland (2000) and Mc Robbie (2009: 87) call it privileged femininity. Here, what characterises privileged femininity is the aspect of motherhood identity which is more powerful than the place of a wife in African cultural context.

Olanna, however, is able to put forth passive resistance in the form of protest to Mama, using, the possessive pronoun "my" as an element of resistance.

Olanna : Tell your master I have gone to my flat. (p.123)

After the negative remarks on Olanna, she was forced by mama to move to her flat. This action reduced mama's dominance over Olanna. This is noticed when mama asked Ugwu of Olanna's movement.

Example (7)

Voice: She stopped singing and cleared her throat

Mama: Where has that woman gone?

Ugwu: I don't know, mama. *SUN* (p.123)

The above excerpt shows that Mama's question is a form of curiosity and concern. Olanna's departure creates a form of suspense for mama. Possessiveness is demonstrated here as both dominance and resistance. While mama uses "my" son to display dominance, Olanna uses "my" house as a form of resistance against mama's dominance. The headship of the noun phrases which are "son" and "house" as mark of dominance and resistance, symbolise value, class and culture. However, Olanna's resistance is passive, because she is unable to stop Mama's influence from enforcing obedience on Master who has extramarital affairs with Amala that resulted in pregnancy. This shows the strong influence African mother has on her child irrespective of western exposure. This is also noticed below where Adichie uses possessive pronouns, personal pronouns, relative pronoun, and articles to reflect possessiveness and estrangement as forms of domestic or household discourse in *SUN*. This is projected through the characters of Mama, Ugwu and Master, as in the Example 8 below.

Example (8)

Ugwu: "Welcome, mama, Welcome, Aunty Amala"

Mama: How are you Ugwu? My son said you went to show the white man the spirits in your village.

Ugwu: yes mama

(The phatic communion above creates a good ground for the discourse of possessiveness and estrangement.)

Mama: You can go and rest *inugo*; I am preparing my son's dinner.

Ugwu: I will stay in case you need help mama.

Mama: Do you cook *ofe nsala* well?

Ugwu: I have never cooked it.

Mama: Why? My son likes it.

Ugwu: My madam has never asked me to cook it,"

Mama: She is not your madam, my child. She is just a woman who is living with a man who has not paid her bride price.

Ugwu: Yes mama. *SUN* (p.265)

The choice of "my son" my child and my madam" marks possessiveness. In the excerpt above, "my son" is repeated in every strand of the discussion. Adichie in *SUN* shows how Igbo value their male child as a gift of nature. However, "mama" uses possessiveness to show hierarchy of relationship in her discourse. She creates a difference between "son" and "child" she called master who is her biological child "my son" while she called her son's house help "my child". The implication of this is that mama personalises the quality of

maleness and attaches it to her child alone despite the fact that Ugwu too is also a male son. Estrangement occurred when Mama negates the possessive right of Ugwu by saying "*She is not your madam my child*". "She" is a phoric referent which stands for Olanna. It is an estrangement, because it is obvious when "Mama" forcefully drops possessiveness and chooses indefiniteness to create a strong sense of cultural values. Mama experiences culture shock, as a result of extramarital life practised by Master and Olanna, as when she states, "*She is not your madam, my child, she is just a woman who is living with a man who has not paid her bride price.*"

The choice of indefiniteness and relativeness isolates Olanna and master as impostors of cultural value. The terms "a woman" and "a man" as used show estrangement. However, Mama makes Ugwu understand that the only thing that could legitimise their union is for master to pay Olanna's bride prize. Adichie shows the importance of bride prize in the Igbo marriage. The implication is that without the bride price a man and a woman will only be living without a marriage bond. Mama values cultural heritage even more than her son. That is why she could not live her husband's compound at death point during the war.

Another aspect of privileged femininity takes place at the health sector during the war. Here, Adichie shows the internal structure of the Igbo Society during the civil war. She expresses how educational privilege created access to power. This is expressed through the character of Olanna and her doctor friend. At the same time, Adichie shows how class difference does generate passive protest. The examples below reflect this.

Example (9)

Voice: She took Baby to Albatross Hospital ... She told the nurses that she (the doctor) was an old colleague of hers)

Olanna: "It's terribly urgent" She said, and kept her English accent crisp and her head held high. A nurse showed her into his office promptly. One of the women sitting in the corridor cursed.

Women: *Tufiakwa!* We have been waiting since dawn! Is it because we don't talk through our nose like white people.

Dr. Nwala: Olanna

Olanna: How are you doctor?

Dr. Nwala: "We are managing" he said, and patted Baby's shoulder. How are you?" *SUN* (p.329)

Adichie exposes how access generates class difference. It is the crisped accent which generates superiority complex over the other deprived patients at the hospital. This is the

privilege Olanna uses to access her doctor friend to provide medical attention. The woman makes a verbal protest through code mixing “Tufiakwa!” and the use of participle tense “waiting”. The deictic expression “since” points to “dawn” as a point of time. This explains the type of stress and frustration the lower class experienced during the civil war. The term “we” as a pronominal referent refers to the lower class people, who do not have the type of access Olanna has during the war. Adichie in *SUN* thus showcases the exploitations that occurred among the Igbos during the civil war through the internal structures of Igbo. Adichie shows the effects that result from corruption that accord access and power at the expense of the less privileged people. Class difference (as a mark of *US* and *THEM*), access to power, and corruption are all marked here. In essence, Adichie exemplifies two dimensions of feminism through classism: the first set of feminism is the oppressive actions of males to females (male hegemony), while the second set of feminism is the oppressive actions of some sets of females to another set of females, this is called privileged femininity.

Adichie reflects nepotism as a form of individualism during the civil war in Nigeria. Through pronominal, it is reflected that when discourse interaction is between two speakers about another Igbo speaker or group, the use of third person personal pronouns changes from ethnic rivalry to lower and upper class rivalry, as seen above. Also, as observed in *SUN*, the internal structure of Igbo is marked with class difference. The privileged groups who have access to power are being accused by the less privileged group of sexual exploitation, economic exploitation, exploitation of health care services, and religious exploitation. This is experienced in the text from the axis of political leaders, military personnel, the religious leaders, and the health personnel.

4.4 Individualism as a form of ideology in *SUN* and *COUNTRY*

Individualism is recognised as the ideology that emphasises the well-being of the individual over the well-being of the group. This ideology stresses the importance of self-reliance and states that in order for society to be collectively happy, individuals must first be happy.

Example (10)

Mama: I brought fresh palm wine for my son our best wine tapper brought it to me this morning.... Do your people tap wine well?

Ugwu: Yes mama.

Mama: But not as well as my people. In Abba, we have the best wine tapers in the whole of Igboland. Is that not so, Amala?

Amala: It is so, mama. *SUN*(Pp.265-266)

Mama creates an identity from possessiveness. This happened when she created the relationship of individuality among the Igbo, as when she says, “Our best wine tapper brought it to me this morning”. In this sentence, the term “Our” is a cataphoric reference which stands for Abba people. Mama here establishes variations in the quality of palm wine and of all the palm wine in Igbo land--Abba’s own is the best. Adichie locates the internal structure of Igbo identity through the character of Mama. The public identity established here is of exclusiveness and inclusiveness, internal and external (Abba/Igbo). This type is also experienced when mama uses irony in form of contrast to establish the kind of wife she will want for her son.

Example (11)

Mama: I do not mind where the woman my son will marry comes from. I am not like those mothers who want to find wives for their sons only from their own hamlet. But I do not want a wawa woman and none of Imo or Aro woman, of course their dialects are so strange I wonder who told them we are all the same Igbo people. *SUN* (p.124)

Example 11 has traces of both individualism and tribalism. There is a logical contrastive relationship between the propositions 1 and 2. (1) “*I do not mind where the woman my son will marry comes from....*” and(2) “*But I do not want a wawa woman and none of those Imo or Aro women, of course their dialects are so strange*” There is a clear disparity between what Mama said in Proposition 1 and 2, and this is the essence of irony. It implies that Mama minds where the woman her son will marry comes from. This violates the maxim of quality. Having understood Proposition 2 above, what mama said in proposition 1 is patently false. In essence, the assertion in proposition one is contra factual while the assertion in proposition two is factual. The terms “not” and “none” identify the set of Igbos her son cannot marry as *wawa* woman, Imo, and Aro. This is given justification through dialectical differences, despite the fact that all the isolated are Igbo speakers. Adichie shows that even dialect is also one of the yardsticks of marriage the old people do consider before giving consent of marriage to their children. This is a mark of individualism as well as tribalism as a form of cultural identity in Igbo community.

Still on individualism and its attendant effects on the ethnic entities and relations, we want to look at another dimension of individualism in *COUNTRY*. There is a network of interaction between Examples 12 and 13 below. While Example 12 reflects how nominalisation as a stylistic device paves way for diversionary semantics as a strategy which

reflects individualism as an ideology, Example 13 corroborates our analysis that Example 12 is a persuasive expression which reflects individualism. This is done to shift blame of civil war from Ojukwu. Example 13 is evidential in nature. Achebe employs nominalisation as a form of irony to create a defence for Ojukwu's excesses and inequalities. This is made known to the reader in the following:

Example (12)

He [Ojukwu] developed a **private philosophy** of total **self-reliance** an unyielding internal **sufficiency** that requires no external **support** from others. This trait would bring Ojukwu in direct **collision** with some senior Biafrans." *COUNTRY*(p.119)

Here, Achebe employs diversionary semantic tactics to shift blame from Ojukwu. Thus, he uses lexical entries which have positive conceptual meanings, such as "private philosophy", "total self-reliance," "an unyielding internal sufficiency," and "that requires no external support from others".

The above are merely rhetorical which implies that Ojukwu privatised and individualised Biafran affairs and blocked other senior Biafrans from contributing their own efforts during the war. Achebe uses nominalisation as forms of rhetoric to shift blame from Ojukwu. Contrary to diversionary semantic tactics Achebe employs here, Ojukwu was not self-reliant, did not have internal sufficiency. Our analysis will indicate this in **Example 19** "But in the early stages of the war, when Biafran army grew quite rapidly, sadly Ojukwu had no gun to give to those brave souls" *COUNTRY* (p.171), and thus requested for external support from the international community, and this is indicated in the passage below.

Example (13)

The Biafran head of state Ojukwu, sent emissaries to Paris to lobby for full credence, which we all mistakenly assumed was in the bag but also for de Gaulle to help persuade the United states government to support the Biafran cause. *COUNTRY* (p.102)

The above excerpt shows that the Biafran leader, Ojukwu, requested for support from other countries. The issue here is the culture of individualism which is the ideological background of the Igbo as exposed in *COUNTRY*, according to which Igbo leaders do not work in team. Nominalisation is used here to show this ideology, but Achebe uses

diversionary tactics to reflect it as a positive trait. Indeed, when one looks at the effects of individualism on the Biafrans, one may conclude that it is not a good war policy. The headship structures also reflect individualism, this is observed in the discourse construction in *COUNTRY*.

Individualism in leadership construction

We wish to know the headship structure as represented by Achebe in the civil war. The implication of this to our analysis is that it gives us at a glance the leadership culture in the civil war and how it is related to the belief systems of the major ethnic groups that participated in the war.

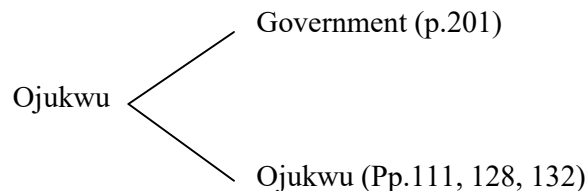
I had the privilege of having an official car that had been assigned to me by **the government of Biafra** *COUNTRY*(p.201)

... Dike was appointed by **Ojukwu** *COUNTRY*(p.111)

...the euphoric verbal heroics espoused by **Ojukwu** *COUNTRY*(p. 128)

...Banjo was subsequently executed by **Ojukwu** *COUNTRY*(p.132)

Here is the sketch of the above emphasised agents



It is observed that “Ojukwu” is the only proper noun with the highest occurrences as passive agents; the only variant of Ojukwu in the diachronic structure is a non-human abstract noun which is “government” (p.201). Achebe replaces Ojukwu with “government” as a form of representation to show his creative efforts and also to reduce the boredom of repeating Ojukwu in *COUNTRY*. “Government”, here, within the context of the structures in the text, equally stands primarily for Ojukwu. Functionally, passivisation shows the leadership and ideological structures of Igbo in the text during the civil war as unitary and individualistic in nature. Within the context of this discourse, the type of ideology, the cultural heritage and value discovered is domineering and authoritative.

4.4.1 Identity as a form of individualism

Achebe projected himself into to the dominant group of Biafra when he got to Enugu.

Example (14)

“it became clear to me that it would be beneficial to the cause of Biafra if intellectuals worked together to support the war effort” COUNTRY (p.176).

This shows the readiness of the intellectuals to join the war, insofar as Achebe provides a social identity for the writers- “*intellectuals*”. This type of privileged social group is where the authors or writers belong. This becomes obvious in the passage below.

Example (15)

Ojukwu invited me to serve on a small political committee that the ministry of information was creating. Ministry of information was the only place that an author would be comfortable, he told me because that was the venue of intellectuals. COUNTRY (P.143)

Achebe uses reinforcement to establish and narrow the function of an intellectual to that of information dissemination. Through a process of role relation he provides multiple identities for himself, including those of author (personal identity), and intellectual (social identity). Baker and Ellece (2011:59) describe this as objectivisation--that is, where social actors are represented by means of reference to a place or thing closely associated with either person or with the activity they are represented as being.

“Ojukwu invited me to serve on a small political committee that the ministry of information was creating” (p.143)

The choice of the indefinite article “*a*” in “a small political committee” above signifies suspension of information and, Achebe uses individualism to single out a fraction of elite group – namely, the “*intellectuals*”. This special role was not defined but we get to know the meaning of “*a small political committee*” based on inferential procedure through the following excerpts.

Example 16:

“During the war years, I travelled with Ekwensi and Gabriel Okara on several diplomatic Voyages on behalf of the people of Biafra ...” COUNTRY (p.109)

Based on exophoric reference, Ekwensi and Gabriel Okara are authors. This assimilates them into the members of *intellectuals*. Apart from narrative role played as the author of *COUNTRY*, the major role played by Achebe is a diplomatic role.

Achebe exposes how Ojukwu employs power and control, in terms of action and cognition, to limit the freedom of the authors to the ministry of information; this is done by persuading and influencing their minds that “*the ministry of information was the only place that an author would be comfortable.*” (143). Van Dijk (1993:254) says that “modern” and often more effective power is mostly cognitive and enacted by persuasion, dissimulation or manipulation, among other strategic ways to change the mind of others in one’s own interests. It implies that Ojukwu uses persuasion for the intellectuals by saying they should be working in the ministry of information during the war period.

Achebe ignites another persuasive strategy to manage the minds of readers with the passage “... *I traveled with Ekwensi and Gabriel Okara ... on behalf of the people of Biafra*” Van Dijk (1993) says “dominance may be enacted and reproduced by subtle, routine, everyday forms of text and talk that appear ‘natural’ and quite ‘acceptable’”. This shows that “*on behalf of the people of Biafra*” as written above is representational, but beyond this, Achebe enjoys a tourist privilege while abroad. What we can establish here is that the implicit motive of Achebe which was tourism privilege was achieved. This is observed from the noun phrase- *an important and satisfying opportunity* below:

Example 17

Being invited to serve by the leader of Biafra was both an important and satisfying opportunity. *COUNTRY* (p.160)

The phrase “*an important and satisfying opportunity*”, as used above, shows that the diplomatic post favours Achebe and is advantageous to him. It presupposes that Achebe benefitted from the war as suggested in the following example.

Example 18

(a) I said that I would like to present my new novel *A man of the people* clearly that was not what I wanted to do, but I was not about to disclose my true intentions to this uncooperative gentleman. *COUNTRY* (p.161).

Achebe puts forth what he values as an author – *A man of the people*. He says that this was not his true intention, but this entailment reveals the truth of the matter: “*I said that I*

would like to present my new novel *A man of the people*” entails that Achebe travelled with the new novel, *A man of the people*. By implication, the presence of the book shows that Achebe had a preconceived idea, before he left for Senegal, that he was going to show the novel to the president, but now Achebe says the book presentation is not what he wanted to do. This is fallacious. Baker and Ellece (2011:45) describe fallacy as a form of argument which appears convincing but is logically flawed. This type of fallacy is what Reisigl and Wodak (2001: 71- 74) call *secundum quid*--that is, making a generalisation based on an unrepresentative sample. In essence, the novel, *A Man of the People*, is not a representation of what was going on in Biafra; it is the height of individualism.

Example 18

(b) Our conversation then turned to other things intellectual – writing, education, the great cultural issues of the day, including the movement he was spear leading called Negritude. *COUNTRY* (p.163).

One trend we have discovered in *COUNTRY* is that Achebe foregrounds anything of merit, so saying that his introduction of *A Man of the People* to one of the president’s aides before Biafran assignment was not what he wanted to do and it was not his true intention is fallacious. Within the context of this research, it is believed that fronting of the Biafran Assignment will appeal more to the sensitivity of the presidential aids than the presentation of a book which is personal to Achebe.

Example 18

(c)“We both laughed, and then talked for about two hours – discussing his poetry and that of others from the black diaspora – Okigbo, Derek Walcott, Aime’ Cesaire ...” etc. *COUNTRY* (p.164)

The excerpt above implies that Achebe had introduced the book and his intellectual circle to the president which made them to talk extensively about so many things that are intellectually mutual.

Example 18

(d) Senghor was a profoundly adept diplomat, and he took on the business I brought: he glanced through the letter quickly,

and then turned to me and said that he would deal with it overnight ... as soon as possible. *COUNTRY* (p.162)

The above excerpt shows that the time Senghor spent on the letter was not much and Achebe got the feedback (*and then turned back to me and said that he would deal with it overnight*) almost immediately. This is understood through the process in the verb “glanced” and the circumstance in the adverb “quickly”, which marks the degree of concern he gave to the letter.

Achebe de-emphasises the effects of individualism as a cultural ideology. However, from the normative sequence, we got to know that the lexeme “Collision” as in “*This trait would bring Ojukwu in direct Collision with some Senior Biafrans*” *COUNTRY*(p.119) implicitly means the effects of individualism. Ojukwu did not want to compete with other superior Biafran leaders. The effect of this lack of cooperation and collaboration is that he did not have enough weapons to fight the federal government. From the outset of the war, Ojukwu was never sufficient, as indicated in the following excerpt.

Example 19

“But in the early stages of the war, when Biafran army grew quite rapidly, sadly Ojukwu had no gun to give to those brave souls” *COUNTRY* (p.171).

“The Igbo culture, being receptive to change, individualistic and highly competitive, gave the Igbo man an unquestioned advantage over his compatriots ... The Igbo town Union that has often been written about was in reality an extension of the Igbo individualistic ethic ... *COUNTRY*(Pp.74-75.)

This shows that the ideology of individualism is central to the Igbo culture as revealed in *COUNTRY*. The allied meaning is also achieved in *SUN* when Adichie uses the character of Kainene to satirise Ojukwu’s speech.

Example (20)

Kainene: Madu told me today that the army has nothing, absolutely nothing. They thought Ojukwu had arms piled up somewhere ... given the way he’s been talking. *SUN* (p.229)

The statement that “*sadly Ojukwu had no gun to give to those brave souls*” in *COUNTRY* and the statement ‘*Madu told me today that the army has nothing, absolutely*

nothing” Kainene’s speech in *SUN* show that Ojukwu, the Biafran head, uses individualism as a cultural practice to take the destiny of the Igbo into his own hands. He started the war with few weapons and he was murderously intolerant of other Igbo leaders. This led to massive destruction of Igbo by the Federal government. However, in saying that “*Ojukwu had no gun to give to those brave souls*” and “*Madu told me today that the army has nothing, absolutely nothing*”, Achebe uses definite reference in the form of deictic assignment to refer to the Biafran soldiers. Achebe substitutes Biafran soldiers for “souls”. In so doing, Achebe reduces the war weapon to guns. Within the context of this discourse, the substituted lexeme “souls” is a meronym of soldiers. By definition, the term “*soul*” is the non-psonical part of a person, with personality, emotions, and intellect, widely believed to survive in some form after the death of the body, Achebe tries to immortalise Biafran soldiers using visual imagery in referring to “*those soldiers*”.

However, in *SUN*, Adichie uses what Leech and Short (2007) call formal repetition-- that is, the simple repetition of words or phrases such as “*Madu told me ... that the army has nothing absolutely nothing.*” This shows an aesthetic counterbalance which gives emphasis or emotive heightening to the repeated meaning and is, at the same time, a means of strengthening a syntactic parallelism. The term “nothing” as used is reduced to a mystic infinity of nothingness and this shows the ill-preparation of the Biafran soldiers but beyond this, if Biafran soldiers had nothing, they would not have killed about one hundred thousand Nigerian soldiers. The expression under analysis is the height of **hyperbole** used to reflect the poor preparation of the Biafrans. In all, it shows how the ideology of individualism has failed during the Civil war. This is expressed through definite reference assignment, substitution, imagery, repetition, meronym and hyperbole

4.4.2 Collectivism as a form of ideology in *COUNTRY*

Contrary to the individualistic ideology, Achebe exposes federal headship structure, and spreads it, using passivisation.

Example 21

He (**Gowon**) was met by fierce Biafran resistance- sniper fire and guerrilla war fare (p.139) *COUNTRY*

Many congress members, government officials, indeed lay citizens were increasingly exasperated by the endless streaming television imagery of dying Biafran babies and by the blockade imposed by the **Gowon government**(p.221)*COUNTRY*

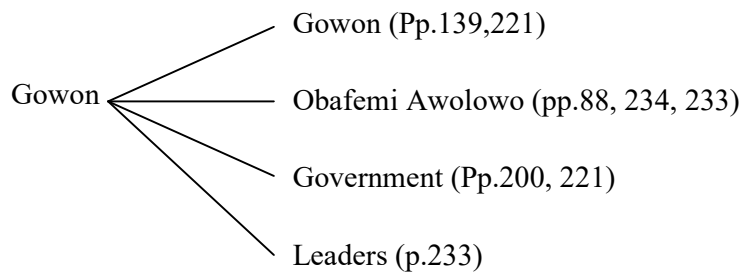
The economic blockade put in place by Nigeria's **federal government** (p.199)

It (NRC) was led by chief **Awolowo** (p.88)*COUNTRY*

... **chief Obafemi Awolowo** was driven by an overriding ambition for power, himself in particular and for the advancement of his Yoruba people in general. (p233)*COUNTRY*

Awolowo has been much maligned by many an intellectual for this unfortunate policy and his statements (p.234) *COUNTRY*

The blantly callous and unnecessary policies by the **leaders** of the federal government of Nigeria. (P.233) *COUNTRY*



He uses passivisation to shift and reduce blame from Gowon, the head of federal government of Nigeria as at the time of Civil War in Nigeria. This structure depicts Yoruba-Hausa/Fulani leadership structure as being marked by the Oba/Emir structure and this is what is replicated at the civil war leadership. Within this structure, there was synergy to fight the Biafran soldiers while the Igbo were in their individualistic cultural structure. By implication, the leadership structures of Igbo, Hausa/ Fulani and Yoruba during the civil war resembled their respective original cultural leadership and headship structures as revealed in *COUNTRY*.

4.4.3 Dimensions of sympathy as aspects of humanitarianism in *COUNTRY* and *SUN*

“Sympathy” is frequently used to mean one person’s response to the negative affectations (suffering) of another individual, leading to pro-social (helping) behaviour towards the other, (Agosta:2014). It is a specific affective response such as compassion or pity. Through lexicalisation, texts appeal to the affective response of the readers thereby creating sympathy for the Biafrans. The events that generated every strand of discourse here happened during the civil war, between Igbos, Hausa/Fulani, Yoruba and other minority groups in Nigeria. In this section, the following devices (1) nominalisation, (2) hyponymy,

(3) passivisation, (4) pronominals are used to reflect the dimensions of sympathy in civil war discourse

Syntactic conversion is used by Achebe to create embedded nominalisation. This transforms the clauses to nominal phrases. All the noun phrases below obtain agency by capturing the doer positions and present abstract features to actions or events.

Example (22)

But the *realities* of war, the *death*, the *despair*, the *suffering* soon dampened ... *COUNTRY* (p.57 emphasis added)

Example (23)

... Biafra stood for such as the right to *liberty*, *safety*, *excellence*, and *self – determination*. *COUNTRY* (P.148 emphasis added)

Example (24)

These *tragedy* continued to unfold we used a different language and memory of *death* and *despair*, *suffering* and *bitterness* ... *COUNTRY* (p. 199 emphasis added)

Example (25)

The *suffering* of the children was the most heart *wrenching*. *COUNTRY* (p.200 emphasis added)

The choice of embedded nominalisation creates compacted speedy emotional messages for the readers or audience. In every line, there is an exposition of serial information which may ignite readers' consciousness and spur them into action; syntactically, audience attention is distracted from the process (verb) that is usually occurring and managed instead to the product of the process, as extracted below:

Process

Product (nominalisation, agent)

real (adjective)	→	realities
died	→	death
despair (verb)	→	despair
suffered	→	suffering
liberate	→	liberty
safe	→	safety
excellent	→	excellence
determine	→	determination
tragic (adjective)	→	tragedy
dead	→	death
despair	→	despair
suffer	→	suffering
bitter (adjective)	→	bitterness
suffer→	suffering	
wrench→	wrenching	

All the repeated nouns from the above have negative meanings, while the majority of the unrepeated nouns do not have negative semantic meaning. However, the terms “bitterness” and “tragedy” are not equally repeated though they have slight negative meanings which mark sorrow, the implication is that Achebe picks his story line from the effects of the civil war. This makes its descriptive power to be sympathetic in nature.

Woods (2006:73) has rightly said that when the process is backgrounded, the effects will be foregrounded. From the above examples, it would seem that Achebe has projected abstractness, encapsulation, impersonality, remoteness, lexical density and ambiguity to let the effects of the civil war on the Biafrans gain reader’s consciousness. Also, the products which are nominalisation are no longer expressing actions. They focus on concepts. On this note, it performs many important functions in *COUNTRY*. Nominalisation is further subcategorised in relation to hyponymy as analysed below:

4.4.4 “Suffering” as a superordinate lexeme

The stylistic effect of civil war as described by Achebe is hyponymic. Alabi (2003:228) defines hyponymy as the relation which holds between specific subordinate or hyponymic items and more general lexemes. The effect of hyponymy in this work is that it

clarifies the network of functions that hold among the nominalisations. Achebe creates many contextual meanings for the *suffering* of Biafrans during the civil war as contained in *COUNTRY*. All the subordinate items below still mean suffering. Achebe uses this style to mirror and describe the ugly occurrences of the civil war. The implication of this is that it stimulates the emotions and feelings of the readers and audience. The general effects of hyponymy, as experienced here, bring to our knowledge, ways of saying the same thing in different forms to reinforce meaning and create effect in the minds of the readers. All nominalisations found in the aspects of the effects of the civil war in *COUNTRY* are abstracts which are based on the general ideas and emotional state of Biafrans during the Civil war. The ‘SUFFERING’ in the upper case signifies the hyponymy which subsumes all the subordinates in the chart below.

Hyponymic chart 1

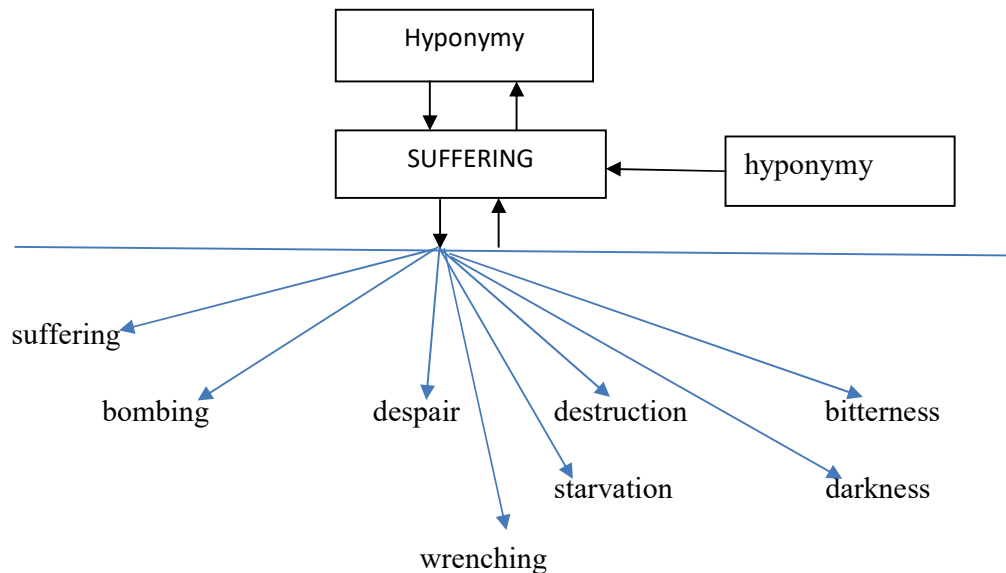


Table 2 Lexical table

The rating (%)

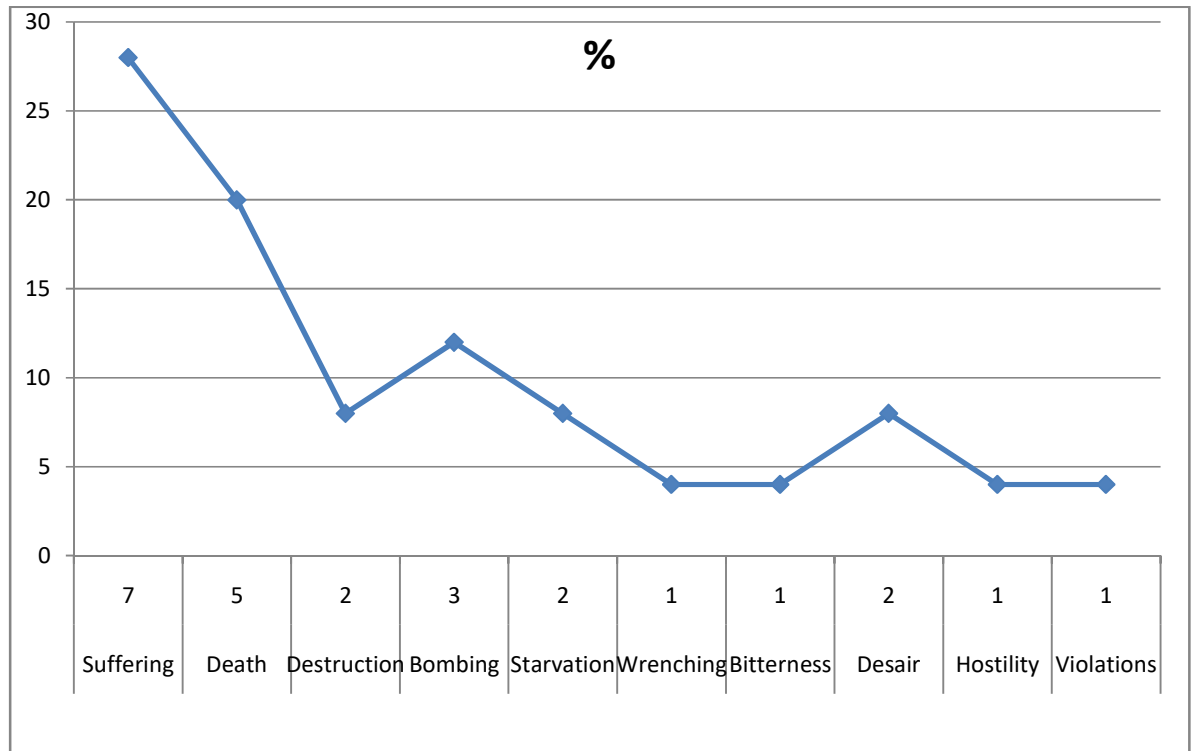
This is based on the number of times each of the lexemes occurred in the source data. Rating is based in percentage.

		%	
Suffering	7	28	
Death	5	20	
Destruction	2	8	
Bombing	3	12	
Starvation	2	8	
Wrenching	1	4	
Bitterness	1	4	
Despair	2	8	
Hostility	1	4	
Violations	1	4	
	25	100	

Suffering has the highest number of occurrence here because it has the principal meaning which connotes all other lexemes in table 2. The tone of the lexemes in the table 2 is sympathetic. This is graphically represented thus:

Fig. 2

Graphic representation of hyponymy



One may ask why Achebe keeps repeating the reference to “suffering”. The reason, this study contends, is that it has a continuous level of frustration that can easily drive the readers away from the realities of every war--which is either to lose or to win. Its significance even above death, is that nearly all Biafrans experienced a degree of suffering at one stage of the war or the other. At this level, suffering is associated with different levels or classes of hardship, such as death, destruction, bombing etc., as illustrated in the table 2 and graphic

illustrations in the figure 2 above, which afford us the lucid and clarity of analysis and explanation.

Achebe uses nominalisation as the main lexico-grammatical formation in *COUNTRY* for so many purposes. However, from these numerous functions of nominalisation, we can identify those that create negative effects for the victims of civil war in the texts. The reason for this step is that Achebe creatively uses nominalisation to arrest the feelings of readers, thereby making it difficult for the readers to separate facts from fiction. From the nominalisations selected for this work, it is observed that ten lexemes describe the effects of the civil war (suffering, death, destruction, bombing, starvation, wrenching, bitterness, despair, hostility and violations). “Suffering” has the highest occurrence in the effect centered nominalisation. The term “suffering” is repeated seven times in *COUNTRY* (Pp. 199, 199, 199, 200, 222, 222, 227), followed by five references to “death” (Pp.157, 183, 199, 211, 212), three references to “bombing” (100, 183, 188), two references each to “destruction”, “starvation”, “despair” (Pp.227 and 231, 211 and 212, 157 and 199, respectively), and individual references to “wrenching” (p.199), “bitterness” (p.199), “hostility” (p.100) and “violation” (p.212) appear once each in the data.

The frequent use of nominalisation projects hyponymy. The combination of nominalisation and hyponymy concretised Biafran suffering as a phenomenon. All these are realised when Achebe uses nominalisation to simplify the main propositions in *COUNTRY*. When we are supposed to realise agent → process → goal structures, Achebe turns to noun phrases, as in the phrase “*spirited humanitarian support of the suffering*” (p.222). The process “*to support*” and the second process “*to suffer*” are reconstructed in entities.

This type of application provides the contraction of long sentences to a noun phrase, as we have it in the above examples “*humanitarian support*” and “*the suffering.*” This helps to contrast and compact more information in a clause through the process of nominalisation. In *COUNTRY*, some information is left unspecified. To be specific, we do not know “who is ‘supporting’ who”, since there is no indication of the timing of the process or an agent. This is why Halliday and Webster (2009) in Kazemian and Hashemi (2014:1181) make us realise that Ideational Grammatical Metaphor typically takes place in syndromes wherein every element has undergone a metaphoric shift. In addition, Achebe uses nominalisation in many circumstances where the congruent clauses would impede the smooth flow of information, as in the Example 26 below.

Example (26)

The suffering and humanitarian disaster left in the wake of war's destruction goes on ... *COUNTRY*(p.227)

The alternative way to express the expression above is to say: "*Biafrans have suffered, they have experienced disastrous humanitarian war, they were waked by the war and civil war destroyed Biafrans.*"

The essence of this analysis is to show how Achebe reflected his style in the above, by clustering interdependent properties which produce the excerpt above. Achebe could not have possibly conveyed his intended meaning through the congruent structure and created the same emotional grip it has on the readers or the target audience. The above are instances of Compound Ideational Grammatical Metaphor that showcase lexical density, ambiguity, impersonality. Fairclough (2003) establishes it that the essence of nominalisation as a technique can mean stylistically or ideologically stimulated, meaning that it is spatially effectual. At times, so many lengthy sentences can also be conveyed by a noun. Because of this creative quality observed in nominalisation, Achebe uses it as a discourse technique in *COUNTRY*. Achebe also uses it to avoid references to definite people in the events described and is to establish an impersonalisation and remoteness in effect through the absence of participants.

4.4.5 Complementary lexical strategies as a reflection of sympathy

The strategy Achebe uses here are complementary, the goals and agents are not opposing each other. This makes it reflect and create sympathy.

B		A
Example 27.	Dike (p.111)←	Ojukwu
Example 28.	he (p.145)←	all
Example 29.	battalion (p.146)←	hard
Example 30.	blockade (p.199)←	government
Example 31.	Car (p.201)←	government
Example 32.	Battalion (p.217)←	Olusegun Obasanjo
Example 33.	Battalion (p.217)←	Iliya Bisallan
Example 34.	Congress (p.221)←	Imagery
Example 35.	delegation (p.226)←	Phillip Effong
Example 36.	(loved) ones (p.227)←	families

Example 37. policies (p.233)← leaders

Example 38. sentiments (p.124)← Easterners

Example 39. Ogbunigwe (p.156)← army

The arrows above are not emphasising the order of syntactic structures, rather they are pointing to the order of complementary strategy within the reach of the structures. By implication, it means the headships in (A) govern the headships in B. It is either Biafra to Biafra or Nigeria to Nigeria, so the passive structures realised here are not contrastive, rather they are complementary. Functionally, Achebe exposes on the level of preparedness and the activities both sides made during the war and the experiences of Igbos and feelings of the international community during the war.

Achebe uses nominalisation to showcase the destruction of the entire Igbo. This is experienced and expressed through structural parallelism, as in the example below.

Example 40:

“The destruction of an entire people is an immoral objective even in the most of wars. It can never be justified, it can never be condoned”.*COUNTRY*(p.231)

The destruction of Igbos is condemned by Achebe as an immoral objective. But functionally, it moves the psyche of the readers. This is done when Achebe reminds the audience that civil war *can never be condoned*. Achebe uses repetition in form of structural parallelism to depict and emphasise the pains of the civil war on the Igbo. The phrase “*it can never be*” in the above excerpt indicates the readiness and impetus to action which the present generation, who are the recipients of his personal history of Biafra, should possess. Invariably, though arguably, this is the essence of rhetoric in discourse. Readers might have comprehended that the entire Igbos have been destroyed during the civil war. In all, the nominalisations which mark the effects of civil war are emotive and they serve as arousals of protest and solidarity.

Example (41)

The International Red Cross director, Dr August Linolt, and his aid were detained – for nearly sixteen hours. *COUNTRY*(p.101)

Achebe uses passivisation to arouse audience feelings. Sympathy is reflected here through the use of verb “detained” and adverbial phrase of time. Achebe spreads the time and drags it. He aggregates the time using the less specific time frame “nearly”. Achebe

conceptualises time and spreads it hourly to project two effects. (i) The suffering of “August Linolt, and his aid and (ii) the suffering of the Biafrans who could not get the relief aid on time. But to get the content of this analysis, let us consider alternative discourse strategy. For example, if Achebe puts it this way: “*Dr August Linolt, and his aid were detained in less than a day.*”

The choice of “detained – for nearly sixteen hours (p.101) shows that discourses do exist in networks and are related in a mutually supportive order. If Achebe uses the alternative discourse structures, it may not arouse the sympathy that Example 41 above has generated.

Example (42)

Thousands – no millions by then had been uprooted – from
their homes ... *COUNTRY* (p.171)

Achebe uses aggregation as a method of assimilation to report the casualty of the civil war. He uses corrective mechanism to establish his personal statistical aggregation to expose the number of those who have been affected by the civil war. “Thousands – no millions ...” as used here, appears as if Achebe is contradicting himself or not sure of the figures of the casualties of war, but far from this, he uses it to expose the steady suffering of the Biafrans from thousands to millions. This is created through the time indicator “**by then**”. The word “then” is a spatial anaphora reference which refers to “millions”, as used by Achebe. The extra-linguistic context which led to passivisation here is complex and mainly cause-based but Achebe shifts from cause- based through the use of passivisation to create an effect of the civil war on Biafrans. “Uprooted – from their homes ...” (p.171), provides imagery through which Achebe reflects the effects of the war on many Biafrans. This is achieved by creating a network of contradictions between uprooted as a verb of action and “home” as the object of the preposition. Uprooted primarily is a destructive agrarian symbol attached to the total destruction of plants from soil, while home is the comfort zone of every living being, especially human being. The combination of the two that is “*up rooted and home*” provides mutual network of oppositional discourse. Primarily what oppositional discourse does is to make each term draw upon each other (“... Uprooted ... home ...” p.171) in order to

contradict the other. Millions of Biafrans who were uprooted from their homes shows that they were being subjected to poverty, diseases and death. This creates sympathy for the Biafrans. The analysis in Example (43) below shows how Achebe uses adverbs to describe the suffering of Biafrans during the war.

Example (43)

Biafra, for all terms and purposes was crushed – emotionally, psychologically, financially and militarily ... *COUNTRY* (p.223)

Achebe economises his description of the state of Biafra, using four strong adverbials to announce the destruction of Biafrans. This is an instance of parallelism. Parallelism is applied to emphasise and link all the effects of the war together by representing them with the choice of lexical verb “crushed”. This creates effects for the war action. This representation exposes the effects of the war on Biafrans from the emotional, psychological, financial and military stand points. The orator employs series of parallel adverbials to persuade the emotional sensory pressure of the audience. Also in *SUN* there are instances of the structures that reflected humanitarianism parts of them as in the Examples below:

Voice: Odenigbo’s kinsmen visited him during the war and gave an account of the lingering effects of the war on the people.

Obiozo: Thank God we saw a lorry driver who agreed to carry us

Odenigbo: What happen?

Obiozo: They are killing us like ants. Did you hear what I said? Our eyes have seen plenty...

I saw a whole family, a father and mother and three children, lying dead on the road to the motor pack.

Odenigbo: What about Kano? What is happening in Kano?

Obiozo: It started in Kano. The Hausa soldiers started killing our people in Kano

Sympathy as a humanitarian value got to its peak when Obiozo said *They are killing us like ants. Did you hear what I said? Our eyes have seen plenty... I saw a whole family, a father and mother and three children, lying dead on the road to the motor pack.* Obiozo rather focuses exclusively on Hausa and the Hausa soldiers who were killing the Igbo, this is achieved through hyperbolic terms: ‘They are killing us like ants’ Obiozo explains the

ordeals of Igbo in the hands of Hausa during the precivil war crisis in northern Nigeria, using imagery to show the worthlessness and helplessness of Igbo during the crisis ‘*like ants*’. This was followed by a question as a move of inversion order to emphasise and reinforce the victimisation of the Igbo. He uses three emotional processes: ‘*are killing*’, ‘*have seen*’, and ‘*saw*’ to coordinate and govern the Meronym (our eyes) and the hyponymous relation (family: father, mother and three children). Based on this the overall strategy of Adichie is to do a critique of those who violate or those who disregard human right. The above excerpt uses mental models through verbal processes, nominal, pronominal, meronym, hyperbole, and hyponymy to appeal to the moral responsibility of the public mind and the readers. This is the essence of humanitarianism as an ideology.

4.4.6 Sympathy as realised in agent retained passive constructions

Example 44

The economic **blockade** put in place by Nigeria’s **federal government**.
(p.199) *COUNTRY*

Example 45 Many Congress **members**, government **officials**, indeed lay **citizens** were increasingly **exasperated** by the endless streaming television **imagery** of the dying Biafran babies... (p.221) *COUNTRY*

Example 46 **Loved ones** in the thousands were reported **missing** by their **families** (p.227) *COUNTRY*

Example 47 The blantly callous unnecessary **policies** by the **leaders** of the federal government of Nigeria (p.233) *COUNTRY*

Achebe uses common nouns and abstract nouns to reflect the effect of civil war on the Eastern Nigerians specifically the Igbo. He pluralises all the human-lexeme nouns to show the massive destructions of Igbo or easterners during the civil war.

Achebe uses collectivisation to gain the audience sympathy. Van Leeuwen (1996:49-50) defines collectivisation as a type of assimilation which involves collectively representing people without statistics. Achebe tactically divides and spreads the concept into three: (1) the sympathisers, which is predominantly the international community represented by “congress”, (2) the victims, who are the Biafrans and “(loved) ones”, and (3) the agents of

destruction, which are the “blockade” and other policies introduced, all these are fronted in the passive construction.

Example 48 Most of us in Biafra were later **driven out** by the **rest (of Nigeria)** p.97

Example 49 Biafra had been **pushed out of Nigeria by Nigerians** (p.144)

The term “rest” as used in Example 48 above stands for over two hundred and forty-nine ethnic groups. *COUNTRY* shows that “the rest of Nigeria” drove Biafrans out. Achebe focuses on Biafrans and backgrounds “the rest of Nigeria” and Nigerians” to reflect sympathy and gain recognition from the readers. He uses **collectivisation** to implicate all the ethnic groups in Nigeria as being the ones who drove Igbo out of the country. Similar structure is also resident in Example 49. The phrasal verbs Achebe uses in Examples 48 and 49 in the source data “drove out” and “push out”--create a visual image of the goals and agents above--that is, “Biafrans” and “rest” in Example 48 and “Biafra” and “Nigerians” in Example 49. The agent in Example 48 and the goal in Example 49 are reduced to abstraction, while the goal in Example 48 and the agent in Example 49 are in their collective representations. In both, Achebe concretises and creates artistic representation of abstract qualities as human beings. This is the essence of personification. In essence, Achebe contrasts definite reference assignments in forms of collective nouns, as reflected in Example 48 “Biafrans” and Example 49 “Nigerians”, with another set of reference assignment in form of abstract nouns “rest” and “Biafra” in Examples 48 and 49, respectively. These simply indicate geographical location. Invariably, Achebe achieves his contrast in Examples 48 and 49 through personifying two reference assignments of two different classes of nouns which represent the Igbos and their geographical locations. Achebe uses personification here to arouse the sympathy of the readers. The present study sees this as one of the remote causes of the civil war in Nigeria.

Sympathy is marked here to expose the destructive effects of the war. The form of passive constructions recorded here are employed by Achebe to emphasise what Biafrans experienced during the war. Unlike the passive construction in the discourses that reflect ethnocentrism where passivisation is employed to achieve blame shifting and praising by over emphasising negative representation of non-Igbo and deemphasising their positive representation. Here, positive representation of Igbo is realised through passive construction; this creates sympathy as one of the aspects of humanitarianism for the Igbo group who were seen as the victims of the civil war in Nigeria.

4.4.7 Dimensions of ethnocentrism

According to Wikipedia, ethnocentrism is judging another culture solely by the values and standards of one's own culture. Ethnocentric individuals judge other groups relative to their own ethnic group or culture, especially with concern for language, behaviour, customs, and religions. These ethnic distinctions and subdivisions serve to define each ethnicity's unique cultural identity. Ethnocentrism may be overt or subtle, and while it is considered a natural proclivity of human psychology in everyday life, it has developed a generally negative connotation. In Anthropology, cultural relativism is seen as an antithesis and an antonym to ethnocentrism, based on this, ethnocentrism takes many dimensions as analysed below:

Ethnocentrism is observed in how Achebe describes the killings of the Nigerian political leaders through some levels of description and the degree of details in Example (52), namely, many details, few details, description at a rather abstract level, general level, at the level of specifics, and zero details.

Example (50) *We heard that the prime minister was missing. Then came news from Kaduna that the Sardauna, Sir Ahmadu Bello, the most powerful of the premiers had been killed. We then heard that Samuel Akintola, the premier of Western Nigeria, had also been killed. Those of us working in broadcasting in the coming days would get more detailed list of those killed, imprisoned, or detained during the coup... .Nigeria was not ready or willing to face her problem. If her leaders had approached their duty with humility, they all might have realized long before the coup that the country was in deep trouble... .The coup was led by a group of junior officers, most of them Igbo, and would be known as widely as the Nzeogwu coup after Major Chukwuma Nzeogwu, the ring leader, who was from northern city of Kaduna.*
COUNTRY (Pp. 64-65)

The above excerpt from *COUNTRY* is in line with what (van Dijk) says below

The option to express information or leave it explicit, is not ideologically neutral, however it is easy to predict that within our general schema, people tend to leave information implicit that is inconsistent with their positive self-image. On the other hand, any information that tells the recipient about the bad things of our enemies or about those we consider our outgroup will tend to be explicitly express in text and talk (van Dijk 1993)

Missing information is thus inferred from the model of the socio-political knowledge and van Dijk says that all propositions that appear in a model but not in the discourse are the implied meaning of a discourse.

Few details: Through passivisation, the agent is deleted, in such a way that the perpetrators of “the killings” appear to be discursively absolved from responsibility. The passivisation of the social actors can be interpreted as a linguistic trace of disempowering the discourse within the killers of the prime minister, Sardauna, Sir Ahmadu Bello, Samuel Akintola, and those imprisoned, or detained during the coup. This reduction of the epistemic status of the killers is called MITIGATION in CDA. This inactive stance makes the perpetrators not having any meaningful influence on the discourse environment of the excerpt above. Achebe disengages Kaduna Nzeogwu and other killers using passive agent deletion as major linguistic tool. Whenever Agency as an important aspect of the representation of social actor is deleted, consciously or unconsciously, it will have both stylistic and ideological undertone, Baker & Ellece (2011).

Zero details: There is zero details about the Eastern Region and its politicians were; they killed or not in the coup? It does not appear in the descriptive detail of the pre-civil war occurrence in the text and this is called “Ultimate Attribution Error” in Social psychology, that is negative acts of ingroup members tend to be explained (away), whereas the negative acts of out-group members tend to be explained in terms of **inherent properties**.

These inherent properties as contained in the text are:

If her leaders had approached their duty with humility...

...the Nigerian Census crisis of 1963-64...

...the federal election crisis of 1964...

...Western Nigeria election crisis of 1965...

All the above excerpts are justifying why the politicians were killed

Also, Achebe uses individualisation and intensifying strategies to emphasise the personality of Sir Ahmadu Bello. A way of specifically referring to a social actor as an individual by using a person’s name or by singling them out in some other way is referred to as definite token. Here, it reflects in form of proper noun ... *Ahmadu Bello* ... Other parts of the noun phrase is “... *Sardauna* ...”. “... *the mostpowerful*” stands as intensifying strategy which serves as a way of strengthening the discourse around “*Sir Ahmadu Bello*”. The intensity markers which are involved in the phrase are “*mostpowerful*” This is the essence of negative others representation and positive self-representation. In *SUN*, Adichie also employs passive construction to realise blame shifting with many strategies. The excerpt below portrays blame shifting by using passivisation as a form of negative others representation.

Example (51)

Voice: Master poured himself a glass of palm wine

Master: “Did you listen to the news?”

Olanna: No

Master: Our troops have lost all the captured territory in the mid – west and the march to Lagos is over. Nigeria now says this is war, no longer a police action” He shook his head “we were sabotaged”.

Olanna: would you like some cake?

Master: not now *SUN* (p.255).

Master attaches the causer agent to the saboteur “*we* weresabotaged -”. This is an agentless passive construction. Adichie discursively hides the story line behind the action of the saboteur and, indeed, she does not even mention the saboteurs. However, Olanna uses discourse diversion to change the topic by asking “would you like some cake?”

Against this background, there is a contest of two big powers over a powerless group (midwest), but Adichie, in her discursive strategies, completely blocks the Mid-west, a powerless group that suffered extremely in the hands of two contesting groups, the Nigeria (Hausa/Fulani and Yoruba) and Easterners (Igbo). The elite participants, who are Master and Olanna control the discussion to their advantage at the outset of the civil war. The proclamation by Master that “Our troops have lost all the captured territory in the Mid-west” in the verge of losing the Mid-west to Nigerians (Hausa/Fulani and Yoruba) shows that the minority class, now captives has suffered in the hands of the two warring groups. The first suffering happened when the eastern troops first invaded the Mid-west; while the second suffering occurred when the Nigerian troop recaptured the Mid-west. Master ethnicises the possessive pronoun – “our” to show his sense of inclusiveness in the civil war. “our” here simply represents the Igbo. In other words, the above excerpt shows that sympathy is reflected on the Igbo group instead of the Mid-west who has suffered twice during the war. The implication of this is that Adichie creates a context control as an access modes to the communicative events during the war, she diverges her attention from that which is legally or morally illegitimate or otherwise unacceptable. In particular, the perspective of minority (Mid-west) is ignored. This makes the discourse itself a segregated structure. This is why van Dijk, (1993; 260) says that such exclusion may also mean that the less powerful are less spoken about.

Example (52)

[He] ... was executed – with others for allegedly plotting a
Coups against Ojukwu *COUNTRY* (p.161)

Here, Achebe uses passive construction to deemphasise the killer of Sam Agbam, Sam Agbam must have been executed by Ojukwu for plotting a coup against him. The term “executed” as used here has two psychological effects:(1) It reduces the effect of killing which has a direct meaning to the meaning exploration of lifelessness, and (2) it formalises the act of plotting a coup against Ojukwu, because the contextual meaning of execution is the act of putting to death or being put to death as a penalty (or actions so associated), while an “allegation” means an unsupported claim, statement, or assertion, especially when unfavourable or depreciatory. Achebe reduces the descriptive power of the internal crisis in Biafra to avert the required blame from Ojukwu. Also, the descriptive environment or context of the structure is not sympathetic else it shifts blame from the agent (Ojukwu) to the goal (Sam Agbam).

The kind of ethnic sentiment experienced here shows that Biafrans as at the time of the war faced two challenges: intra crisis among the Biafrans, and Inter Crisis between Biafrans and non- Biafrans. The internal crisis comes up as a result of power dominance of Ojukwu which was not checked.

4.4.8 Ethnocentrism in gratification

Example (53): *Six of us, including Inyang and me were promoted - . COUNTRY (p.24)*

Achebe uses politics of number to expose the entire class through pronominal ‘us’ and defocuses the remaining four students who were equally promoted. This is done through aggregation. Aggregation in Discourse Analysis is described to mean a form of Assimilation which involves collectively representing people by referring to numbers or amount – Baker and Ellece (2011:6). Achebe explores definite tokens in forms of proper noun and object personal pronoun – “Inyang and me” to project the vividness of individuality, which is central to *COUNTRY*. This kind of strategy encrypts ideological bias in favour of Inyang and Achebe at the expense of the remaining four who were defocused and removed from definiteness and particularisation. This could be a form of strategy to mark ethnicity. The use of passive voice to project the transitive verb – “promoted” might be that the impact of the action is more important than the actor which was removed from the discourse structure.

Example (54) *... a high – powered commission under Walter Elliot was sent – to survey the situation on ground. Such was the reputation of Government College, Umahia, that the Commission paid us a visit and spent a whole weekend at our school. COUNTRY(p.26).*

Achebe uses backgrounding as a form of exclusion to delete the agent, van Leeuwen (1996:39) says backgrounding is a form of exclusion less radical than suppression. Van Leeuwen, (1996:39) argues that in backgrounding, the excluded social actors may not be mentioned in relation to a given activity as it has appeared in Example(58) we do not know who sent Walter Elliot, the social actor is not mentioned but mentioned elsewhere in the text and we can infer with reasonable (but never total) certainty the agent in Example (58). The agent in four is not so much excluded, it is only de-emphasised and pushed into the background.

Achebe has announced that the colonial government said that it was predisposed to building a University College in West Africa (26, para.3). So, when he mentioned it in Example (54)that “*a high powered commission under Walter Elliot was sent – to survey the situation on ground*”, we have relative inference that the referent of the gap is the colonial government. Achebe uses assimilation “colonial government” to represent British government as a social actor. Achebe does not want to use definite reference assignment, such as “British government”. As a result, he replaces it with indefinite reference assignment “Colonial government”. What accounts for this style is that Achebe uses definite reference assignment “British government” to criticise the colonial government in *COUNTRY*. Thus, he uses collectivisation in place of individualisation to create a pseudo difference and eventually deletes it to make Example 54 agentless.

Example 54 prepares a background for Achebe to extol the beauty of Government College, Umuahia. At a surface level, one may not see a direct correlation between “... *a high – powered Commission under Walter Elliot ...*” and “*such was the reputation of Government College, Umuahia ...*” but the infinitive “... *to survey*” presupposes that Government College Umuahia was among the places surveyed by Walter Elliot Commission. However, Achebe opts for the term *visit* instead of *survey*, using “visit” makes it lose the evaluative sense and it makes it appear as if the Elliot Commission were tourists. Achebe neutralises ethnic sentiments and creates one Nigeria which won the University College. He neither praises Ibadan community which won the designation of University College nor exposes the failure of Umuahia. However, he extols the Government College for its purposive visitation by the Elliot Commission. This is what Baker and Ellece (2011:37) call discursive psychology, (see also Edwards and Potter (1992), Potter and Wetherell (1987), Gilbert and Mulkay (1984) and Billig (1987)) in which inconsistencies are treated within the context of their occurrence. This treatment is intended to show how people (writers and

speakers) handle interactional contingencies, argue points or tailor their talk to specific rhetorical uses.

Example (55) *Dike, along with Dr T.A. Lambo, were among the Nigerians consulted... .COUNTRY(p.110)*

Weak subject agreement is realised in Example 55. The established rule of grammar is that when a singular subject is accompanied by another subject, it is the main subject that stands as the subject and a singular verb must be chosen. However, Achebe obstructs this rule under the guide of poetic license and chooses to write “were” instead of “was”. In the phrase, “*Dike, along with Dr T.A. Lambo were (was)...*”, Dike is still structurally the head of the noun phrase and Dr T.A. Lambo is still accompanying Dike, Dr T.A. Lambo has less quality and value as described in *COUNTRY*. Accomplishment concord is divided into two: *True subject* (Dike) and *false subject* (Dr T.A. Lambo). “Dike” is from Igbo ethnic group, while “Dr T.A. Lambo” is from Yoruba ethnic group. It shows that the focus of the description is on Dike. Achebe uses collectivisation to hide ethnic identity of those consulted here by calling them “Nigerians”. The verb “were” technically, does not agree with person and number as used. “were” as used is only meant to disguise the concept of ethnicity which the structure of the passive clause projects. Consultation is a mark of expertise, proficiency and skillfulness which is attached to Igbos by Achebe in *COUNTRY*. Another example is presented below:

Example(56) *“Many within the military leadership were increasingly... they were being asked – to step in and set things right politically. COUNTRY (p.72)*

“They” in Example (60) is an anaphoric reference of the “military leadership” in the same page. Achebe uses passive construction and some linguistic details to communicate his perception. “many” as it is used is a form of aggregation under assimilation. This mainly functions to regulate practice and manufacture consensus opinion, even though it presents itself as merely recording facts. The term “...leadership”, as it is used above, is a nominalisation of the verb “to lead”, while “increasingly” is an intensifying strategy which emphasises and amplifies the preparedness of many military leaders. The implication of the excerpt can be expressed thus: the existing democratic political structure is wrong or corrupt and another political structure which is military political structure wants to take over.

The “goal” headed by “many” is projected to the position of subject. This gives it a vague and obscure expression. This act is what Reisigl and Wodak (2001:45) identify as a

mitigating strategy in discursive presentation as a way of modifying the epistemic status of a proposition by mitigating the illocutionary force of it. As a result of this, the phrase “many within the military leadership” reduces the effect of the January 15, 1966 coup as analysed in Example 50. This is done by contrasting mitigating strategy, headed by “many”, with intensifying strategy, headed by “concerned”. It is plausible to say that the referents of “many”, as it is used, is Major Chukwuma Nzeogwu, as well as other coup plotters (Pp. 89-80) which Achebe uses passive structure to background in Example 56 above, “*In the end the Nzeogwu Coup was crushed by the man who was the highest-ranking Igbo officer in Nigerian army, Major-General Aguiyi Ironsi Major-General Aguiyi-Ironsi emerged as Nigeria’s new head of state in late May 1966.*” Within this analysis, it is important to understand how Achebe has used discourse to generate ethnicity. The structure above promotes what Kearns (2000:72) calls scopal ambiguity, such that when there are two or more quantifiers in a sentence, the sentence may be scopally ambiguous either of the two interpretation holds: (1) Among the Igbo officers Major-General Aguiyi-Ironsi is the highest-ranking officer, or (2) The highest-ranking officer in Nigerian army then was Igbo who was Major-General Aguiyi Ironsi. The lexis which serves as an ambiguous quantifier here is “Igbo”. Once we remove it from the structure, the whole structure will be disambiguated.

However, common sense resolves that within the contextual order of army is hierarchy. Headship in Nigeria Army is hierarchical. This calls for the choice of the second option which is “The highest-ranking officer in Nigerian army then was Igbo who was Major-General Aguiyi Ironsi”. The implication of the Example 60 is that Achebe uses passive construction to shift the blame of the January 15, 1966 coup from the military class who are predominantly Igbos to the political class.

Also, obscenity and derogatory expressions as forms of ethnocentrism are common with participants especially during the war. As found in *SUN* when Ndi-Igbo describe Hausa/Fulani and Yoruba in the text, they reduced them to animals and used all manner of negative expressions to refer to them. All these are observed to be the frustrations of the war, as in the following examples.

Example (57)

Olanna: “And your mother is well”

Okoromadu: Very well. She was very ill when my elder sister did not return from Zaria at first. We all thought those **animals** had done to her what they did to the others, but my sister

Mrs Muokelu: They are too stupid to fly the planes that Russia and Britain gave to them, so they brought in white people, and even those white people can't hit any target Ha! Half their bombs don't even explode

Olanna: The half that explodes is enough to kill us *SUN* (p.349)

The choice of indefiniteness (“a”) in sentence one and definiteness (“the”) in this excerpt foregrounds the reduction of descriptive details. “A common civilian”, as used above, withholds the gender identity, as it is the possessive pronoun “his” as a form of reference assignment that conveys whether it is referring to a male and not a female. “A common civilian with his hunting gun!” reduces the professionalism of the Nigerian soldiers. Adichie uses collectivisation and generalisation to represent the Hausa/Fulani and Yoruba (Nigeria). Adichie uses hyperbole through the character of Mrs. Muokelu to magnify the contagious nature of ‘*Nigerian stupidity*’. And once you have worked for them, you also become stupid, too. This is equally achieved through the use of intensifying strategy – “so” stupid, “so” as an intensity marker strengthened, emphasised, and amplified the above proposition. In the same direction, the relative pronoun – “whoever” signifies Russia and Britain and the allied countries who provide aid to Nigeria. Here, collectivisation is used in two different ways. It is used to single out Russia, and it is also used to collectively represent the entire white race. When “*Mrs. Muokelu*” said”... *they brought in white people and even those white can't hit any target*”. The implication that the British, Russians and the white people are all stupid because they work for Nigerians. Mrs Muokalu and Olanna in their conversation finally use aggregation to solve their estimation. Mrs Muokalu says “*Half their bombs don't even explode*” and Olanna controls the floor of discussion again, pointing out that even the half that explodes is enough to kill us. This technically knocks down the discussion of Mrs Muokelu that Nigerians are stupid. Olanna turned the perception of Mrs Muokelu down; Olanna's control of floor introduces sympathy for the fact that, the half that explodes is enough to kill. This changes the image of Nigeria from one of stupidity to one of wickedness. Muokelu uses face evasion to withdraw from the concept of “Them” to the concept of “Us” (p.349). This is the essence of complementary discourse strategy that involves negative representation of others, as well as positive representation of their own group in the Example 62 above.

Example (59)

Mrs Muokelu: I hear that our Ogbnigwe is putting the fear of God into them. In Afikpo, it killed only a few hundred men but the entire Nigerian battalion withdrew from fear. They have never seen a weapon like that. *SUN* (p.349)

Ogbnigwe is a local weapon devised by the Igbos during the civil war. The above excerpt emphasises inferiority, and worthlessness. The contemptibleness is evident when Muokelu says “It killed only a few hundred men”. Adichie uses mitigating strategy to block the sense of sorrow and sympathy that would have characterised the Nigerian soldiers. The phrase “a few”, as used here, means that the numbers of the casualties were insignificant. The combination of indefinite reference assignment “a” and adjective “few” make the incident less serious.

The statement “*I hear that our Ogbnigwe is putting the fear of God into them*” is victorious. “Ogbnigwe” as a weapon is made human. It removes the real agents who are directing the weapon to kill Nigerian soldiers. The agency could be made clearer if it were attributed to the Biafran soldiers who controlled Ogbnigwe. Fairclough (1989:52) argues that there may be ideological aspects to the ways that agency is represented (or misrepresented). What we realise here are two categories: (1) the power to disguise the killer of “a few” Nigerian, and (2) the power to showcase Igbo’s pride and intelligence. The first implies that Igbo was not attached to anything negative. The second is focus on Ogbnigwe, which showcases the technological advancement of the Igbo during the war. Adichie leads the minds of the readers through the character of Mrs Muokelu; whereas if “a few hundred men” were to be structured as being much, the sympathy accorded to the Igbo would be reduced and the complementary achievement Mrs. Muokelu used to describe Ogbnigwe would be seen as wickedness.

The events that generated every strand of discourses below happened shortly before the civil war in Nigeria. Here, we intend to show how the following devices: passivisation, nominalisation, hyponymy, argumentation and euphemism, definite and indefinite reference assignment, generate blame shifting, generalisation, and meritocracy. However, there are some meta-terms that surfaced in our analysis that are not listed above, their meanings have been explained in pages 56, 57, and 58.

4.4.9 Resistance as a reaction to ethnocentrism

Example (60) Speaker A: “would you like to read this?”

Speaker B (Olanna): Yes. Thank you”

Speaker A: “They have finally removed that Igbo Vice Chancellor from the University of Lagos”

Speaker B: “I see”

Speaker A: “Why should an Igbo man be the Vice Chancellor in Lagos? The problem with Igbo people is that they want to control everything in this country. Everything. Why can't they stay in their East? They own all shops: they control the civil service, even the police. If you are arrested for any crime, as long as you can say Keda they will let you go

Speaker B: “we say Kedu, not Keda,” Olanna said quietly “it means How are you?”

Speaker A: “Are you Igbo?” he asked.

Speaker B: Yes

Speaker A: “But you have the face of Fulani people”

Speaker B: Olanna shook her head “Igbo”

Speaker A and B started their conversational discourse with the phatic communion to acknowledge their existence and to establish and maintain rapport in their conversation,

Speaker A: “would you like to read this?”

Speaker B: “Yes thank you” *SUN*(p.255)

“This” as used is a phoric reference which marks a specific newspaper the speaker A is holding. And as a mark of acceptance and appreciation, Olanna, who is Speaker B, says “Yes thank you”. This sequential turns of phatic communion gives Speaker A an opportunity to ignite the existing structure of power, dominance and resistance using educational institution as a setting. In the day to day activities of a university system, the Vice Chancellor is the head of a university community. “They have finally removed ...” shows that the domain of power is being contested and challenged by the counter power, the definite tokens which appear as proper nouns mark ethnic dominance. “Igbo Vice Chancellor”, “Igbo man”, “Igbo people” the repetition and rearticulation of Igbo foregrounded ethnic dominance. The speaker later changes the grammatical class to pronoun “they” to rearticulate Igbo dominance in all sectors.

“... .They want to control everything in this country.
Everything. They own all shops: they control the civil
service...

Repetition of “*everything*” is used to emphasise and assert the Igbo dominance on the rest of Nigerian ethnic groups. “They” is also repeated three times as anaphoric reference

assignment of “Igbo” antecedents in the excerpt above. Olanna, who is Speaker B does not contest the Igbo dominance in the excerpt, her silence shows conformity and acceptance of dominance, Speaker A is a symbol of resistance of Igbo dominance in sectors of Nigeria.

The subjective first person plural pronoun, “We” foregrounded that Olanna is from Igbo ethnic background. The choice of “we” as used in the excerpt is representative. Though Olanna is the only one talking, she says “we”, this signifies inclusiveness. However, Olanna primarily uses it as a corrective subject--“we say Kedu not Keda”--the implication being that Olanna is an Igbo lady. This is affirmed when Speaker A asked “are you Igbo?” and she says ‘yes.’ There is a contrast of ethnic identity of Igbo and Fulani, and this is espoused through the mistake of identity. It shows that postural look or expression is not a core determinant of ethnic identity in Nigeria and the primary ethnic identity in Nigeria is the linguistic identity. Adichie uses repetition, intensifying strategies, definite reference assignment and silence to show the social resistance against Igbo as dominating ethnic group in the pre-civil war era in Nigeria and this is what van Dijk (1993) called evaluative social representation in CDA.

The thematic preoccupation of Igbo dominance is also mentioned in *COUNTRY*. Achebe uses attitude formation in form of generalisation and discourse diversion as model of dominance. He uses reportorial strategies to establish the attitudes of Hausa and Yoruba ethnic groups. Example 61 below substantiates this.

Example (61) *“One of the first signs I saw of an Igbo backlash came in the form of a 1966 publication from Northern Nigeria called The Nigerian Situation: Facts and Background, In it the Igbo were cast as an assertive group that unfairly dominated almost every sector of Nigerian society... . By the time the government of the Western Region also published a white paper outlining the dominance of the ethnic Igbo in key government positions in the Nigerian Railway Corporation and Nigerian Ports Authority, the situation for ethnic Igbos working in Western Nigeria in particular, but all over Nigeria in general, had become untenable.” COUNTRY(p.77)*

The thematic preoccupation in the Example 65 is similar to that in Example 64, which centers on the Igbo dominance. Achebe uses reportorial strategy to realise his discourse representation while Adichie uses characterisation to represent Igbo dominance. In the above excerpt, Achebe uses collectivisation to regionalise ethnic background in the instance of Western Region and Northern Nigeria, as in the following passage: *“one of the first signs I saw of an Igbo backlash Publication from Northern Nigeria ... Igbo were cast as an assertive group ... the government of the Western Region also published a white paper*

outlining the dominance of the ethnic Igbo. Igbo working in Western Nigeria". The above excerpt is accusative; however, Achebe uses discourse diversion in form of silence to accept Igbo dominance. Silence here indicates power and dominance of the Igbo over other ethnic groups in Nigeria. Achebe refuses to acknowledge the perspective and the plight of both North and the West—namely, that they were being marginalised by the Igbo in both the leadership and employment scale of the country. Achebe is never in disagreement with the accusation; instead, he only justifies the reason for Igbo dominance.

Example (62)

No mention was made of the culture of educational excellence imbibed from the British that pervaded Igbo society and schools at the time special attention instead was paid to the man power distribution within the public services, where 45 percent of the managers were Igbo “and it is threatening to reach 60 percent by 1968. *COUNTRY* (p.75)

While using discourse diversion in form of silence to accept Igbo dominance, Achebe uses generalisation as a form of reproduction of Igbo dominance. He justifies this as necessary to communicate Igbo dominance and the privileged access to education that the Igbo have as a valuable social resources. Achebe uses aggregation to project dominance of Igbo over other ethnic groups in Nigeria. He uses aggregation to show the steady man power dominance of Igbo over other ethnic groups in Nigeria. Their marginalisation was given less emphasis in *COUNTRY*. The discourse becomes a segregated structure when Achebe uses the tokens “No mention” as we have it above to reduce the effects of Igbo dominance on the Western and Northern ethnic groups. Achebe has already prepared the readers for the excerpt above in (Pp.75-76); using rhetoric to build up the existence of Igbo excellence in *COUNTRY* as indicated below.

Example (63)

The rise of Igbo in Nigerian affairs was due to the self-confidence engendered by their open society and their beliefThe Coastal branches of the Yoruba nation had some of the earliest contact with the European missionaries and explorers as a consequence of their proximity to the shoreline and their own dedication to learning. They led the entire nation in attainment from the late nineteenth to early twentieth centuries. By the time the Church Mission Society ... entered

Igbo land, there had been an explosion in the numbers of young Igbo students enrolled in school. The increase was so exponential in such a short time that within three short decades the Igbos had closed the gap and quickly moved ahead as the group with the highest literacy rate, the highest standard of living, and the greatest proportion of citizens with postsecondary education in Nigeria. The Igbo, for the most part ... respected the education that the colonizers had brought with them.

COUNTRY (p.76)

Achebe uses intensifying strategy in the phrase “so exponential” and in the unusual collocate “within three short decades” to create a defence for Igbo dominance in the pre-civil war. “Short” does not collocate with decade because time in this context is the hand work of nature which cannot be reduced by human effort. And Achebe painted thirty years here as if it was thirty days. This is the essence of rhetoric.

Achebe is silent about whether Igbo political leaders were corrupt or not. Having elided the corruption status of Igbo in the pre-civil war, Achebe uses educational excellence in his discourse structures to generalise attitudinal sustenance of Igbo dominance. The formation of these models in a way that monitors discriminatory act creates justification of inequality which involves two complementary strategies—namely; the positive representation of the Igbo and negative representation of the Hausa/Fulani and the Yoruba ethnic groups in the pre-civil war discourse in the text.

Generally, the discourse elements observed in these sections are causative in nature. These are the real events that brought about the civil war in Nigeria. The strategies that reflected in the above styles are mainly face evasion and discourse diversion. These are possible as a result clausal structures of passive construction which discursively absorbed some agentive important details. Generalisation is also used to establish their opinions about the pre-civil war events. Adichie implicitly accepted that the Igbo political class is corrupt like their Hausa/Fulani and Yoruba political leaders. This is portrayed through the character of chief Ozobia, Olanna’s father.

Example (64)

Olanna: my father and his politician friends steal with their contracts but nobody makes them kneel to beg for forgiveness. And they build

houses with their stolen money and rent them out to people ...
.SUN(p.34)

The above excerpt projects corruption among the Igbo and non- Igbo political class. This shows that the issue of corruption cuts across all ethnic groups in Nigeria. This is displayed when Adichie fuses definite reference assignment inform of possessive pronoun “*my father*” with the coordinating conjunction “*and*” and the indefinite reference assignment *his politician friends*. On a deeper level of social structure, Adichie has been able to establish through the character of chief Ozobia, who is from the Igbo ethnic group that corruption in the pre-civil war period cuts across all the political leaders . The implication of this is that Adichie balances her discourse structure through characterisation. Also, Adichie contrasts the character of Odenigbo and Olanna through their belief systems. Adichie uses Olanna to project blame sharing as a concept, she uses Odenigbo to project blame shifting concept. Through Odenigbo, ethnicity is projected. This is realised from the conversational discourse between Olanna, Miss Adebayo, and Odenigbo in the excerpt provided below.

Example (65)

Olanna: Rex Lawson is a true Nigerian. He does not cleave to his Kalabari tribe; he sings in all our major languages.

Miss Adebayo: That’s original- and certainly reason enough to like him

Odenigbo: That’s reason not to like him. This nationalism that means we should aspire to indifference about our own individual cultures is stupid.SUN (p.139)

Despite the fact that Olanna and Odenigbo are in close relationship, they both have contrasting belief systems, as regards national feelings, Olanna is a dynamic character who is grossly nationalistic. The dynamic identity of Olanna emerges through the use of subject personal plural pronoun “*we*” to represent her ethnic identity as Igbo, as we have it in Example 64 above (“*we say Kedu, not Keda,*”) and also using possessiveness “*our*” to represent her national identity as a Nigerian in Example 69 (“*he sings in all our major languages*”), The use of possessive plural pronoun “*our major languages*” shows that Olanna,in her mental models believes in one Nigeria. This creates a dynamic background for

Olanna. Odenigbo is ethnocentric. This becomes apparent when they create a discourse environment for Rex Lawson's music, which is rendered in major Nigerian languages. Odenigbo believes in ethnic identity. Example 11 shows how Odenigbo serves as a contrast to Miss Adebayo as regards Rex Lawson's multi-lingual rendition of his music (Miss Adebayo: ... *certainly reason enough to like him.*). While Odenigbo says "*That's reason not to like him*", the contrast realised in the structures characterises Odenigbo as a rigid character who believes in ethnicity over nationalism. In the process of his anti-nationalism, he continues to create negative discursive representations for the national leaders in Nigeria, the Examples 70 and 71 below exemplify it:

Example (66)

Odenigbo: It's quite clear Balewa did it because he wants to take away attention from his defense pact with the British... And he knows that slighting the French will always please his masters the British. He's their stooge. They put him there and they tell him what to do, and he does it, Westminster Parliament model indeed.

Dr Patel: No Westminster model today. Okeoma promised to read us a poem

Professor Ezeka: I have told you that Balewa simply did it because he wants the North Africans to like him

Odenigbo: You think he cares much for other Africans? The white man is the only master Balewa knows. Didn't he say that Africans are not ready to rule themselves in Rhodesia? If the British tell him to call himself a castrated monkey, he will.
SUN(p.144)

The use of third person personal pronouns "he", "his", "their" "they" and "him" in the above Example shows the negative representation of Balewa and the British. And it also shows the anti-national feelings of Odenigbo. Odenigbo uses dysphemism to devalue the leadership quality of Balewa. This is exemplified using disparaging expressions like

“castrated monkey”, “stooge”, etc. to represent Balewa. These types of expressions are representations of the discourse structures in *SUN*. Odenigbo further expresses his perception when he uses dysphemism to represent the crisis that engulfed the Western House of Assembly.

Example (67)

Odenigbo: What about the stupid politicians in the Western House of Assembly that the police had to use tear gas on? Tear gas! And their orderlies carried their limp bodies to their cars! Imagine that!
SUN(p.141)

In the Examples 66 and 67 above, Hausa/ Fulani and Yoruba political leaders are depicted as corrupt. Adichie exposes the ethnocentric nature of Odenigbo in Examples 66 and 67 through **exclusion** of some other ethnic groups in Nigeria. Ethnicity is also projected in Example 68 below through some phrases:

Example 68: (A contract is being awarded to Kainene on the weight of colonel Madu’s connection)

Kainene: I’ve just got the contract involving the supply of army boots for the battalion in Kaduna

Richard: That’s nice

Kainene: The man in charge was Igbo and Madu said he is keen to give the contract to a fellow Igbo. So I was lucky

From this example, ‘fellow Igbo’ captures the idea of tribal sentiment expressed in the discourse. The qualifier “fellow” which precedes the headword *Igbo* in the noun phrase portrays tribalism as a social ill which fought across all tribes in Nigeria in the pre-civil war period.

4.4.10 Religious prejudice

What we found here is what Baker and Ellece (2011) call prejudice or discrimination against Islam or Muslim. Few of the examples of how discursive constructions mark negative attributions to Islam and Muslims are analysed below.

Example (69)

“The Igbo culture, being receptive to change, individualistic, and highly competitive, gave the Igbo man an unquestioned advantage over his compatriots in securing credentials for advancement in Nigerian colonial society. “Unlike the Hausa/Fulani he was unhindered by a wary religion.”
COUNTRY(p.74)

The excerpt above started with the positive representation of Igbo culture and ended with negative representation of the Hausa/Fulani. Here, the analysis moves to showcase negative representation of Islam, the predominant religion of the Hausa/Fulani.

As used above, in the statement “unlike the Hausa/Fulani, he was unhindered by a wary religion”, the term “*unhindered*” is used here to create a contrastive structural construction. Achebe uses the indefinite reference assignment “a” to hide the identity of the religion which is wary. The alternative words for “wary” are “problematic” and “dangerous”; there is a relative inference that wherever we mention Hausa/Fulani the attendant religion is Islam. This is what Hekman (2004) calls public identity that is an identification that makes us as members of a social group, sharing certain attributes with other members of our identity category.

Other similar lexemes that Achebe uses to qualify Hausa/Fulani Muslims and Islam include the following passage.

Example (70)

“Pius... should be careful not to be destroyed by Nigeria like Ironsi was during the time he was trying to appease *extremists*.*COUNTRY*(p.117)

Example (71)

Within this environment *extremist* of all kinds particularly *religious zealots* to help them launch *terrorist attacks*.
COUNTRY (p.250)

Example (72)

On a holy Jihad had proclaimed by mainly *Islamic extremists* in the Nigerian army. *COUNTRY* (p.251)

The lexemes found here are negative to some religious groups. Lexical bundle like “wary religion”, “extremists”, “religious zealots”, and, “terrorist attacks” are referential or

nominal strategies used as ways of constructing Hausa/Fulani as representation and construction of out groups during the civil war as found in *COUNTRY*. The types of referential strategies found here are used to articulate religious discrimination in discourses about Hausa/Fulani Muslims. Reisigl and Wodak (2002) identify a number of referential strategies which employ the use of personal reference to represent or construct certain groups of people disparagingly as thus “Islamic extremists”, “terrorist” etc. All of these have discriminatory meanings, especially when the ground or the premise which they are attached is vague. Achebe makes civil war in Nigeria about religion in his portrayal. Primarily, the civil war in Nigeria was fought more on ethno political than ethno-religious grounds. The majority of actors in the civil war in Nigeria were non - Muslims as claimed by the British government in *COUNTRY*.

Example (73)

“The charges of Jihad have also been denied by British officials who assert that more than half the members of the Federal Government are Christians, while only 1,000 of 60-70,000 federal soldiers are Muslim Hausas from the North (House of Commons debate.)” *COUNTRY* (p.229)

House of Commons uses aggregation to refute religiosity during the civil war. It asserts that out of 70,000 federal soldiers only 1,000 soldiers are Hausa Muslims. The other 69,000 are either Yoruba or other tribes from other religions.

Achebe uses silence here to accept statistical aggregation from the House of Commons and uses discourse **diversion** and **exclusion** through the deletion of human agent to hide the identity of other religions. This is used to showcase that Muslims are really terrorists who want to exterminate the Igbo. He includes the war policies implemented by the Nigerian civil war leaders who are non-Muslims, but Achebe never included their religious identity. This can be seen in the Example 81 below.

Example (74)

Biafrans consistently charged that the Nigerians had a design to exterminate the Igbo people from the face of the earth. This calculation the Biafrans insisted, was predicated on a holy jihad proclaimed by mainly Islamic extremists in the Nigerian army

and supported by the policies of economic blockade. *COUNTRY* (p.229).

One of the strategies used by Achebe to advance the cause of Biafrans is to detach himself from Biafrans as a personal reference assignment and forced expression of solidarity. In the phrase “Biafrans consistently charged”, it is as if Achebe was not part of Biafrans, the implication being that Achebe has an objective perspective.

“This calculation the Biafrans insisted was mainly Islamic extremists in the Nigerian army and supported by the policies of economic blockade”. *COUNTRY* (p.229)

This excerpt has compound agents—namely, “Islamic extremists” and “the policies of economic blockade”. These two agents are headed by “extremists” and “policies” respectively. The principle of agency found here is not represented equally. The term “extremists” is a destructive common noun used to describe human agent, while the second head, “policies” is an inanimate agent. It would be clearer if the “policies” were also made into a human agent or attributed to the people who made them. . Fairclough (ibid) argues that there may be ideological aspects to the ways agency is presented. The power of rhetoric exercised here is the power to disguise the power that formed the policies of economic blockade. Those who formulated the policies of the economic blockade were all non-muslims. If Achebe allowed the agent to come in a personal reference assignment, it would nullify the contempt of extremism he projected as the major motive of Nigerian civil war.

Achebe inserted religion into the civil war in a way that amounts to what Richardson (2004) would call “Islamophobia” A 1997 report by Runnymede Trust identified a number of perceptions which relate to Islamophobia: Islam is seen as monolithic, barbaric, sexist, violent, supportive of terrorism, a political ideology and separate, such that anti-Muslim hostility is thus natural. While Halliday (1999: 898) is critical of the term “Islamophobia”, arguing that “the stereotypical enemy is not a faith or a culture but a people” and that term itself produces an unhelpful distortion that there is one Islam: That there is something out there against which the phobia can be directed. This analysis follows the steps of Runnymede (1997), Halliday (1999) and Richardson (2004). Achebe’s negative narratives on Islam have no strong justification as analysed above. This is an instance of negative representation of others.

4.4.11 Cultural superiority as reflection of ethnocentrism

The Igbo culture, being receptive to change, individualistic, and highly competitive, gave the Igbo man an unquestioned advantage over his compatriots in securing credentials for advancement in Nigerian colonial society. Example 75: unlike the Hausa/Fulani he was unhindered by a wary religion, // Example 76: unlike the Yoruba he was unhampered by traditional hierarchies p. 74 COUNTRY

Achebe projects the cultural superiority of Igbo ethnic group as a source of their success and uses this to relegate the cultures of Hausa/Fulani and Yoruba. The anaphoric referent “he” in Example 75 explains that the religion of Hausa/Fulani is their hindrance, which has made them to be backward and undeveloped. This will be discussed later in the present analysis under the religious prejudice. The second anaphoric referent “he” in Example 76 explains that the source of Yoruba backwardness is the traditional hierarchies that has hampered them. Achebe is cause-based here to showcase Igbo excellence. Achebe uses hegemony as cultural representation to reflect ethnicity. Examples 75 and 76 above achieve their contrast through cultural hegemony as represented by Achebe in *COUNTRY*.

4.5 The use of pronominals in linguistic styles

Here, we wish to examine the use of pronominals in the headship structures of the goals and agents of the passive constructions in the table below. The purpose of this is to compare and contrast the roles of these phrasal heads. This provides the reader the opportunity to understand at a glance, the key themes contained in *COUNTRY* and the direction of the discourse. This analysis is possible as a result of the presence of agents in the passive constructions. The agents and goals are listed below, under the category by which they will be subjected to different segments of analysis. Only the goals and the agents will be present in our analysis, but their full sentential structures will be available in the appendix section.

Table 3: Cohesive effects of pronominals in Country

Example 77:

Goals (grammatical subject)	Passive Agents
he (p.74)	[a way] <i>religion</i>
He (p.74)	Hierarchies
It (p.88)	Obafemi Awolowo
It (p.91)	Desires
They (p. 123)	Ego
He (p. 139)	Resistance
he (p.145)	all
It (p. 155)	Authorities
We (Pp.172-173)	Kaboom
Most (p.235)	Easterners
We (p.243)	Enemy

From the table 3 above, it is observed that for cohesive effect, Achebe employs the principle of reduction to condense his message through the pronoun headed-goals. This creates the avoidance of the repeated expressions and ideas. Here the most common form of reduction is by means of third-person pronouns, of which there are eleven examples at the subject levels. This is far more than their corresponding passive agent; he (p.74), he (p.74), it (p.88), it (p.91), they (p.123), he (p.139), he (p.145), it (p.155), we (Pp.172-73), most (p.235), we (p.243) we discovered eleven pronominal-headed goals, while the corresponding passive agent is only one pronoun “all” (p.145). The implication of this is that the goals have short weak low descriptive value, especially the pronoun-headed-goals. These pronouns perform

referential roles, showing that Achebe backgrounded his information in the agent and retained passive constructions as we have it above. From the pronouns, too, we discover that Achebe does not use pronominals to represent female world in his passive constructions even when the need arises. All the twelve pronominals have no female representation. To corroborate this, when Achebe wants to validate the superiority of Igbo culture over Hausa/Fulani and Yoruba cultures, he uses the pronoun “he”, as when he says, “*unlike Hausa/Fulani: he was unhindered by a wary religion, and unlike the Yoruba he was unhampered by traditional hierarchies.*” (p.74). The “he” in the above excerpt stands for Igbo culture.

4.6 Bilateral oppositional strategies in agent retained passive construction

What is observed here is that the headship of the passive constructions stands in bilateral opposition to each other, though with different topics in different contexts but the major issue is Nigerians against Biafrans

Example 79:

he(Igbo)	(p.74)	religion
he(Igbo)	(p.74)	hierarchies
Biafrans	(p.97)	rest (of Nigeria)
Biafra	(p.144)	Nigerians

In *COUNTRY*, Achebe uses oppositional discourse strategy to project the efforts made by both sides to achieve their objectives. *unlike Hausa/Fulani: he was unhindered by a wary religion, and unlike the Yoruba he was unhampered by traditional hierarchies.*” (p.74). The “he” in the above excerpt stands for Igbo culture.

4.7 General stylistic devices observed in the two texts

4.7.1 General stylistic devices in *COUNTRY*

Achebe uses first person narrative sequence or what is called “I” narrator to achieve his personal history of Biafra. And sometimes, he removes himself from the story line most of the time in *Country* to create originality, and the devices he used are estrangement and hedged expressions. These are used to block the quality of first person narrative sequence which is the central stylistic tool he used to express his opinion about the civil war in *Country*. **Example 80:**

There **seemed** to be a lust for revenge... (p.66)

Nigerians will **probably** achieve... (p.74)
...I **think** I would have been in the same situation... (p.110)
...Pius later became **arguably** the continent leading thinker... (p.114)
... Ojukwu **apparently** also had been told... (p.131)
It was also **alleged** that Banjo failed on purpose... (p.132)
There is a story, **perhaps**... (p.157)
I **think** Ojukwu's departure, **like many things** that he did before, during, and after the war, was a complicated matter
I **think** it is important to discuss some real events...

These devices reflect the uncertainty of Achebe. Black (2006:57) agrees that first person narrator may have many and varied motivations, certainly including telling a good story and obeying the principle of interest. One of the devices Achebe uses to create a sense of reality for his work is that the onomastics in the text are real participants of the civil war in Nigeria. However, the descriptive representations of these participants are over-emphasized in some areas in the text and some are de-emphasised. It all depends on the intended context Achebe wants to create within the contents of the story lines. Perhaps this is what Nadine Gordimer meant when she says that the text has the tense narrative grip of the best fiction.

4.7.2 General stylistic devices in *SUN*

Unlike Achebe, Adichie uses third person omniscient narrative and direct discourse techniques (characterisation) to achieve her narrations of civil war in *SUN*. Black (2006: 61) says this type of narrator is a disembodied voice, characterised by ubiquity. The beauty of this in the text is that the narrator informs the reader of events anywhere. Adichie uses this style to enter into the minds of characters in *SUN*. She mixes and fuses the narratorial voice with the voice of the characters in the text. This makes the novel to have interesting and complex features of civil war narratives. The voices of the characters are represented with direct discourse, usually marked by quotation marks and the presence of reporting verbs such as "*said*" "*thought*" etc. Perhaps the motivation for this is that Adichie belongs to the third generation of writers who did not experience the civil war but gathered their experiences from the existing story line from the elders and the available texts.

CHAPTER FIVE

SUMMARY OF FINDINGS AND CONCLUSION

5.1 Summary of findings

This study investigates ideologies and styles in *COUNTRY* and *SUN*, using insights from Halliday's Systemic Functional Grammar, Van Dijk's SCMs, and Wodak's Discourse Historical Approach as aspects of CDA.

The two texts deploy linguistic styles to establish complementary discourse strategy of negative representation of Hausa/Fulani, Yoruba, and minority groups and positive representation of Igbo ethnic groups in Nigeria. This is the essence of "Us and Them" as concepts in CDS. This agrees with Van Dijk (1993:24) and Woods (2006:73). By so doing, this study has contributed to the increasing works on ideology in textual analysis in CDA and stylistic features of civil war discourses in Nigeria. Two variables guide the discovery of the ideologies in the texts: discourse representations between Igbos and other ethnic groups and discourse representations among Igbos. Each of these two broad variables has the pre-civil war and civil war discourses.

The Ideological leanings that emerged from the discourse structures in *COUNTRY and SUN* are Tribalist, Humanist, Individualist, Collectivist, and Feminist while Adichie addresses both intra and inter-ethnic issues before and during the civil war in Nigeria, Achebe only addresses inter ethnic issues before and during the civil war in Nigeria. This work agrees with Oha (2007) that gender and tribalism are parts of the oddities in Nigeria. However, Oha (2007) is not an analysis of ideology as this work does.

The devices and strategies used to discover the above ideologies are passivisation, nominalisation, intensity marker, mitigating strategy, dysphemism and euphemism, Tunca (2008) equally demonstrates how linguistic theory can contribute to the elaboration of literary interpretation in Adichie's novels, the present work is also in line with Tunca's orientation, though the present work used the devices above to arrive at the ideological leanings in the texts. However, in Tunca (2008) the results of the linguistic investigation are reflections of aesthetics.

In terms of ideological background the difference between *COUNTRY* and *SUN* is that Achebe does not foreground feminism as an ideology in his narrative sequence of civil war in Nigeria, while Adichie foregrounds feminist ideology in *SUN*. Also, Adichie does not obviously foreground collectivism as an ideology in *SUN*, while Achebe foregrounds collectivism as the ideology of Yoruba and Hausa. Both texts have in common the ideologies

of Humanitarianism, Individualism, and Tribalism. Both texts examine the causes and effects of the civil war in Nigeria. They both reflected in their discourse structures the dominance of Igbo in the period before the civil war in Nigeria. Achebe uses factional narrative sequence in *COUNTRY* while Adichie uses fictional narrative sequence in *SUN* to achieve pre-civil and civil war ideologies in Nigeria.

There are two types of “Us and Them” found to have been employed in the two texts; the first is the one that is realised at the level of ethnic relations between Yoruba, Hausa/Fulani, minority group and Igbo. This first set is present in the two texts while the second set of “Us and Them” is found among the Igbos only. This second set is based on the privileged Igbos against the less privileged ones, this second set of “Us and Them” is only found in *SUN*. This establishes it that while Achebe in *COUNTRY* only addresses issues between the Igbos and other ethnic groups in Nigeria, Adichie addresses issues among Igbos and also the issues between the Igbos and other ethnic groups in Nigeria. It reveals that the two texts have both areas of discourse convergence and divergence. It is all about complementary discourse strategy of negative representation of others and positive representation of the own group.

In essence, Adichie exemplifies two dimensions of feminism through classism: the first set of feminism is the oppressive actions of males to females (male hegemony), while the second set of feminism is the oppressive actions of some sets of females to another set of females, this is called privileged femininity.

As observed in this analysis, the events that happened during the civil war among Igbos show how Adichie uses implicit blame-sharing to reflect different forms of exploitation experienced by the less privileged Igbo especially the female ones during the civil war. Unlike Achebe that addresses inter ethnic civil war problems in Nigeria, Adichie addresses both inter-ethnic and intra-ethnic civil war problems in Nigeria through different characters. She uses the following strategies to reflect power and dominance the privileged Igbos extended to the less privileged ones: persuasive strategy, simplicity, euphemism, and indirectness. The different forms of power and dominance found under feminism as a form of ideology are nepotism, religious infidelity and faithlessness, and sexual molestation. Also, as observed in *SUN*, the internal structure of Igbo is marked with classism. The main difference between *COUNTRY* and *SUN* is that Achebe does not explore the issues among the Igbos during the Civil War.

5.2 Contribution of the study

The present study has attempted to contribute to existing knowledge in a number of ways. Within the contention of this study, no work has attempted to use CDA to investigate and/or examine ideologies in the styles adopted in *COUNTRY* and *SUN*. By so doing, it has been able to apply relevant theoretical frameworks to the analysis of ideologies in the language and styles of Achebe's *COUNTRY* and Adichie's *SUN*. The theoretical frameworks adopted are Halliday's Systemic Functional Grammar, Social Cognitive Model of van Dijk, and Wodak's Discourse Historical Approach as aspects of CDA. The work reveals that Achebe mainly uses discourse strategy of negative representation for Hausa/Fulani, Yoruba and other minority ethnic groups in Nigeria while, he uses positive representation for the Igbo ethnic group in *COUNTRY*. This is the essence of Blame Shifting. Adichie uses discourse structures to explore the social structures of the internal structures of Biafra and the perception of Igbos about Nigerians and the Nigerian leaders during the war. This work reveals the social circumstances in the two texts.

Secondly, the study has also contributed to the increasing works on textual analysis in general and CDA and stylistic features of civil war discourses in Nigeria in particular. By so doing, it has helped to further highlight the relationships between stylistics and CDA using the two texts.

Thirdly, the work has studied the two literary works of the civil war memoirs with different styles from different generations of writers of civil war but of similar contents. This therefore creates a link between the point of views of those who participated in the civil war and those who were told about it

Lastly, owing to the timeliness of this study, when the Igbo youths still want to revive Biafra, this work serves as caution to the youths and the elders not to let the war repeat itself again!

5.3 Limitation of the study

The present work is not an exhaustive study of civil war narratives in Nigeria. Although the work is textual analysis, this study has limited itself to the analysis of CDA and Stylistic features manifested in the texts.

5.4 Application of the study

It is explicit that the present study exposes the appearance and reality of the two texts, it promotes better understanding of the contents and contexts of the pre- civil war discourse and civil war discourse in Nigeria. Therefore, the findings of this study could be of immense value for every Nigerian leader. Indeed,if the country must live in peace, every Nigerian leader should know that culture and ethnic identity are specific and that no ethnic group should look down and debase the values of other ethnic groups. The findings of this study could also serve as resource information for students of Political science, English students and History in our institutions who might be willing to become future leaders. Applying CDA on ideologies which is occasioned by the styles of the authors, describes inter and intra ethnic perceptions of the two authors. This work will be relevant for agencies of government like National Orientation Agency for further and better accommodation of ethno religious ideals in Nigeria.

5.5 Suggestions for further studies

As already noted above, the present work is not an exhaustive study of the civil war narratives in Nigeria. Studies of civil war narratives can be carried out by future researchers in the following areas: first, a comparative analysis of pre and post-civil war ideologies could be attempted. Second, a discourse analysis of gender talks in civil war narratives in Nigeria could also be a good area to invest research energy on. One may also work on the two authors of different ethnic background to know their impression about the civil war in Nigeria. These no doubt will complement the present study.

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