

**IDEOLOGY IN NIGERIAN CIVIL WAR NOVELS:  
A CRITICAL STYLISTIC ANALYSIS OF ADICHIE'S *HALF OF A YELLOW  
SUN* AND OKPHEWHO'S *THE LAST DUTY***

**BY**

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## **DECLARATION**

I, Aminu Bashir, hereby declare that this dissertation is a product of research efforts undertaken under the supervision of Dr Aisha Umar and has not been presented anywhere for the award of a degree certificate. All sources have been duly acknowledged

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## **CERTIFICATION**

This is to certify that the research work for this thesis by Aminu Bashir (SPS/14/MEN/00014) was carried out under my supervision.

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## ABSTRACT

This dissertation is a study of Ideology in the Nigerian Civil War novels, using the theoretical framework of Critical Stylistics to investigate the linguistic items that are deployed by Okpewho in *The Last Duty* and Adichie in *Half of a Yellow Sun* to encode ideology. Extracts from the selected novels are analysed to indicate how the authors use linguistic items to encode their ideologies. The analysis is done using the theoretical framework of Critical Stylistics (Jeffries, 2010). Jeffries offers ten tools of analysis of ideology in texts among which two are selected and used in the analysis of the selected novels in this study. The analytical tools used are; Naming and Describing, Negating. The analysis reveals that Adichie uses Personal Pronouns to express Ideology and noun phrases to present underlying Ideology in her novel. In terms of negation, she employs the use of negative particles, pronouns and adjectivals. This is attributed to the perspective from which she sees the civil war. Okpewho on the other hand does not employ Personal Pronouns in his expression of Naming and Describing and employs the use of negative particles, pronouns and adjectivals in expressing negation. It is discovered that Negation and Naming and Describing are used in the two novels to encode ideology but they are used in different ways as the authors view the civil war from different perspectives. This research helps the reader to further appreciate the expanding frontiers of Stylistics.

## CHAPTER ONE

### 1.1 Introduction

This study offers a critical stylistic analysis of Adichie's *Half of a Yellow Sun* and Okpewho's *The Last Duty* with the aim of examining how the tools proposed by Critical Stylistics are used to portray war ideology in the texts and to compare the deployment of the tools in the two texts by the writers. This chapter introduces the study, starting with the background to the study where the basic background information about the topic is presented. The statement of the problem, aim and objectives, research questions, significance of the study and the scope and limitation of the study are presented.

### 1.2 Background to the Study

The resources of language have always been exploited by speakers and writers in the expression of their thoughts, beliefs, attitudes, biases and ideologies. It is a resource through which individuals and groups can express their identities and social experiences. In a literary discourse, the writer uses the medium of language to paint mental pictures of their view of the world and their social experiences. The study of a writer's style is also an inquiry into the ideology and social meaning that underlie the work. This is because the literary artists use language to reveal or conceal aspects of their knowledge of the social world and the inner world of their own consciousness. The knowledge of the world which the writers reveal in their works is a product of ideology.

Literature as a creative activity projects those ingrained patterns of thought, feelings, and behaviours of the society from which it is drawn. Kolawole (2005:9) asserts that

“literature is not only an imitation of life, but also a concept which derives from sustainable principles. A multifaceted relationship therefore exists between literature and society; hence it is of great importance as it transcends mere entertainment to expose the significant moral and social views of the writer and his environment which forms the nexus of his art”. A critical understanding of a writer’s ideology that underlies his work is one of the ways through which the analysts can unearth the intentions of the writer. The texts under study are literary reconstruction of the events of the Biafran-Nigerian Civil War (1967 – 1970) and the attendant human catastrophe. War has always plagued the world and through time it seems the human race has become addicted to it hence writers have come to use it as a motivation to depict or portray its adverse effects on the human psyche. For decades, now the postcolonial Africa has been the theatre of war along ethnic and religious lines and the Nigerian Civil conflict serves as a resource from which some Nigerian writers have drawn inspiration, relating how the war has affected both the major social actors in the conflict and innocent bystanders. Consequently, the literary presentation of the conflict is an artistic attempt to reconstruct the harsh experiences of the war and to “preserve” them for future generations. Thus, Nwahunanya (1996:62) puts it:

In every nation’s life, there are normally  
Epochal events, events that are of national  
Significance which keep on recurring in writing  
...the Nigerian civil war literature is comparable  
To what is happening along those lines.....  
the nature of the shake-up that resulted from  
the Nigerian civil war, the nature of the trauma  
that people went through at the time and the aftermaths

It is the social, psychological and political experiences that inspired the writers of the selected novels. So many Nigerian writers have explored the same subject matter in their works. Works such as Wole Soyinka's *The Man Died* (1972), John Munonye's *A Wreath for the Maidens* (1973), Elechi Amadi's *Sunset in Biafra* (1973), I.N.C. Amebo's *The Anonymity of Sacrifice* (1974), Festus Iyayi's *Heroes* (1975), Vincent Ike's *Sunset at Dawn* (1976), Buchi Emecheta's *Destination Biafra* (1981), Flora Nwafa's *Never Again* (1984) and Chinua Achebe's *There Was a Country* (2012) etc were all inspired by the Nigerian Civil War.

The study seeks to examine how the writers encode war ideologies using the tools proposed by critical stylistics. Critical stylistics emerged from the fusion of stylistics and critical discourse analysis in the consideration of actual linguistic manifestation in social meaning. Critical stylistics is informed by insights from critical linguistics (CL) and critical discourse analysis (CDA). It involves the application of the principle of critical linguistics and critical discourse analysis in the explication of text to arrive at meanings embedded in the grammatical structure. It looks at language and its social meaning, utterances and their social implications. Norgaard, Montoro and Busse (2010) refer to critical stylistics as a term used to refer to "stylistic work investigating the ways in which social meanings are manifested through language" (P11). This shows how individuals and groups use language to construct identity, state their biases, feelings, legitimize or justify their actions. This explains why Kamalu and Tamunolalema (2013, p79) contend that "studies in critical linguistics reveal that prejudice can pervade discourse and it can

often go unnoticed except by those who are its target” (p.79). Many researches have been conducted on the selected novels but the available literature shows that limited scholarly works have been carried out on critical stylistic analysis of the novels.

### **1.3 Statement of the Problem**

Novels of the Nigerian Civil War have attracted great attention from scholars. However, most of these scholars have conducted their researches from literary and critical perspectives, focusing only on issues of theme, plot, authorship and characterization. These texts through their art seem to provide the much needed psychological and socio-political healings to Nigerians and Nigeria after the trauma caused by the civil war, though the writers of the civil war novels view it from different perspectives. For instance,Claran (2013), Ofori (2015), Makokha (2014), Dean (2010), Nwachukwu (2007), Chinaka (2013) and Tunca (2003) have all conducted researches on the selected novels. Also, reading the selected novels reveals how the writers use language to convey their messages but one needs to know that some words and expressions mean more than what one can get from the surface structure. There are war ideologies that the writers portray through the resources of language which this study seeks to bring out.To the best ofthe knowledge of the researcher however, there are no studies on how language is used to encode ideology in the selected novels using critical stylistic framework. This study intends to fill in this research gap.



#### **1.4 Aim and Objectives**

The aim of this study is to offer a critical Stylistic Analysis of War Ideology in Adichie's *Half of a Yellow Sun* and Okpewho's *The Last Duty*. The research work has the following objectives:

- i. to investigate the linguistic means by which war ideology is encoded in the selected novels.
- ii. to compare the dominant critical stylistic tools used by the two writers in encoding war ideology.
- iii. to investigate how textual – conceptual level of meanings help in identifying ideological meanings.

#### **1.5 Research Questions**

- i. What are the linguistic means by which war ideology is encoded in the selected novels?
- ii. What are the similarities between the dominant linguistic items used in encoding war ideologies in the two novels?
- iii. How do textual – conceptual meanings help in identifying ideological meanings?

#### **1.6 Significance of the Study**

This research work serves as a resource material for students and researchers who are interested in stylistics. In the same vein, teachers of stylistics can, drawing samples from this study, demonstrate to their students how linguistic items are used to encode ideology

in literary works and help them in appreciating the texts further. It will also assist stylistic, linguistic and literary scholars to further appreciate the expanding frontiers of stylistics as a discipline. Sub-disciplines have been developed more especially within stylistics and this study adopts one of them – critical stylistics.

The study further serves as a source of information to many Nigerians and non-Nigerians seeking to learn more about the events and experiences of 1967– 1970 civil war through its fictional representation. Finally, this work will motivate further researches on stylistic study of Nigerian Civil War novels as well as encourage researchers to try the application of critical stylistic framework to other literary and non-literary texts.

### **1.7 Scope and Delimitation of the Study**

This study is limited only to Adichie's *Half of a Yellow Sun* and Okpewho's *The Last Duty*. These two novels are chosen because they treat the civil war from different perspectives. *Half of a Yellow Sun* treats the civil war from the historical perspective thereby portraying it based on real life experience even though events are not described in chronological order. *The Last Duty* treats the civil war from the perspective of the destruction caused by the civil war. The time at which the two novels were written play an important role in the differences in perspectives from which events are presented. Okpewho supports the Nigerian army while Adichie somehow pitted her camp with Biafra. The two novels are chosen to exemplify how different perspectives about the war are presented in the two novels and how these perspectives reveal the ideologies of the

writers. The analysis is limited to two tools out of the ten tools proposed by Jeffries (2010). These are Naming and Describing and Negating.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter provides a review of literature related to this study. It presents a review on the concepts of stylistics and critical stylistics. The chapter also presents explanations of basic concepts used in the study, such as the concept of ideology, war ideology, language ideology and the relationship between these concepts as they contribute to the accomplishments of this research. The chapter also presents reviews of scholarly works on Adichie's *Half of a Yellow Sun* and Okpewho's *The Last Duty*. The theoretical framework adopted for the research is also presented in this chapter.

#### **2.2 The Concept of Stylistics**

Enkvist (1973) sees style as “a common and elusive” concept as it appears to be simple but technical as it means different things to different people (cited in Asher and Simpson 1985). For instance, the critics see it as “individuality”, rhetoricians as “the speaker”, the philologists as “the latent”, the linguists as “formal structures in function”, the psychologists as “a form of behaviour”, (Ogun, 2000), The Latin word *stilus* meaning “a pointed instrument used for writing”, is what the concept “style” meant 2000 years ago but presently, definitions of style do not point to the instrument used by the writer but to characteristic or writing itself. Enkvist (1973) further defines it as the “sum of linguistic features which distinguish one text from another”, This implies that “style” is the whole gestalt or oeuvre of a person's use of language which identifies him. Buffon gives the following phrase to describe style, “style C'est I home meme” meaning the style is the

man (Asher & Simpson 1985). Plato also declares that the style “proclaims the man” meaning that the style is the man himself with the expression “stilusvirumarguit” (Leech& Short).

Stylistics is simply defined as the linguistic study of style. From the oldest to the modern approaches, stylistics has been defined in terms of its relationship to linguistics, literature or interdisciplinarity. Halliday (1978) defines stylistics as “the description of literary texts, by methods derived from general linguistic theory using the categories of the description of the language as a whole; and the comparison of each text with others by the same and by different authors in the same and in different genres”. This definition is echoed by McIntyre and Busse (2010:244) when they define stylistics as:

“The study of style in language and how this results from the intra-linguistic features of a text in relation to non-linguistic factors such as author, genre, historical period and so on. It is also about making meaning inferences based on the linguistic framework of the text”.

‘Linguistic’, in this definition means the application of linguistic theories to study the semantic input in literary text. This approach is concerned mainly with the linguistic description of stylistic devices. Crystal (1980:26) also defines stylistics as:

The study of varieties of language whose properties position that language in context, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language.

A variety in this sense indicates a ‘situational distinctive use of language’. For instance, the language of advertisement, politics, religion, individual authors, etc or the language of a particular period of time are all said to use a specific style.

It was Widdowson (1975:30) who first defined stylistics in terms of its inter-disciplinarity:

By ‘stylistics’ I mean the study of literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other hand is that, it is essentially a means of linking the two and has (as yet at least) no autonomous domain of its own.

Although this definition was promulgated for the specific purpose of establishing the pedagogical-stylistic theory of teaching literature, it can be passed as a definition of stylistics in general.

Widdowson’s line definition has been followed by other stylisticians. Mills (1995:4), for example, defines stylistics “as the analysis of the language of literary texts, usually taking its theoretical models from linguistics, in order to undertake this analysis”. Van Peer (1988:2) defines it as a discipline “which genuinely tries to combine both approaches (linguistics and literary) to the study of literary texts”. Short (1996:1), on the other hand, defines stylistics as “an approach to the analysis of (literary) texts using linguistic description”.

In a similar dimension, Simpson (2004:2) defines stylistics as “a method of textual interpretation in which the primacy of place is assigned to language”. He goes on to explain that language is important to stylistics because the forms, patterns and levels that constitute linguistic structure are important in determining the function of the text, and that the functional significance of the text as discourse acts as a gateway to its interpretation. Therefore, stylistics enhances our ways of thinking about language and exploring language, which in turn enhances our understanding of texts.

As a linguistic discipline, stylistics investigates the use of language. The definition of the subject-matter of stylistics creates difficulties which are primarily connected with the complexity of its object (that is, language). Language is hierarchical of levels. Each level is studied correspondingly by phonetics, morphology, lexicology and syntax and text linguistics. Each of these disciplines investigates language from a particular aspect. In an attempt to study the linguistic features of both literary and non-literary texts, stylistics has continued to draw from linguistic, critical and cultural theories. Modern stylistics is constantly developing. It has several sub-disciplines where stylistic methods are enriched by the theories of discourse, culture and society. Such established branches of contemporary stylistics such as feminist stylistics, cognitive stylistics and discourse stylistics have been sustained by insights from, respectively, feminist theory, cognitive psychology and discourse analysis (Simpson, 2004). This in turn, has yielded several sub-disciplines within stylistics such as feminist, cognitive, corpus, pedagogical and critical stylistics.

Feminist stylistics is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts (Wales, 2001). Feminist stylistics introduces readers to a range of issues and the skills in the analysis of text from a feminist perspective. Mills (1995) uses close language study and linguistic theory to set the rationale for feminist text analysis. She examines sexism, political correctness, reader positioning, narrative agency, discourse, and character and role analysis and sets the examination of literary texts alongside texts such as newspapers, pop songs and advertisements. Feminist stylistics presumes no prior knowledge to either feminist or stylistic theory.

Cognitive stylistics is a relatively new, rapidly developing field of language study that attempts to describe and account for what happens in the minds of readers when they interact with (literary) language. Cognitive stylistics is mainly concerned with reading, and, more specifically, with reception and subsequent interpretation processes that are both active and activated during reading procedures. At its core, cognitive stylistics is interested in the role that unconscious and conscious cognitive and emotive processes play when an individual or group of individuals interact with a text that has been purposely designed with the aim of eliciting certain emotions in a reader (Encyclopedia of language and linguistics, 2005).

Discourse stylistics: present day stylistics is interested in language as function of texts in context, and acknowledges that they are produced in a time, a place and in cultural and cognitive context. In other words, it considers language as discourse, that is, a text's



status as discourse, a writer's employment of discourse strategies and the way a text 'means' as a function of language in context (how it functions as discourse) (Simpson, 2004).

Corpus stylistics is a new direction at the interface between the fields of stylistics and corpus linguistics, namely the use of a corpus methodology to investigate stylistic categories in different text types or in individual texts (Ho, 2011). The qualitative and quantitative analyses of stylistics phenomena rely on the evidence of language usage as collected and analysed in corpora. During the last three decades of the twentieth century, computer technology has made it possible to conduct extensive and complex research on specific linguistic features – either lexical items or grammatical structures – and their systematic association with other linguistic and non-linguistic features. This new type of research is called corpus stylistics, which is the empirical study of language using computer techniques and software to analyse large, carefully selected and compiled database of naturally occurring language (Sotollo, 2005).

Pedagogical stylistics: McIntyre and Busse (2010) and Short (1996) define pedagogical stylistics as the application, use and language meaning in literary and non-literary texts in L2 classroom-based contexts. This definition of pedagogical stylistics emphasizes the unique elements of literary analysis that stylistics has established through a long history of literature used in English as a Second Language (ESL) and English as a Foreign Language (EFL) contexts (Belcher and Hirrela, 2000). Stylistics may be best understood in contrast to reader-response approaches to

literary studies.

### **2.3 Critical Stylistics**

Critical stylistics: this developed in reaction to the rise of critical discourse analysis and increasingly influential approach to ideology in language. While the origins of critical discourse analysis are close to stylistics, with Roger Fowler, an influential stylistician as well as one of the founders of critical discourse analysis, the two have grown increasingly distant from each other in the intervening decades. As Jeffries and McIntyre (2010) state, ‘The unavoidable basis of all stylistics remains the text itself’. Critical stylistics is an attempt to bring the text back in to discussions of discourse meaning, while acknowledging that much of the discussion of context over the last twenty years has been productive and insightful. However, the notion that the language system at the centre of human communication is of little relevance to the meanings being conveyed, has taken too strong a hold.

Critical stylistics is a stylistic method of linguistic analysis that is concerned with how language conveys social meanings. ‘Critical stylistics’ owes its origin and development to Jeffries (2007) when she attempted the exploration of:

- a) The hegemonic discourse on the female body in society, and;
- b) Whether feminist ideologies have been successfully incorporated into these hegemonic discourses.

However, it owes a great debt to the work of Simpson (1993) on Ideology and point of view in texts, and also takes much from the principles of feminist stylistics. Ideology is important because it represents commonly held but potentially harmful beliefs that often go unnoticed.

Critical stylistics is concerned with bringing together the main general functions that a text has in representing reality, which is based on the fact that “there is a level at which texts organize the world we experience and that this is demonstrable in the words and structures of the texts themselves” (Jeffries, 2010:4). Jeffries (2010:2) opines that “language is essentially a finely balanced combination of rules and broken rules, where the fact that there is no one-to-one form function relationship is the key to many of the most useful and life-enhancing aspects of language, such as the writing of poetry and the use of metaphor in daily life, as well as of the more negative aspects such as lying and manipulation.

Critical stylistics is not linked to any political outlook. It argues that all texts are ideologically based whether these ideologies are part of a conscious or unconscious process. It is interested in uncovering and revealing hidden ideologies in texts and discourse. Critical stylistics bridges the gap between Critical Discourse Analysis and Stylistics by using and further developing the critical linguistic approach to text analysis. The major accomplishment of critical stylistics is the provision of a more comprehensive and systematic set of analytical tools. Therefore, it should be seen as another approach to

CDA and should be grouped under critical language studies, since both CDA and Critical Stylistics work to reveal ideologies and power relations in discourse.

Jeffries' (2010) exploration of the language-power is in fact an extension of a research orientation initiated by Fowler et al (1979). What Jeffries (2007) claims to be adding to this growing body of literature is a "set of tool" different from more traditional tools such as "modality and transitivity". The attempt to provide a set of tool to expose insidious ideological content is not altogether new (Fairclough, 1989; Fowler, 1991; Simpson, 1993). Jeffries (2007) places her attempt well in this tradition and argues that her model fills a methodological void in the literature. Fairclough's list of tools is selective, incomplete and therefore falls short of providing a coherent methodology. Fowler's five-tool list is supposed to be a methodology but is lacking in comprehensive coverage of linguistic features while Simpson's is a "more satisfying methodology" yet still inadequate on similar grounds (Chilton, 2004).

### **2.3.1 Similarities and Differences between Critical Stylistics and Critical Discourse Analysis**

Critical Stylistics is a discipline that looks at the different ways in which ideologies are contained in the language we use. Research in the field of critical linguistics attempts to show "the connection between language, power and ideology" (Fairclough, 1989). CDA and Critical Stylistics have their origin in the form of critical linguistics developed by scholars including Fowler (1996), who wished to introduce a type of linguistic analysis that could uncover the ideologies that are implicit in discourse. The precise approaches

taken in CDA vary. For example, Fowler (1991) notes that the linguistic methodology he employs is “essentially eclectic”. However, what unites work in the field of Critical Discourse Analysis is a commitment to “showing how social inequalities are reflected and created in language (Pennycook, 2001).

Much work in CDA shares the belief that ideology is an inherent feature of language, even in texts which appear to be “neutral” (Jeffries, 2010). Definitions of ideology within CDA vary, but there is a general consensus that the word refers to beliefs that are shared by groups of people and constitute a particular view of the world (Van Dijk, 2001). Both written and spoken texts reflect and shape our world view (Khosravinick, 2009). Text producers may wilfully construct texts so as to help propagate a particular ideology, but all texts are ideological regardless of intention (Wodak and Meyer, 2009); they may or may not be ideologically manipulative, but they are always ideologically loaded (Jeffries, 2010). As a result of this belief CDA studies, analyses not only texts produced by power institutions such as governments, but also texts such as University guidelines on student enrolment (Simpson, 1993).

CDA takes a multifunctional view of texts drawn from Halliday’s (1994) systematic theory of language, from where Halliday’s ideational, interpersonal and textual functions of language are also incorporated into Fairclough’s own theoretical framework.

The ideational function of language is its function in generating representations of the world; the interpersonal function includes the functioning of language in the constitutions of relations and of identities. (Halliday, 1994:17).

Jeffries also builds on Halliday's divisions of language into meta-functions in her understanding of "what a text is doing", but points out that her specific tools of analysis should be primarily seen in the context of the ideational function. Critical Discourse Analysis and Critical Stylistics both build their understanding of text on Halliday's (1994) divisions of language and are concerned with ideology.

It is exactly the lack of linguistic depth of many CDA studies that Jeffries addresses in her critical stylistics. She explains that while adopting CDA as her theoretical framework, she found out that even main practitioners of CDA were often:

.... More interested in the contextual  
(and thus necessarily somewhat  
vague) features of powerful language  
and were less concerned than me to  
provide a reasonably broad range of  
tools which would help to explain  
how texts are in a position to  
persuade the reader to alter or adapt  
her/his ideological outlook to match  
that of the text (Jeffries, 2010:1).

Jeffries (2010:1) argues that there is "a dearth of analytical device available". She therefore seeks to give the linguistic apparatus a more extensive place within CDA and concentrate in Critical Stylistics on providing:

a set of tools which on one level at least  
seem to function in a similar way to  
each other, and which cover not only  
the ground suggested by Fairclough,

Fowler, Simpson and others but also include new tools which seem to me to work (at least semantically/pragmatically) in a similar way to the more traditional tools such as transitivity and modality (Jeffries, 2010:5).

Hence Jeffries introduces ten tools of analysis in the form of present participle:

- Naming and Describing
- Representing Actions/Events/States
- Equating and Contrasting
- Exemplifying and Enumerating
- Prioritising
- Assuming and Implying
- Negating
- Hypothesizing
- Presenting the speech and thoughts of other participants
- Representing Time, Space and Society

(Jeffries, 2010:15).

For reasons of clarity, the tools of critical stylistics, as outlined by Jeffries (2007, 2010a) are tabulated below:

Conceptual-textual function	Formal realisation
Naming and Describing	Choice of nominals to denote a referent; nominalisation; the construction of noun phrases with modifiers (in pre and post position) to further identify the referent
Equating and Contrasting	Noun phrase apposition; parallel structures indicating synonymous relationships; relational transitivity choices
Negation	Lexical or structurally constructed opposition (antonymous sense relations or syntactic triggers)
Enumerating and Exemplifying	Two, three or four part lists indicating hyponymous and meronymous sense relations
Assuming and Implying	Presupposition and Implicature
Prioritising	Transformation of grammatical constructions (e.g active and passive voice); clefting
Constructing time and space	Choice of tense; of adverbials of time; deixis; metaphor
Representating Actions/Events/States	Transitivity choice
Presenting opinions	Modality choices; speech and thought



	presentation
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(Adapted from Jeffries 2007, 2010a)

The model expands on linguistic features frequently adopted in other critical approaches, particularly critical linguistics (Fowler, 1991) and Critical Discourse Analysis (Fairclough, 1989). The tools are presented here according to textual functions and some of their formal realisations. The conceptual functions of a particular linguistic form helps the reader to be able to make links between linguistic forms and ideological meaning, and it is partly for this reason that Jeffries' model is found particularly illuminating toolkit for this study.

### **2.3.2 Naming and Describing**

Naming and Describing looks at the ways in which language allows a text producer to describe a referent (Jeffries, 2010). Jeffries (2007) suggests that names used to make references are ones of the potentially most influential choices any writer makes. The most obvious thing that texts do is to name and describe the animate, inanimate and abstract 'things' that the projected world of the texts contains. While this function might seem rather banal, it goes well beyond the question of whether you choose to call a politically motivated producer of violence a terrorist or a freedom fighter. Of course there are choices to be made between denotatively equivalent words and phrases which differ connotatively, often, along formal and informal clines, such as the words for 'toilet' which includes the formal and euphemistic powder room and slightly less formal ladies as well as the neutral loo and more taboo terms like bog (Jeffries 2010).

Jeffries (2010) recognizes the capacity of the noun phrase to contain additional information about a referent beyond the choice of head noun. Text producers are able to ‘package up’ opinions and assumptions about a referent in pre and post modification of a head noun, presenting assumptions about and opinions of the referent as inherent to referent, and making them difficult to argue with. A further linguistic realization of naming in critical linguistic studies is nominalization which focuses on the transformation of a process (an action) into a noun (a name, or nominal) (Richardson, 2007). Nominalisations omit tense and often do not indicate an agent or patient (Fairclough, 2001): this process of ratification means that “processes and qualities assume the status of things” (Fowler, 1991:67)

Naming and Describing covers three linguistic tools:

- i. The construction of a noun phrase or noun group that gives more details on the referent’s nature (noun modification).
- ii. The choice of a noun (pronoun) to refer to an object (connotation),
- iii. The act of nominalising a process or action which is otherwise typically represented by a verb (Nominalisation).

The first tool looks into the connotation of a particular word choice may bring to mind. To a certain extent, this is an arbitrary affair as what we perceive as the meaning of a word largely depends on conventions and our capability to interpret beyond those conventions. Personal pronouns are used to reflect in-group and out-group membership in discourse. Speakers include or exclude others, that is, they can be used to exclude oneself and/or others from an undesirable group/entity and can also be used to create the ideology

of oneness or affinity with a particular group. Besides the ideological functions of pronouns, they are also used to achieve textual cohesion in spoken and written discourse.

Naming and Describing involves examining how entities and events are labelled and modified and is realised through the noun phrase. Acknowledging the significance how an entity or event is defined and evaluated via naming practices is not in itself a new concept, and is similar to the concept of ‘referential strategies’ in CDA (Reisigl and Wodak, 2001; Leeuwen, 1996). Nominalisation, one realisation of naming is also frequently considered in CDA studies, and is present in Fowler’s (1991) list of tools of CDA analysis. What makes Jeffries’ approach unique is the use of the noun phrase as the basic unit of analysis.

### **2.3.3 Representing Actions/Events/States**

Representing actions/events/states focuses on the verbal elements of the clause, in which the choice of verb affects how readers and hearers see information provided (Jeffries, 2010). This mental picture is labelled the ‘process’ and consists of up to three components: the process (expressed by the verb phrase), the participants involved (expressed by the noun phrases) and the circumstances of the process (expressed by adverbial and prepositional phrases). This is related to Halliday’s ‘Transitivity (1994), which is normally preserved of the verbal element of the structure, has the power to make-events, actions and states more or less connected to particular participants and create the impression of much (or little) activity; more talking than acting; a static scene

with little going on; events beyond human intervention or accidental actions (Jeffries, 2010).

Representing Actions/Events/States involves the analysis of transitivity choices, which is based on Simpson's (1993; 2004) presentation of Halliday's model of transitivity due to its accessibility and ease of application to both literary and non-literary texts. Transitivity forms part of Halliday's grammar, which is based on the idea that language is shaped by the social function it has come to serve. Halliday proposes three metafunction: the interpersonal meta-function of Halliday's theory is concerned with interaction between the writer/speaker and reader/hearer; the ideational meta-function of language is concerned with the expression of our experiences of the world both internally and externally to the conscious self, while the textual meta-function concerns grammatical systems related to the organisation of text (Halliday, 1985; 1994; Halliday and Mathiessen, 2004). Previous analyses of discourse within stylistics and critical linguistic frameworks have made particular use of transitivity in uncovering world views (Fowler, 1991; Simpson, 1993; Eggins and Iedema, 1997; Jeffries 2007, 2010a)

#### **2.3.4 Negating**

Negating looks at a textual practice which involves the presentation of non-existent version of the world (Jeffries, 2010). Prototypically, negating attaches itself to the verb in a clause, presenting the reader with a picture of "is not the case". Negating has the effects of producing mental images of both the negated and positive proposition. This means that negating can have a significant ideological effect if the producer of a text is attempting to

influence the reader towards imagining the positive version. The more detailed the negated version, the more a positive version is likely to be imagined by the recipient (Jeffries, 2010).

Texts have a range of methods of negating them, from the adverbial (not, no, never) to the morphological (unsatisfied) or the lexical (fail, lack). Each one of these negating elements has the capacity to conjure up the positive as well as the negative, so that negating can be a powerful way of suggesting its opposite. This textual-conceptual function has been investigated by Nahajee(2009) as an ideological phenomenon. It has the power of suggestibility. For instance, “Boris Johnson is not a maverick”. This can produce implicatures – someone else is and/or the power to simply plant the idea of its opposite in recipient’s minds. Bianchi et al (2011) summarise the functions of negation in natural language as a means of being polite, in order to convey understatement or irony, in order to contradict a common expectation or belief held by the receiver, in order to explicitly express denial and opposition in “I don’t want to go to cinema tonight”, as a modifier of degree as in “the water is not hot” said about water that may be warm, lukewarm, or cool (Tottie, 1991)

### **2.3.6 Equating and Contrasting**

Equating and contrasting looks at how texts present different entities as either equivalent to each other or opposed to each other (Jeffries, 2010); equating is realized through the opposition of noun phrases and through relational phrases. In this, the writer/speaker shows his/her ability to make opposites from unrelated words and interpreting texts

necessarily requires an underlying system that is referred to subconsciously to enable the reader or listener see why such peculiar pairing work in context. There are many ways of expressing equating and contrasting:

- Negated opposition – X not Y
- Transitional opposition – Turn X into Y
- Comparative opposition – more X than Y
- Replacive opposition – X instead of Y
- Concessive opposition – despite X, Y
- Explicit opposition – X by contrast with Y
- Parallelism – he liked X, she liked Y
- Contrastive – X but Y

Equating and Contrasting refers to how texts construct oppositional and equivalent meanings. Despite an acknowledgement in CDA studies of the way that entities or events are often represented oppositionally, the analysis of linguistic opposition in CDA is unique to the model. It develops work in lexical semantics on decontextualised sense relations between words (Lyons, 1977; Cruse, 1986, 2004; Murphy, 2003). Following Davies' work in this area (2007, 2008, 2012), the critical stylistic approach to opposition construction acknowledges how processing new opposites often relies on an understanding of higher level, conventional opposites such as GOOD/BAD and MALE/FEMALE.

### **2.3.7 Exemplifying and Enumerating**

Exemplifying and Enumerating concerns the two means of presenting lists in English. Exemplification is evident where items are used to provide examples of category and where no claim is made for comprehensiveness. What is less often mentioned is the range of meaning that can be covered between the extreme case of an itemized list, which demonstrated how texts enumerate members of categories and the other extreme, where items are explicitly used to exemplify a category without any claim to being comprehensive. Between these extremes there are many examples which are less easy to categorise as either enumerating or exemplifying, but which nevertheless demonstrate the text presenting a particular world view (Jeffries, 2010).

### **2.3.7 Prioritising**

Prioritising takes into account how the structure of a clause serves to foreground some information while backgrounding other information (Jeffries, 2014). Jeffries (2010) notes that there is a range of ways in which information can be prioritized in English sentence each of which has the effect of making some parts of a sentence more prominent than others. Jeffries (2010) focuses on three ways in which elements may be prioritised in English: through the arrangement of information structure, transformation in clause structure and subordination. Text producers choose what is to be presented at the highest level of structure and what is to be subordinated, either within the phrase or within clauses. The use of subordination to background and foreground different elements of a narrative is partly about economy in language use, but it can also have the effect of naturalizing ideology by placing it low down in the structure (Jeffries, 2010).

### **2.3.8 Implying and Assuming**

Implying and assuming relates to the pragmatic notion of implying the semantic notion of presupposition respectively. But implication and presupposition are means of communicating meaning beyond that which is explicitly stated in a proposition. Presupposition has a range of recognizable triggers while the inference of an implied meaning depends on the readers' or hearers' realisation that a speaker has communicated an 'additional' meaning by saying something that on the surface appears to be in some way uncooperative. Texts regularly embed within themselves, the assumptions and implications that the producers wants to make. While there are some aspects of implicature (implying) in particular that belong more properly to the interpersonal (pragmatic) level of meaning, there are also textual triggers as both presupposition (assuming) and implicature that are less clearly contextual as they can be located, identified and either accepted or rejected by the alert recipient (Jeffries, 2010).

The meta-function 'assuming and implying' refers to how knowledge is either treated as background information or implied in texts. This textual-conceptual function is realised by the processes of presupposition (Levinson, 1983) and implicature (Grice, 1975). Presupposition assumes the existence of an entity or event or the occurrence of an action. For example, in the NP, 'his bear drinking', possessive pronoun 'his' presupposes the existence of the nominalised action of drinking and the existence of the male participant.



### **2.3.9 Hypothesising**

Hypothesising is based on modality, ‘the degree of commitment with which a speaker vouches for a proposition’ (Fowler, 1986:82). Modality, conditionality and other similar mechanisms of the linguistic system can be used in texts to produce a hypothetical alternative reality. This can be further-related (‘I hope it doesn’t rain’) or unclear as to the facts (‘it might have been the cat that did it’) and it expressed the expectations and/or the desire of the producer of the text (Jeffries, 2014).

### **2.3.10 Presenting Other’s speech, thought and writing**

There is necessarily a question of faithfulness when representing others’ speech and thoughts. For example, written speech presentation cannot capture intonation and we can never have direct access to others’ thought (Jeffries, 2010). Text producers can also be manipulative when deciding how directly quotes of speech and thought should be presented. Texts have options as to how to present others’ speech and thoughts. This goes way beyond the direct and indirect speech as taught in composition classes and encompasses issues of how ‘faithful’ the representation might be, whether the speech or thought is ‘free’ in the sense that attention is not drawn to its quoted nature and whether thought is equivalent to speech in any case, though is treated similarly on the surface (Semino& Short, 2004). It is a textual entity because something that texts ‘do’, is they present others’ speech for the recipient to process.

### **2.3.10 Representing time, space and society**

Representing time, space and society is based on deixis which involves those words whose reference depends on the context in which they are used. The final textual-conceptual function of the set is the one that is mainly carried by deictic elements of the text and which, as a result, had had a great deal of attention from scholars working in text world theory and deictic shift theory (Werth, 1999; Gavins, 2007; McIntyre, 2006). The capacity of texts to create a deictic centre from which the text world is viewed relies on the flexible reference of certain key items in the language, such as ‘here’ (which refers to the speaker’s position at the time of speaking) and ‘you’ (which references the addressee in the situation) (Jeffries, 2010).

## **2.4 The Concept of Ideology**

The term ideology has been characterized in a variety of ways, in a confusing tangle of common sense and semi-technical meanings (Friedrich, 1989:300). The term ideology has been appearing with increasing frequency in studies of language. A casual review of work since the mid-seventies, and particularly since the mid-eighties, turns up not only the Silversteinian concept of linguistic ideology (1979, 1985), but also references to grammatical ideology (Kroch and Small, 1978), Purist ideology (Hill and Hill 1980, 1986; Sonntay and Pool 1987; Woolard 1989). This list ranges across a variety of disciplines which have traditionally asked rather different questions about language, from cultural and linguistic anthropology through linguistics to education and political science.

According to Joseph and Taylor (1990), historically the term “ideology” is a coinage by Destut de Tracy (1754 to 1836). Tracy, a French enlightenment thinker attempted to establish perspective with which to see ideas from based on sense experience and perception, as opposed to a theological and metaphysical perspective. He tried to establish a “science of ideas” and called it “ideology”. Those Enlightenment thinkers who shared Tracy’s idea were called “ideologists”.

Ideology is most typically taken as conceptual or ideational, having to do with consciousness, beliefs, notions or ideas. For example, Fredrich (1989:301) reviews one definition that hinges principally on this feature of ideology as the more intellectual and conceptual constituent of culture, the basic notions the members of a society hold about a fairly definite area such as honour, the division of labour and the interrelations and implications of such sets of notions. Ideological concepts or notions are viewed as derived from, rooted in, reflective of, or responsive to the experience or interest of a particular social position, although they may be presented as universally true.

The important distinguishing feature of critical stylistics, then, is the interest it has in exposing the underlying ideologies of texts. This aim is shared with CDA, though CDA according to Khosravini (2009) has recently become much less interested, it seems, in developing the analytical tools of textual analysis and more interested in contextualization. There are some exceptions to this trend. For example, Hart (2013) applies cognitive-linguistic-frameworks to CDA analysis, and Baker and McEnery (2005), amongst others, attempt to combine CDA with Corpus methods. What these and

many more approaches (which often draw upon other disciplines) do not usually attempt to do is to produce a fuller account of the linguistic features and strategies used by text producers to embed ideologies in their texts as observed by Ho (2011).

Ideology itself is difficult to pin down as a concept but it has been much discussed in the CDA Literature as elsewhere. Ideology is pervasive and reflects the values of the group or society in which it is accepted. Fowler (1966:10) puts it clearly:

Anything that is said or written about the world is articulated from a particular ideological position: language is not a clear window but a refracting, structuring medium.

The definition of the scope of an ideology is vague, as we all belong simultaneously to groups that reflect mainstream society (e.g. middle-class, educated society) and groups that may at times conflict with the mainstream (e.g. left-leaning or right-leaning-political group). Thus, our own personal ideologies may coincide with or conflict with those we find in the texts around us on a daily basis. Making sure that we are not subtly influenced by those ideologies (e.g. to feel that as a woman, one ought to be thin), because of their very ubiquity, is one possible application of critical-stylistic analysis.

#### **2.4.1 Language Ideology**

Language ideology (also referred to as linguistic ideology) is a concept used primarily within the fields of anthropology (esp. linguistic anthropology), sociolinguistics and cross-cultural

studies to characterise any set of beliefs or feelings about languages as used in their social words. When recognised and explored, language ideologies expose connections between the beliefs speakers have about language and the larger social and cultural systems they are a part of, illustrating how these beliefs are informed by and rooted in such systems. By doing so, language ideologies link the implicit as well as explicit assumptions people have about language or language in general to their social experience and political as well as economic interest. Language ideologies are conceptualisations about languages, speakers and discursive practices. Thus, Irvine (2012) views that take other kinds of ideologies, language ideologies are influenced by political and moral interests and are shaped in a cultural setting.

However, just as social context maintained a foothold and is clearly established among many researchers as a necessary aspect of linguistic analysis, so ideology was never abolished and is becoming more central to accounts of language produced from various perspectives. In fact, context and ideology often come in together. As Errington (1985), and Irvine (1989), point out, that even the most correlational sort of sociolinguistics, from the early important work of Labov, the motive force of linguistic change lays in conceptions and evaluations of language. The ethnography of speaking has long given systematic, though often primarily descriptive, attention to language ideology, usually in the neutral sense of cultural conceptions. Work of this kind appeared, for example, in Bauman and Sherzer's collection (1974).

Baumaan's (1983) larger study of language and communication in Quarker ideology is an interesting development of the theme, since it addresses not a neutral variety of ideology but a more formal, conscious and politically strategic form. Pursuing the social conditioning of ideology, ethnographers of speaking frequently have related language beliefs to cultural and social forms in a society.

Language ideology is a relatively recent field of study. It emerged from the Ethnography of Speaking school of the 1960s and 1970s, which has emphasized cultural conceptions of language as these were manifested in culturally distinctive patterns of speaking. By the 1980s, several scholars in the school had turned toward a focus on language's relation to power and political economy (Freidrich, 1989, Gal, 1989, Irvine 1989). At the same time, there was a growing interest in seeing how politics and social action might be embedded in specifics of language structure. This second concern was being developed especially by Silverstein (1990), who took, linguistic form as his starting point and looked toward the social activity and cultural ideas embedded in it; scholars in the ethnography of speaking school had tended to work in the other direction, starting from social formations. Silverstein (1979:194) offered influential information of "linguistic ideology" as "any sets of beliefs about language articulated by the users as a rationalization or justification of perceived language structure and use". Taken up and elaborated by other linguistic anthropologists in the 1980s and 1990s, "language ideology" was given a more socio-cultural emphasis by Irvine (1989) who defined it as "the cultural system of ideas about social and linguistic relationships, together with their loading of moral and political interests". Along similar lines, Gal (1989) noted that language ideologies are not only

explicit, but also include more tacit assumptions about the nature of language and its use. Further developing the concept to make it more consistent with Marxist approaches to ‘ideology’, Gal (1989) envisioned language ideologies as differentiated between groups (of speakers) with different positions in a political economy. Meanwhile, from linguistics, an influential edited collection, Joseph & Taylor (1990), took up the question of what ideological bases underlay the “science of language” itself. Woolard & Schiefflin (1994) show how large this field had already grown by the mid 1990s.

Several scholars like including Friedrik (1980), Gal (1989) have noted difficulty in attempting to delimit the scope, meaning and application of language ideology. Linguistic anthropologist Kroskrity (1998) describes language ideology as a “Cluster concept, consisting of a number of converging dimensions”, with several “partially overlapping but analytically distinguishable layers of significance” and cites that in the existing scholarship on language ideology “there is no particular unity... no core literature, and a range of definitions”, one of the broadest definitions being the one offered by Rumsey (2000:173) who describes language ideologies as “shared body of common sense notions about the nature of language in the world”. This definition is seen by Kroskrity (1998) as unsatisfactory, however, because “it fails to problematise language ideological variation and therefore promotes an overly homogenous view of language ideologies within a cultural group”. Emphasising the role of speakers’ awareness in influencing language structure, Silverstein (1990) defines linguistic ideologies as “sets of beliefs about language articulated by users as a rationalisation or justification of perceived language structure and use”.

Definitions that place greater emphasis on socio-cultural factors include Heath's (1983) characterisation of language ideologies as "self-evident ideas and objectives a group holds concerning roles of language in the social experiences of members as they contribute to the expression of the group" and Irvine's (2012) definition of the concept as "the cultural system of ideas about social and linguistic relationships, together with their loading or moral and political interests.

#### **2.4.1.1 Critical vs Neutral Approaches to Language Ideology**

The basic division in studies of language ideology is between neutral and critical approaches to Ideology. In neutral approaches to language ideology, speakers' beliefs or ideas about language are understood as being shaped by the cultural systems in which they are embedded, but no attempt to identify variation within or across these systems is made often, a single ideology will be identified in such cases. Characterisations of language ideology as representative of an entire community or culture, such as those routinely documented in ethnographic research, are common examples of neutral approaches to language ideology (Weinstein, 1989).

Critical approaches to language ideology explore the capacity for language and linguistic ideologies to be used as strategies for maintaining social power and domination. They are described by Woolard and Schieffling (1999) as studies of "some aspects of representation and social cognition, with particular social origins or functional and formal characteristics". Although such studies are often noted for their discussions of language



politics and the intersection between language and social class, the crucial difference between these approaches to language ideology and neutral understandings of the concept is that the former emphasizes the existence of variability and contradiction both within and amongst ideologies while the latter approaches ideology as a conception on its own terms (Weinstein, 1989).

#### **2.4.2 War Ideology**

War Ideology can be defined as ideas which are presented to show the strength of a particular group that is either internally or externally engaged in war. These ideas may show deception, subversion and other measures short of war, Madiebo (1988). The elements of war ideology as observed by Stephen (1994) are: we are the good guys, they are the bad guys and we will win the war.

Bamberg et al (2011:178) suggest three dimensions of exploration when sensitising how discursive forms provide access to ‘identity categories’, general membership categories, such as age, gender, race, occupation, gangs, socio-economic status, ethnicity, class, nation-states, regional territories:

1. Agency and control, resulting in the question whether the person, the I-as-subject, who constructs the way the world is or whether the me-as-under-goer is constructed by the way the world is – and how this dilemma is navigated on a case-to-case basis;
2. Differences and sameness between me and others, posing the question of how we can draw up a sense of self as differentiated and/or as integrated with self-other relations-and how in concrete contexts we navigate in between those two;

3. Consistency and change, posing the question how we can claim to be the same in the face of constant change and how we can claim to have changed in the face of still being the same – and what degree of continuity and development are necessary to develop and maintain a sense of self as unitary.

Choices at the level of lexis, grammar and metaphorical conceptualizations may result in low or high agency with implications for the degree of empowerment in the discursive space. Low agency is central to the construal of a victim status or deemphasizing responsibility for one's actions. Conversely, high agency entails a sense of control and can be used in the discursive construction of a hero. The representation of agency is of crucial importance to what Chouliaraki (2006) calls “the spectatorship of suffering”:

This is the analytical category that focuses on action on suffering in terms of agency of the sufferers themselves and the system of other agents that operate in the scene of suffering ... (Chouliaraki, 2006:88).

### **2.4.3 Ideology in Literary Works**

Ideology is “evident in all literary works” (Eagleton, 1979:66), which aim, according to both Marxist and non-Marxist critics, reveal different forms of domination (Moriarty, 2006). Novels, Plays and Poems work in various ways and lead readers to multiple ideological interpretations. They discuss and present serious issues and problems facing

people in their lives (Farrell, 1942). In fiction, for example, “novels do not depict life, (but) they depict life as it is presented by ideology” (Davies, 1987:24). In this way, each novel “gives interpretation of the world it represents” (Fowler, 1996:130). It can show not only the values of the author who produces it but also the values of the whole society. Novelists use language to express knowledge, opinions, attitudes and ideologies through the setting, the duration, the action, the characters and the theme. This presentation of ideological beliefs and conceptions comes through the author, the characters, or the narrator. Therefore, readers have to pay particular attention to the meaning of these aspects in relation to the novel, to the culture in which the novel is written, and to the readers in the culture (Davies, 1987). This attention will lead to an understanding of the time, the age, and the society in which the work is produced (Eagleton, 1979).

This relationship between ideology and novels has been the focus of study in narrative fiction from different perspectives such as the Sociological perspective, the Psychological perspective, the Rhetorical perspective, the Combined perspective and the Discursive perspective (Hermann and Hervack, 2014). Each of these perspectives provides its own framework for identifying ideology in fiction. For example, in the discursive perspective, Uspensky (1973) and Fowler (1996) discuss the point of view on the ideological plane in their four way model of point of view in narrative. In this model, the text is seen as a mediator of ideological beliefs presented by the character, the author and or the narrator. Recently, studies of ideology in literary works in general focused on using the linguistic devices for analysing texts from a critical perspective drawing on critical linguistics and critical discourse analysis. However, these recent studies lack, according to Jeffries

(2007), the link between Stylistics and Critical discourse analysis. To meet this shortcoming, she calls for an approach known as Critical Stylistics.

## **2.5 Nigerian Civil War**

The Nigerian civil war is one of the bloodiest wars in modern human history which was fought on the African continent St Jorre (1992). The Nigeria-Biafra thirty-month-long war is undeniably one of the worst in the twentieth century with an estimated three million deaths. The war, which commenced on July, 1967 and ended on 15 January, 1970, was classified as the genocide response by the Nigerian military government under General Yakubu Gowon to the 30<sup>th</sup> of May 1967 declaration of independence of the Republic of Biafra by Colonel Chukwemeka Odumegwu Ujukwu.

The underlying causes of the Nigerian civil war are complex as confessed by Kirk-Greene, (1971). The war was precipitated by the south-eastern region's declaration of independence from the rest of the country, leading to the formation of the Republic of Biafra. The war was fought in the south-east and direct civilian exposure to the war was largely restricted to the region. This region also witnessed the greatest food shortages. The July 1966 coup which named a General from a small ethnic group (the Angas) in central Nigeria, General Yakubu "Jack" Gowon, as the military head of the Federal Military Government (FMG), deepened Nigeria's ethnic tensions coupled with the killing of approximately 30,000 Igbo in the north in retaliation of the killing of northerners in backlashes in eastern cities. Also, the secession of the Biafran region was the primary

cause of the Nigerian civil war, also known as the Biafran war. The state was formally recognized by Gabon, Haiti, Ivory Coast, Tanzania and Zambia.

The outcome of the war was declared 'No victor, no vanquished' but it has affected the economic activities of the country adversely. Hunger which led to the death of many Igbos who were denied access to food by blocking the northerners from transporting food to the region was evident. Also, it has made the victim then to evolve far reaching survival strategies including adapting to the consumption of plants and animals hitherto unknown in their dietary habits. Many scholars discussed the civil war in their several works as (Forsyth, 1977; Madiebo, 1980; Nwankwo, 1972; Carvenka, 1971; Obasanjo, 1981; St. Jorre, 1992) discussing the causes and effects of the war.

## **2.6 Nigerian Civil War Novels**

Hawley, (2001) defines a war novel as a novel in which the primary actions take place in a field of armed combat (battle field), or is preoccupied with the preparation for, or recovery from war. For Stephen (1994), the concept of war literature can no longer be ignored because there is a vast canon of writing inspired by the First World War and other modern conflicts which are coming in for increasing critical attention after years of neglect. Stephen (1994:82) further opines that:

The interest in war writings allows a full expression of one of the healthiest development in literature – the willingness to blur the lines between the traditional academic disciplines of English literature and history, and even the newer ones of sociology and

economics and write about literature in its widest possible context and not merely as lines upon a page. Stephen (1994:82).

There exist in every part of the world a large number of literatures on the primordial tribal wars, the Greek Trojan wars, the Israelite's wars, the Chinese civil war, American civil war, the Vietnam War, world wars I and II, the different anti-colonial conflicts in parts of Africa and the recent wars in Algeria, Sudan, the Congo and Burundi-Rwanda. It is an endless list and the subject of war has been ever recurring in many historical and fictional works. It has been suggested that, in contemporary fiction, time and art may, by default have become the only effective means to digest the poison of the past and to slowly heal from within the damage that has been done (Hawley, 2001).

Apart from the war fiction, many notable philosophers, statesmen and writers have expressed various opinions on the issue of war and war study. Machiavelli (2003:47), for example, has warned that the ruler must never let his mind be turned from the study of warfare:

A prince ... should have no other aim or thought nor take up any other thing for his study, but war and its organization and discipline ... the chief cause of the loss of states is the contempt of this art, and the way to acquire them is to be well versed in the same.

The war novels take their roots in the epic poetry of the classical and medieval periods, especially Homer's *The Iliad*, Virgil's *The Aeneid*, the Old English Saga *Boewulf* and different versions of the legends of King Arthur. The concept of war came of age during the nineteenth century, with the publishing works like Stendhal's *The Charterhouse of Perms*, featuring of Battle of Waterloo, Tolstoy's *War and Peace* about the Napoleonic wars in Russia and Stephen Crane's *The Red Badge of Courage* about the American Civil War. These earlier novels established the conventions of the modern war novel as it has come down to us today. They give significant insights into the nature of heroism, cowardice, and morality in war time.

Nigerian war novel can be seen as any novel written by a Nigerian and/or discussion of issues relating to Nigerian civil war in either the national language (English) or any of the indigenous languages, Clara (2013). Nigerian civil war of 1967-1970 has generated so much literature that literary critics have come to regard this historical event as important in both periodisation and aesthetic development of Nigerian literature (Killen & Rowe, 2001). The boom in the publishing of novels in Nigeria after the civil war was possible due to a number of other reasons, apart from the obvious need to comment on the war. First, the number of British publishing houses were established, among them, Ethiopia Publishing Co. Benin City (1972) Onibonoje Press and Book Industries, Ibadan (1973) etc.

It is difficult to give a chronological list of the Nigerian war novels but an attempt will be made to capture some of them. The first decade after the war witnessed the publication of

many of these novels, *Behind the Rising Sun* by Sebastian Okechukwu Mezu was published in 1971; a year after the civil war, Kole Omotoso's Allegorical narration, *The Combat*, came in 1972; followed by Elechi Amadi's autographical account of war *Sunset in Biafra* (1973); unlike most of those who wrote on the war, Amadi did not support Biafra but the Federal Government of Nigeria, John Munonye's *A Wreath for the Maiden's* (1973) J.N.C. Aniebo's first novel, *The Anominy of Sacrifice* (1974) all portrays the same issue-death and futility of war. Flora Nwapa's *Never Again* a Satire of the Biafra war efforts, *Anemeyin* (1975) follows suit.

It is the social, psychological and political experiences of the conflict that inspired the writers of civil war novels. Many Nigerian writers have explored the same subject matter in their works.

The following are some of them;

S.O Mezu's *Behind the Rising Sun* (1971), Chinua Achebe's *Girls at War* (1972), *The Man Died* (1972), John Munonye's *A Wreath for the Maiden* (1973), Elechi Amadi's *Sunset in Biafra* (1973), J.N.C Anebo's *The Anominy of Sacrifice* (1974), Festus Iyayi's *Heroes* (1975), Cyprin Ekwensi's *Survive the Peace* (1974) Isidore Okpewho's *The Last Duty* (1976), Vincent Ike's *Sunset at Dawn* (1976), Cyprian Ekwensi's *Divided We stand* (1980), Wole Soyinka's *Season of Anomy* (1980), Buchi Emecheta's *Destination Biafra* (1981), Ossie Eneke's *Come Thunder* (1984), Flora Nwapa's *Wives at War* (1984), *Never Again* (1984), Wole Soyinka's *Madmen and Specialists* (1984), Elechi Amadi's *Enstrangement* (1986), Anthony Kalu's *Broken Lives and Other Stories* (2003), Uzodinma Iweala's *Beast of No Nation* (2005),



Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006), Chinua Achebe's *There was a Country* (2012) etc were all inspired by the Nigerian Civil War.

## **2.7 Review of Scholarly Studies on the Selected Novels**

Krishna (2010) investigates the concept of closure in four contemporary Nigerian Civil War novels, *Greece Land* by Chris Abani, *Half of a Yellow Sun* by Chimamanda Ngozi Aiche, *Beast of No Nation* by Uzodinma Iweala and *Measuring Time* by Helon Habila. Narrative closure is described as “the narrative folding is in itself”, sealing itself into the comprehensible. While Krishna considers the Nigerian Civil War texts as lacking closure comparing this Nigeria's problems of colonialism, sectarian violence, ethnic conflict and military intervention which keep the country in a constant state of death and rebirth. The social, political, national and international perspectives of the war novels are the interest of Krishna; there is no linguistic dimension to his analysis. This makes his work different from the current research.

Clara (2013) investigates A Stylistic-linguistic study of selected Nigeria-Biafra War novels where she interprets the Niger-Biafra war novels from the stylistic-linguistic viewpoint. She concludes that Nigerian civil war novels under study of *Half of a Yellow Sun* included are mainly satires, blending history and storytelling. Military registers and formulaic usages, examples, similes and idioms are mainly deployed by the writers, the more contemporary war texts differ significantly from the early war texts in objectivity and creativity. Clara confirms that stylistic-linguistics is a useful tool in the interpretation of literary texts and by extension a requirement in the composition of original texts.

Ofori (2015) studies challenges of post independence Africa: A study of Chimamanda Ngozie Adichie's *Purple Hibiscus and Half of a Yellow Sun*. She analyses the causes and effects of the many political upheavals in Nigeria. She studies, mainly the many coups and counter coups and the devastating civil war fought in Nigeria in the sixties as presented by Chimamanda in her novel, *Half of a Yellow Sun*.

Makokha (2014) investigates the portrayal of the African Women in *Half of a Yellow Sun*. The researcher examines how Chimamanda Ngozie Adichie in *Half of a Yellow Sun* articulates the place of women characters in the Nigerian society. The novel is set in the colonial and post-colonial era; before during and after Biafran war in Nigeria, that took place between 1967 – 1970. Nigerian women in the novel face numerous challenges as they attempt to establish their place in society. The Nigerian women in this post-colonial patriarchal political setting experienced double colonization, the first time by the British colonialists, and the second by the Nigerian man in post colonial Nigeria. The African woman has been presented as having being colonised in the mind; and therefore having embraced patriarchy hence having placed the African men on a pedestal, a position socially higher than others.

Dean (2010) investigates a stylistic analysis of Isidore Okpewho's *The Last Duty* and Helon Habila's *Waiting for an Angel*. He concludes that Okpewho and Habila, as creative writers, make an aesthetic or a cosmetic use of the language to drive home their points and feelings in *The Last Duty* and *Waiting for an Angel* respectively. They make choices,

derivations and iterations on the architecture of language for specific stylistic effects and meanings. These cut across all the levels of linguistics. But Dean's work concentrates on and treats fore-grounded features of syntax, morphology and graphology as well as socio-historical background or influence of the novels.

His work being a work on stylistics, synergises or merges linguistics and literature to ensure that literary students should understand the various levels of linguistic analysis before they bend or break the conventional rules of language as literature always thrives on deviation for foreground.

Nwachukwu (2017) studies gender, the Nigerian civil war and *Hard Choices: Nihilism or Absurdism in Osidore Okpewho's The Last Duty*. The researcher evinces an evaluative excursion into the author's delineation of gender in war and its concomitants regarding actions, and the mindset of the actors and the acted-upon (victims) of the fratricidal Nigerian conflict within a designated theatre. He concludes that Okpewho's delineation retains deliberately enough rays reconstructive, rehabilitative, regenerative and cohesive engagements that will pave the way for societal survival and continuity.

Chinaka (2013) studies the masquerade of death macabre in the North: strange revolutionary aesthetic in Nigeria. He relies on a drama presented in the masquerade thus interestingly becomes a figuration of unresolved differences between the ethnic groups, the religious sects/the government and the people of Nigeria. He concludes that as Okpewho presented Biafrans as masquerade of yesterday; that Niger-Delta Militants and Boko Haram will be tomorrow's masquerade.

Tunka (2013) studies ideology in Chimamanda Ngozi Adichie's *Purple Hibiscus* where he demonstrates that Kambili's initial adherence to and subsequent rejection of her father's narrow-minded religious principles is subtly encoded in her narrative account. Yet, despite the character's newly found ideological independence, her desire to please and be loved by Eugene never completely disappears. Therefore, her intellectual development and her affection for her father, despite their close interaction, are two aspects of her personality which, textual evidence suggests, should be theoretically distinguished: while the book exposes the irrationality of the narrator's love for her father, it also suggests that her emotional attachment does prevent a restructuring of her moral conviction.

## **2.8 A Brief Summary of the Selected Novels**

It is germane to give the synopses of the novels before embarking on their linguistic or stylistic analysis: Onwukwe (2009:56) said:

The analysis of the style of a text should be preceded by a detailed synopsis of the text before the analyst proceeds with the organization of the stylistically significant features at the Phonological, Morphemic, lexical and grammatical levels...

### **2.8.1 Half of a Yellow Sun**

Half of a Yellow Sun is the second novel written by Chimamanda Ngozi Adichie. Published in 2006, the novel tells the story of the Biafran war through the perspective of the characters Olanna, Ugwu and Richard. The Novel takes place in Nigeria partly during

the Civil War (1967-1970) and states the effect of the war using the dynamic relationships of five people who live in the country. The five people are twin daughters of an influential business man, a professor, a British citizen, and a houseboy. After Biafra's declaration of secession, the lives of these people as main characters of the novel are torn apart by the brutality of the civil war and its effects on their personal lives. The story presents events that took place during the early 1960s and the late 1960s, when the war took place, and extends until the end of the war. In the early 1960s, the main characters are introduced Ugwu a 13 year old village boy who was taken to Odenigbo to be his houseboy, frequently entertains intellectuals in discussing the political turmoil in Nigeria. Ugwu's life changes when Olanna Odenigbo's girl friend moves in with them as Ugwu forms a strong bond with both of them thereby becoming very loyal.

Olanna's twin sister Kanine is a woman with dry sense of humour and runs a company for her father but was tired of that. She has an English man as a lover who came to Nigeria to explore Igbo-Ukwu art. After four years, trouble starts between the North and East which led to the massacre of hundreds of people, Olanna's uncle and aunt included. As a result of this conflict, Olanna, Odenigbo their baby and Ugwu are forced to flee Nsukka and end up in the refugee town of Umuahia, where they experienced shortage of food which compounded to their misery. The writer returns us to the early 1960s where Odenigbo has affair with a village girl who became pregnant for him. This action infuriates Olanna who also had affairs with a whiteman but later the two reconciled and agreed to continue. Olanna later learns that the village girl does not want keep the baby Olanna decides to take Amala's baby and moves in with her.

The situation in Biafra becomes unbearable as starvation heralds the order of the day. All aids to Biafra is blocked which leads Kainene to run a refugee camp where Olanna and her family move in.

### **2.8.2 The Last Duty**

Isidore Okpewho's *The Last Duty* narrates the story of the Nigerian civil war of 1967-1970 which was between Nigeria and the Secessionist Biafran Republic. The novel fictionalised the war torn zone. The fictional country in the novel is Zonda, while the fictive tribe is Sambia, used to fictionalise Biafra and who perpetuate mayhem on Urukpe which is a border town comprising the people of Igabo and Kwekwe clans. The two clans are also fictive clans. Urukpe is portrayed as the Black Gold Zone of Zonda – the country and it is also the war zone representing the physical setting of the novel. The secessionists attacked Urukpe and overpowered them which forced the federal troops to come and liberate them.

The federal troops remain in Urukpe for over three years, forcing the secessionist Sambians to flee for their dear lives, although, they sometimes come for reprisal attacks. The Urukpe people were happy and received the federal troops pledging their loyalty to eliminate the rebels. On this note Chief Toje Onorwakpo, a rubber mangate in Urukpe, fabricate lies against Mukoro Oshavire, a yellow rubber trader in this town. Toje seeing Oshavire as a stumbling-block in the rubber business used his influence and connection to Major Akuya Bello, the commanding officer in Urukpe to label Oshavire a rebel collaborator.

Toje accuses Oshevire of collaborating with the Sambians because he saved a small boy who was running away from a bomb blast. This led to his arrest and detention at the state capital Iddu where he is imprisoned for three years. Toje does not stop there; he also makes Aku, Oshevire's wife who is also a Simbian, a public enemy. This atrocity makes her suffer from hunger, deprivation and is mentally tortured.

Toje in his wickedness uses this chance to get closer to Aku – Oshevire's wife thereby offering to assist her and her only child Oghenoro. He does so by conniving with Major Ali, ensuring that he is the only one that sees her besides his nephew Odibo who is also given permission by Major Ali to be seeing her and acting on behalf of his uncle. Toje knows that Aku is suffering due to her husband's detention and he also needs to prove his manhood (133).

Toje arranges to see Aku and makes love to her. He plans to stay in Odibo's house and executes his plan while Odibo is to stay in Oshevire's house to take care of son, Oghenoro. This gives Odibo a golden opportunity of spending a night with Aku because it is too late for him to go back home. He has a sexual affair with her and satisfies her which resulted in a relationship between them. According to Odibo, "God never does a job half way". Toje senses their relationship and attempts kill Aku but Odibo comes to her rescue. The two men fight each other, butchering each other into coma and they are taken to hospital.

Finally, Oshevire is released for want of evidence and is briefed by Major Ali on what happened. He becomes frustrated and divorces his wife-Aku. He also sets his house ablaze, gets out and is killed by a gunshot.

## **2.9 Theoretical Framework**

Critical Stylistics, the theoretical framework for this study emerged from the fusion between Stylistics and Critical Discourse Analysis in the consideration of actual linguistic manifestation of social meaning. Critical Stylistics is informed by insights from Critical Linguistics (CL) and Critical Discourse Analysis (CDA). It involves the application of the principles of Critical Linguistics and Critical Discourse Analysis in the explication of text to arrive at meanings embedded in the grammatical structure. It looks at language and its social meaning, utterances and their social implications. Norgavard (2007:37) refer to critical stylistic as a term used to refer to “Stylistic work investigating the ways in which social meanings are manifested through language”.

This research work adopts Jeffries (2007) Critical Stylistics as the theoretical framework. Critical Stylistics (CS) has come to refer to a branch of Applied Linguistics associated with the scholar Jeffries. CS provides the missing links between Stylistics (textual choices) and Critical Discourse Analysis (CDA) (namely ideology) (Coffey, 2013:30). Critical Stylistics emerged at the University of Huddersfield and inaugurated with the publication of *Critical Stylistics: the Power of English* (Jeffries, 2010).



Critical Stylistics attempts to assemble the main general functions that a text has in representing realities (Jeffries, 2010). It offers a developed theory and a more rigorous methodology for CDA which CDA has not yet developed. CS introduces a set of tools, which while not complete, are nevertheless more comprehensive than any provided in the literature review on CDA (Jeffries, 2010). These tools attempt to uncover ideologies implied by the linguistic choices that text producers make.

Critical Stylistics presents a more developed and rigorous set of analytical tools which CDA has not yet developed (Tabbert, 2013:77). Olaluwaye (2015:88) states that, ‘Critical Stylistics is not linked to any political outlook, it argues that all texts are ideologically based, whether these ideologies are part of a conscious or unconscious process’. It is interested in uncovering and revealing hidden ideologies in texts and discourse. Jeffries (2010) outlines the following tools which can be used to uncover ideologies in texts:

- i. Naming and describing
- ii. Representing actions/events/states
- iii. Equating and contrasting
- iv. Exemplifying and enumerating
- v. Prioritizing
- vi. Implying and assuming
- vii. Negating
- viii. Hypothesizing
- ix. Presenting the speeches and thoughts of other participants
- x. Representing time, space and society.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

This research work seeks to explore war ideology in *Half of a Yellow Sun* by Adichie and *The Last Duty* by Okpewho. The chapter covers: the research design, source of data, sample and sampling technique and the analytical framework.

#### **3.2 Research Design**

The research design adopted for this study is the content analysis. Content analysis is a research technique used to make replicable and valid inferences by interpreting and coding textual material (Berelson, 1952). It is a research tool used to verify the presence of certain words or concepts in a text or a set of texts. In this type of research analysis, the researcher quantifies and analyses the presence, meanings and relationships of such words and concepts; makes observations, inferences and findings and draws conclusions based on the theoretical framework employed in the study. According to Berelson (1952), Content analysis also bridges between purely quantitative research and purely qualitative research because in one regard, analysis allows researcher to analyse socio-cognitive and perceptual constructs that are difficult to study through traditional quantitative archival method. At the same time, it allows researchers to gather large samples that may be difficult to employ in purely qualitative studies. This study investigates the linguistic items that are used in encoding war ideology in the two texts; hence content analysis is the most suitable tool for this research.

### **3.3 Source of Data**

This research work is a Critical Stylistic Analysis of Adichie's *Half of a Yellow Sun* and Okpewho's *The Last Duty*. Hence, the main sources of data for this research are the two novels. The analysis is limited to the expressions that project war ideology in the two novels and extracts that contain war expressions are selected from the two novels.

### **3.4 Sample and Sampling Techniques**

The sampling technique for this research is Purposive Sampling. The purposive sampling technique is a type of non-probability sampling that is most effective when one needs to study a certain cultural domain with knowledgeable experts within. Out of the numerous extracts that portray issues of war ideology in the selected texts, twenty extracts that were relevant and useful to the study were purposively selected from the two texts to represent others. There are many novels on Nigerian civil war out of which *Half of a Yellow Sun* and *The Last Duty* were selected for this study. These were selected because the authors view the civil war from different perspectives. While Adichie treats the civil war from historical perspective, Okpewho treats it from the perspective of the destruction caused by the civil war. This may be related to the time gap between the writers. Okpewho wrote his book in 1976 when the memory of the horrific activities was still fresh while Adichie wrote her much later and mostly got her information from secondary sources. Not everything in the two novels discusses war, so the extracts that discuss war are selected and analysed. Also, in the selection of the extract is also done with Jeffries' tools in mind. So, extracts that express war ideology using either Naming and Describing or Negating are selected.

### **3.5 Analytical Framework**

Since content analysis is used for the analysis of data in this research, the extracts are analysed based on Jeffries (2010) Critical Stylistics. The analysis is done based on the model of Jeffries' (2010) Critical stylistics which proposes ten analytical tools out of which two are selected and used to analyse the extracts. Ten extracts from each of the selected novels are analysed and each of the twenty extracts from the two novels is analysed individually and then the discussion of findings of the analysis which includes comparing the extracts from the two novels.

### **3.6 Method of Data Collection**

In line with the framework and methodology chosen for this research work, this study deals with the analysis of war ideology using Jeffries' Critical Stylistics. Out of the ten tools proposed by Jeffries, two are selected and the analysis is done based on the selected tools. The tools to be used for the analysis are Naming and Describing and Negation. This will help us to identify the words and expressions that depict war ideology in the texts. Moreover, with the application of Jeffries' (2010) Critical Stylistics, ten extracts from each text are analysed. The extracts are selected based on the words and expressions that show war ideology in them. Therefore, only the extracts that depict ideology are chosen and analysed.

## **CHAPTER FOUR**

### **DATA PRESENTATION, ANALYSIS, DISCUSSION AND FINDINGS**

#### **4.1 Introduction**

This chapter presents the data for the study and the analysis of the data. It also presents the discussion and findings of the results. A total of twenty extracts are analysed. The extracts are from the two novels, taking ten from each novel. The data is analysed using two of the ten tools of Jeffries (2010) Critical Stylistics – Naming and Describing and Negating to analyse the data. The discussion also focuses on the comparative analysis of data collected from the two novels to see how war ideology is encoded in the selected novels. In Naming and Describing how entities are labelled and categorised using names as “one of the potentially most influential choices any writer makes” Jeffries (2007:63). Naming and Describing is intended to reflect a broadening of the category of nominalisation traditionally used in CDA analysis. Nominalisation is commonly considered a potential site for ideology construction in texts, as it allows habits of concealment (Fowler, 1991), whereby the identity of participants is hidden, and can also presuppose the existence of events or states. So, the analysis focuses on the use of nouns to make references. In Negation, the methods of negating with reference to war are analysed. These methods include grammatical and lexical ones. The former comes in the form of ‘no’, ‘not’, ‘never’ while the latter includes either negative affixes or whole words such as “lack”. The negation that this research considers is the one that indicates powerful strategy used ideologically which indicate suggestibility and evokes positive and negative meanings.

#### 4.2.1 Analysis of Adichie's Half of a Yellow Sun

##### 4.2.1.1 Presentation and analysis of Extract 1:

**Ourtown** would not have fallen but for the **saboteurs** in **our** midst! **The man with the plaited beard** said. '**I** was a **Civil Defender**. **I** know how many **infiltrators** **we** discovered, and all of **them** were **Rivers people**. What **I** am telling **you** is that **we** can no longer trust **minorities** who don't speak Igbo. **He** paused and turned when he heard a shout from some young boys playing war in the middle of the school compound **they** looked about ten or eleven years old, wore **banana leaves** on their heads, and held mock guns made from bamboo. The longest gun belonged to the **commander of the Biafra side, a tall, stern child with sharp cheekbones**. 'Adrane!' he shouted. (HOAYS, P.290).

In this extract, the use of personal pronouns reveals the mistrust between minority and majority groups involved in the civil conflicts. The speech is made by a veteran of the Biafran army. The speaker uses the inclusive pronouns "**our**" and "**we**" to show his oneness and ethnic membership with the addressee but uses the pronoun of exclusion,

“**them**” to show the otherness of the minority ethnic groups in Biafra. The “**them**” who are “Rivers people” and “minorities” are carriers of the negative attributes “saboteurs” and “infiltrators”. The intention of the speaker is to scape-goat the people of Rivers state and other minority groups within Biafra as being responsible for the collapse of most eastern towns and cities to the superior fire power of the Nigerian army. His intention is to also instigate and justify acts of violence against the ethnic minorities in their midst.

In the extract, it is also evident that the choice of the words to name the referents has the obvious ideological potential. The personal pronoun chosen “**them**” means more than just other people excluding the speaker but is pejorative with ameliorative connotations. The choice of this pronoun shows the speaker’s opinion of the referent but does not only stop at making reference to the other people discussed. This goes with Jeffries’ (2010) opinion that a choice of word has another meaning besides making reference, which is showing the speaker’s opinion on the person. The words ‘**infiltrators**’ and ‘**saboteurs**’ to refer to Rivers people is also derogatory which shows that the Biafrans are also in conflict with the minority groups within the Biafra. The problem has gone beyond their issue with the Nigerian army. The choice of the words is intentionally done to show that some elements within Biafra also work for the federal troops.

#### 4.2.1.2 Presentation and analysis of Extract 2:

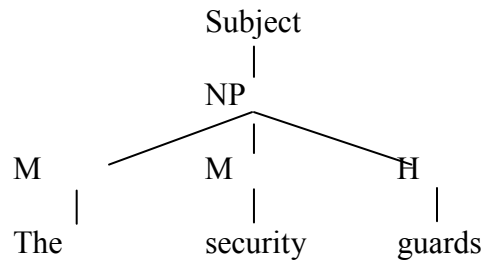
There were **more soldiers** now, more **shots**, more **shouts** of ‘**Nyamiri!**’ and ‘Araba, araba!’. **The bartender** was writing on the floor and the gurgle that came from **his** mouth was guttural. **The soldiers** ran out to the tarmac and into the aeroplane and pulled out **Igbo people** who had already boarded and lined **them** up and shot them and left them lying there, their bright clothes splashes of colour on the dusty black stretch. **The security guards** folded their arms across their uniforms and watched. Richard felt himself wet his trousers. There was a **painful ringing in his ears**. He almost missed his flight because, as the **other passengers** walked shakily to the plane, he stood aside, vomiting (HOAYS,P.153).

The word “**Nyamiri**” is derived from “Nye m mmiri” meaning please give water but the writer uses it and code mixes it because it is not an English word but used by the writer to name and describe the Igbo people. The word is a negative label imposed on the Igbo by the Hausa, and was coined from the Igbo phrase “nyemmmiri” meaning “give me water”. It is a derogatory term for Igbo people. It has not stopped at being pejorative but also frames the federal forces as inhuman and Godless because of the level of causalities they inflicted on the Biafran population which forced them to be uttering the phrase that is used to name the group.



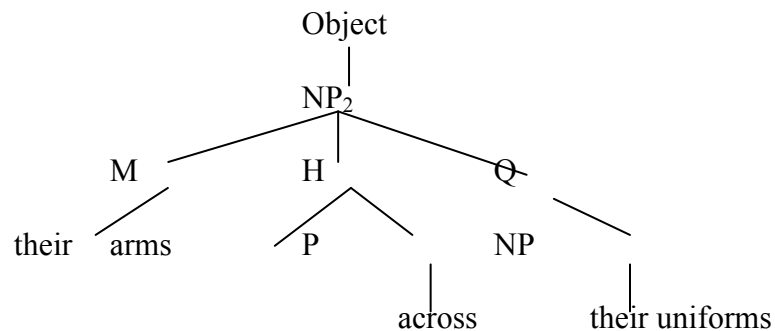
In the extract, noun modification is used. **The security guards** folded their arms across their uniform and watched. The noun phrases can be analysed as:

#### 4.2.1.2.1 Figure 1- Tree Diagram of the Subject



The noun phrase above comprises Head word represented by H and two modifiers represented by M which are Determiner ‘The’ and adjective ‘security’. The writer’s choice of the modifiers ‘**the**’ and ‘**security**’ in the first Noun phrase shows that the role of the guards which is to provide security is not fulfilled by them. The modifiers “**the security**” used by the writer is to show what is expected of them but they failed to do as stated in the second Noun Phrase representing the “object” part of the sentence and can be represented as:

#### 4.2.1.2.2 Figure 2- Tree Diagram of the Object



The noun phrase above comprises Head word represented by H and a modifier represented by M which is Adjective ‘Their’ and post modifiers represented by Q (Qualifier) ‘their uniform’ This shows the attitude of the security guards towards what happened. This is an attack on the security guard which is one of the functions of nominalization in naming and describing as stated by Jeffries (2010). It further shows the collaboration between Nigerian army and other security personnel against Biafrans. The attitude of the military is one of the elements of war ideology as observed by Stephen (1994), showing others are not good.

#### 4.2.1.3 Presentation and analysis of Extract 3

In **SabonGari**, the first **street** was **empty**.  
 Olanna saw the smoke rising like **tall, grey shadows** before she smelt the scent of burning. ‘Stayhere’, Mohammad said, as he stopped the car outside Uncle Mbaezi’s compound. She watched him run out. The street looked **strange, unfamiliar**; the compound gate was **broken, the metal flattened on the ground**. Then she noticed

Aunty Ifeka's Kiosk, **packets of groundnuts lying in the dust**. She opened the car door and climbed out. She paused for a moment because of how glaringly bright and hot it was, with flames **billowing from the roof**, with grit and ash **floating in the air**, before she began to run towards the house, she stopped when she saw the bodies. Uncle Mbaezi lay **facedown in an ungainly twist**, legs splayed, something creamy white oozed through the large gash on the back of his head. Aunty Ifeka lay on the veranda. The cuts on her **naked body** were smaller, dotting her, arms and legs like slightly parted red lips (HOAYSP.144).

The choice of words to name and describe referent in this extract is intended to make the reader visualize the brutality and bestiality with which the Igbo were massacred in the North prior to the civil war as a result of ethnic and religious violence. The choice of these words also shows that the Igbos did not start the war and were forced into taking retaliatory actions. The words chosen further reveal that the destruction was so catastrophic that the narrator describes the once familiar market or well known place with the attribution '**strange**' and '**unfamiliar**'. These words describe the state of the market. The definite article used in the Noun Phrase is done intentionally by the writer to remind the reader that it was the same street which used to be bustling with marketers and children that has now become a theatre of war and destruction. The physical destruction

of the street is communicated with the use of nominalisation which is one of the linguistic items that are used to name and describe referent as opined by Jeffries (2010). The nominalisation includes – the kiosk ... **flattened on the ground** ... ash **floating in the air**. All these perform a synonymous semantic function of communicating the ideology of destruction and evoking a sympathetic feeling for the victims of the violence.

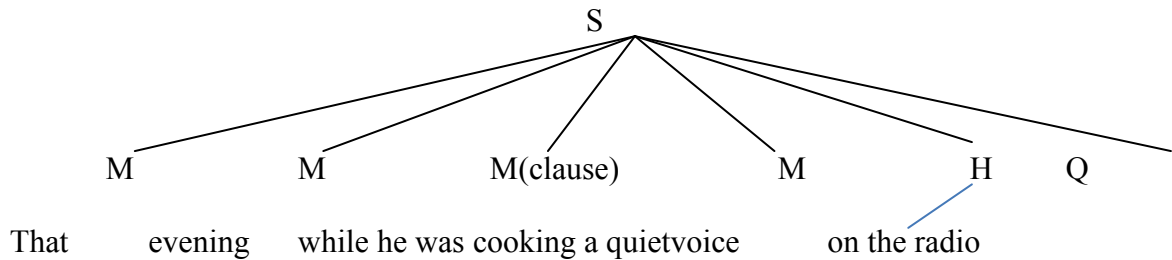
The choice of words to describe the agonising death of Uncle Mbaezi and his wife, Auntie Ifeka, is to portray the Igbo as innocent. The choice of words reveals the harsh social experiences of the Igbo ethnic group in the hands of their Hausa-Fulani compatriots. It also has an underlying ideology which is to negatively frame the Hausa-Fulani as uncivilized, barbaric and inhuman and makes the reader feels sorry for the Igbo and develops hatred towards the Hausa-Fulani. The extract with such words that describe the dead gives a horrifying image of how psychologically devastated Olanna was at the sight of such a gory incident.

#### 4.2.1.4 Presentation and analysis of Extract 4

That evening, while he was cooking dinner,  
**a quiet voice** on the radio announced that  
Nigeria, would embark on a **police action**  
to bring back the **rebels** of **Biafra**  
(HOAYSP.177).

The construction of the subject of this sentence reveals that there is something with the NP which is a bit abnormal.

#### 4.2.1.2.3 Figure 3- Tree Diagram of the Subject



The noun phrase above comprises Head word represented by H and multiple modifiers represented by M and post modifiers represented by Q (Qualifier). The head word is “voice” which is modified with “a quiet” and qualified with “on the radio”. The choice of these words reveals the ideology behind the violence against the Igbo at the early stages of the war. The phrase “**quiet voice**” mitigates and euphemises the bloodletting war tactics of Nigeria against the secessionist Biafra. The writer uses the phrase “**quite voice**” to index the anonymity of the speaker who announced the police action against the “rebels of Biafra”. The word **rebels** of Biafra too is negatively used by the announcer which makes the reader feel why they are called “**rebels!**” The essence of concealing the identity of the speaker who announced the police action is, so that he/she may not be held responsible for what is going to happen. It also suggests the calm and subtle manner with which the Nigerian military legitimized its actions of using whatever means necessary to defend its actions against Biafra. The writer uses these phrases to show the ideology behind misleading the Nigerian public and the international community that the use of police was a mild way of calling the **rebels** to order. The construction of the phrase “**police action**” is intentionally done to euphemise and mitigate the scale of violence against the Biafran ‘**rebel**’. It is used as a cover-up to the horrifying and brutal war tactics of mass starvation, boarder blockade and military bombardment against the military and

soft targets in Biafra. The expression “...**to bring back the rebels**” in which another nominalisation is involved and is used as an attempt to justify the acts of the ethnic cleansing or pogrom against the Igbo and other ethnic minorities in the then eastern region by branding them **rebels**, the phrase also shows that the Biafrans are considered by the Nigerian military as “outsiders” who must be brought back into the fold of one Nigeria.

This representation is negative because it is coming from the Nigerian Army. This action of giving the Biafra negative attributes is aimed at denying it the sympathies of the outside world and is used to justify the action taken against them. The reader/listener can easily detect from which quarter such is statement coming.

As Jeffries (2010:22) puts it “the choice of a noun itself can be ideological and this can be achieved by putting the processes/actions into a nominal structure, thus no longer asserting them, but assuming them”.

#### 4.2.1.5 Presentation and analysis of Extract 5

‘What happened?’ **Master** asked. **The man placed the bottle of water down** and said quietly, “**They** are killing us like **ants**. Did you hear what I said? **Ants**. ‘**Our eyes** have been plenty, anyiafujugoanya’ Obiazo said. I saw **a whole family, a father and mother and three children** lying on the road to the motor park, just lying there. (HOAYSP.144).

This is a conversation between Ugwu and his master where the writer chooses words that name and describe referents with ideological effects. The speaker in responding to the master's question gives an eye account to authenticate the massacre of Igbo people in the north, with the intention of soliciting the sympathy of the reader on the senseless and horrific killings of the Igbo and other eastern minorities by their northern compatriots. The speaker being part of Biafra appeals to the psychology of the reader/listener, creating a vivid imagery that arouses emotions of sorrow, pain and sadness. The word “**ants**” is carefully chosen to portray the extent of the massacre of the Igbos in the north as they were belittled by their compatriots.

‘**Ants**’ as mentioned by the speaker elicit sympathy considering the position of human beings among other creatures. The speaker's intention is to present Igbo as innocent victims of northern aggression and animalism, the choice can also be regional as this textual choice may not be evident to the speaker who grows up in a particular place (Jeffries, 2007). So, the choice of ‘**ant**’ even evokes much sympathy in the Nigerian context which may not elicit the same feeling if said in another context.

**Our eyes** have been plenty is referring to the Biafrans' eyes showing that they are everywhere and they know what is going on. **A whole family** should represent the preceding words **father, mother and three children** who are all part of the family. This is to further elicit strong feeling of the reader towards the family. As Jeffries (2010) recognizes the capacity of the noun phrase to contain additional information about a

referent beyond the choice of head noun. Text producers are able to ‘package up’ opinions and assumptions about a referent in pre and post modification of a head noun, presenting assumptions about and opinions of the referent as inherent to referent, and making them difficult to argue with.

#### 4.2.1.6 Presentation and analysis of Extract 6

‘I have **twelve people** to feed’, she said. ‘And that is not counting **my husband’s relatives** who have just come from Abakaliki. **My husband** has returned from **the war front with one leg**. What can he do? I am going to **afia attack** and see if I can buy salt. I can no longer teach. (HOAYSP.293).

In this extract, the referents that naming and describing is used to refer to, are presented to us in another conversation form. The speaker uses a code mixing ‘afia’ which means market or trade in a phrase with English word attack ‘**afia attack**’. ‘Afiaattack’ is meant to show the risk involved in trading behind the enemy lines during the war to procure scarce essential commodities. The speaker takes the risk of going to the areas seen as “no go areas” to conduct business so that she can survive.

This portrays two things: one, the total blockade imposed on Biafra by the federal troops has caused a lot of hardship in the rebel controlled areas which makes the reader/listener to sympathise with them. Second, it shows the survival instinct and



acumen of the Biafrans. This is positive and it is only said so because the speaker is also Biafran and supports the rebels. It also shows how determined the Biafrans are even in the face of adversities and when faced with serious life challenges.

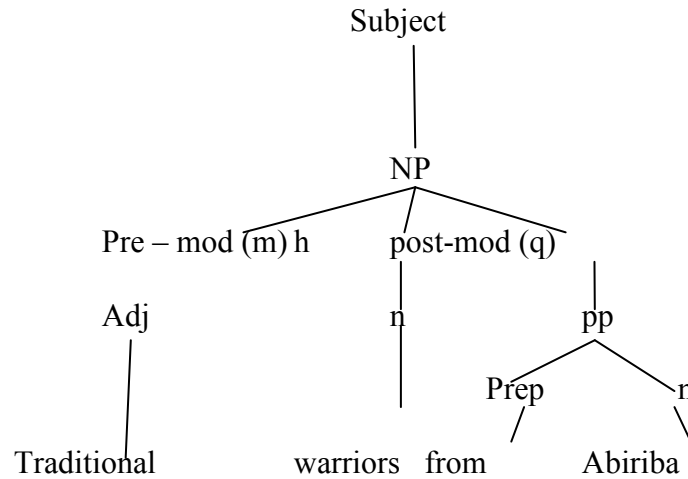
Also, mentioning **twelve people** excluding the husband's relatives shows that the speaker has an indefinite number to feed which makes the reader sympathise with her. A writer as suggested by Fowler (1966) makes a variety of choices and names and describes a referent in such a way that a hidden connotation may be brought out from the context. The writer chooses these words 'afia attack' or constructs the phrase so that the reader/listener will sympathise with the Biafrans and see sense in their struggles which in spite of the hardship, they try to survive.

#### 4.2.1.7 Presentation and analysis of Extract 7

**Traditional warriors from Abiriba**  
used their **bows and arrows** and  
finished **the vandals in the Calabar**  
**sector,** InMakwa,**children** were  
walking **over their bones to go to the**  
**stream.** It means **Calabar will never**  
**fall**", Mrs Muokelu said, and began to  
ring the bell. (HOAYSP.265).

This extract combines the use of naming and describing and negating. The subject of the first sentence "Traditional warriors from Abiriba" contains the modifier, head word and qualifier. This can be represented as:

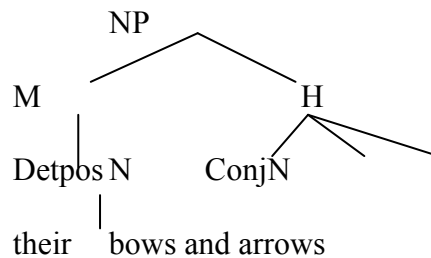
#### 4.2.1.2.4 Figure 4- Tree Diagram of the Subject



The writer chooses these words to express ideology thereby portraying the warriors as **traditional**. The word traditional makes the reader/listener to see whatever the warriors do as a great achievement. Using the words in the subject part of the sentence is done to ensure that these warriors are presented in a likeable manner.

The second NP in the sentence is found in the object position of the sentence “**their bows and arrows**”. Grammatically, this can be analysed as:

#### 4.2.1.2.5 Figure 5- Tree Diagram of the Subject



The noun phrase above comprises Head word represented by H and modifier represented by M. The words in this part **“bows and arrows”** are used to show that the warriors are traditional which also shows the weapons they use. In a war, it is expected that sophisticated weapons are used but for Abiriba’s warriors it was only bows and arrows.

The third instance in the extract is the use of negating **“Calabar will never fall”**. In this instance as Jeffries (2010) suggests that we spend a great deal of communicative time constructing and interpreting non-existent versions of the world which are created for a great many different reasons: **Calabar will never fall** is used to give a vivid picture of Calabar and its relevance to Biafra assuming it falls. The reader/listener assumes that Calabar falls and will be thinking on the fate of other Igbo cities. It is ideologically used to strengthen the belief of the warriors in victory. It shows that victory is on their side. This goes with Stephen’s (1994) suggestion that war ideology may be to portray a group as winners.

#### **4.2.1.8 Presentation and analysis of Extract 8:**

**“Biafra win the war!”**

**Special Julius started the song** and soon most of the people in the street had gathered to join in.

**Biafra win the war,  
Armoured car, shelling  
machine**

Ha enweeghiikeimeri  
Biafra!(HOAYS, P. 127)

This is a popular Biafra song; almost like the national pledge. In the poem, the writer chooses words that name referents and give confidence to the fighters, **Biafra win the war**. Citing Biafra here is one of the ways of evoking fear in the warrior from the other side. Singing this poem performs two functions; one it gives the Biafran fighters more courage to continue while on the other hand, it discourages the other fighters showing that they have lost.

The use of nominalisation in the second part **armoured car and shelling machine** is used to show what was used to fight the Biafran but to no avail. This is ideologically used to get sympathy from the reader or listener. This is also linked to the previous extract where Biafrans are portrayed of using bows and arrows.

#### 4.2.1.9 Presentation and analysis of Extract 9:

Did you hear that we shot down  
**their bomber** around Ikot-Ekepene?

Mrs Muokelu asked.

‘I didn’t hear’.

And this was done by a **common civilian** with his **hunting gun**; you know, it is as if the Nigerians are so **stupid** that whoever works for them becomes **stupid** too. **They** are too stupid to fly the planes that Russia and Britain gave 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.  
(HOAYS,P.278).

This is another conversation between Mrs Muokelu and Olanna. The speaker starts by asking whether the listener is aware of one achievement recorded by the Biafran fighters, **a bomber** of the federal troops was shot. It is not the story that interests the speaker but the weapon used to shot the bomber – a **hunting gun**. Here, the writer chooses to name and describe the weapon as a hunting gun which is very common in the Nigerian context. Also, it is believed as the name implies, the hunting gun is used purposely to hunt. This is ideological, because the reader will realise that the Biafra fighters did not use sophisticated weapons because they believe in the struggle, they used what they had to retaliate. This also shows how they fought the federal troops. This further demystified the Nigerian Army that they cannot defeat opponents fighting with a mere hunting gun in spite of having sophisticated weapons at their disposal while the Biafran Army are valorised because they could face the Army with hunting guns.

Similarly, the choice of the word stupid is ideologically done. Jeffries (2010) posits a writer chooses words that suit the context to express hidden meaning. The word is used to generalise the attitude of Nigerians towards life. This stresses the need to have Biafran country since Nigerians are **stupid**. Finally, the use of the words **white people** is also to give strength to the Biafran army that even the white man employed by Nigeria to fight them cannot defeat them which is a sign of victory and one of the ideologies of war as suggested by Stephen (1994).

#### 4.2.1.10 Presentation and analysis of Extract 10:

‘The cause indeed’, Kainene shook  
her head but she looked amused.  
‘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, "**No power in Black Africa can defeat us!**" So Madu and some of the officers who came back from the North went to tell him that we have no arms, no mobilization of troops, and that our men are training with **wooden guns**, for goodness sake! (HOAYS, P.183).

This is a dialogue where negation is used. The word '**nothing**' is used to create two images of the soldiers taking sophisticated weapons and the mayhem which such may cause to the Biafrans. While on the other hand seeing them empty handed and feeling associated to that makes one sympathise with the Biafrans. As Semino, (2002) says, it could be argued that the maxim of relation is the one producing an implicature, because telling your readers/listeners about something that is not happening (does not exist etc) appears at first sight to be irrelevant and thus appears to flout the maxim of relation. The recipient of the utterance/text will no doubt try to produce some explanation as to why it is indeed relevant, and this will result in an implicature, which will be positive. The ideology encoded by the use of 'nothing' is the soldiers fighting Biafra are ill-equipped so they pose no threat to Biafrans and this strengthens the Biafran fighters to carry on.

Also, the use of ‘**No**’ to negate another part ‘**No power in Black Africa can defeat us!**’ which is said by the Biafran war lord, Ojukwu also has an ideological effect in the mind of the reader or listener and is used to show the power and the level of preparedness of the Biafran fighters. This is used to achieve one of the most powerful effects that language can have which is to strike fear into the hearts of the reader/hearer to make them act or think in particular ways (Jeffries, 2010). In this extract too, the statement is made to strike fear in the minds of the Nigerian soldiers and their sympathizers.

#### **4.2.2 Analysis of Okpewho’s *The Last Duty***

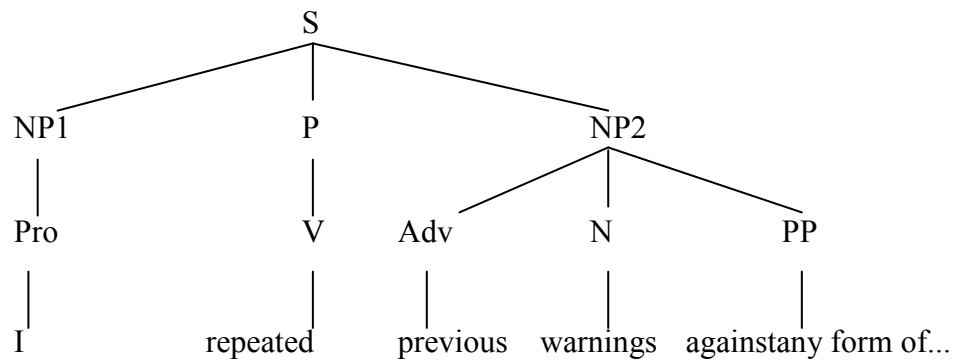
Ten extracts from Isidore’s *The Last Duty* are analysed bringing out the ideological effects of the choice of the words.

##### **4.2.2.1 Presentation and analysis of Extract 1:**

... I repeated **previous warnings** against any form of **confrontation** between **soldiers and civilians**. I ended with a **special warning** against **molestation** of female populace since **they** were **naturally weak** and stood the risk of being exploited by **unscrupulous persons** in a situation of **tension and fear** as the circumstances inspired. (TLD, P.22).

In this extract the writer names and describes referents using words that can be grammatically analysed as:

#### 4.2.1.2.6 Figure 6- Tree Diagram of the Sentence



The NP2 assumes that there has been special warning before (by the use of **previous**) which was not heeded to, and, nominalisation(**warning**) to turn an action into a ‘thing’. This is followed by the words which that **warning** fell on “**confrontation**” and the parties involved. The writer uses this to achieve ideology. This is in line with Semino (2002) who suggests it is very powerful in achieving ideology. The reader/hearer knows that there were warnings which were not listened to before the soldiers and the civilians fought. The reader is also left to imply who is responsible for not heeding the warnings as the extract is not specific in that regard.

In the second sentence, the speaker gives another warning which ideologically shows that he is resigned to fate that the **confrontation** must go on. The speaker asks them to stop it and wanted to know who attacked first. “**Molestation of female populace**” This noun phrase also shows the destructive nature of war because females who are not even part of



the war face the danger of being molested. The choice of the noun “**molestation**” is done to give the vivid picture of the problem or the condition that females who are considered weak will find themselves. The speaker chooses to use the noun ‘**molestation**’ to give the gruesome picture of the event. Killing females during war is an act of cowardice which gives the reader a picture in his/her mind. Also, the female populace is also chosen knowing that the reader/listener will sympathise more with them than just to say the populace. Female is chosen to earn the sympathy of the listener.

“**Unscrupulous persons**” as stated in the extract is used also to state the attitude of some people in the community during war. This goes with Downs (1957) who suggests ideology is a verbal image of the good society and the chief means of constructing such a society. The speaker by describing such persons as **unscrupulous** tries to create an image of the persons in the mind of the reader/listener and is showing that they are the bad eggs in the society. The speaker also uses **tension and fear** as the situations when the **unscrupulous** persons play their role. The choice of these words ideologically creates an image in the mind of the reader/listener not only of the situation but the persons involved.

#### 4.2.2.2 Presentation and analysis of Extract 2:

Now the chase seems to have caught  
up with me. Months passed, and then  
came the **witch-hunting**. And here I  
am today at the state capital of Iddu,  
**detained** on a charge of  
**‘collaboration with the rebel**  
**occupation’** Hm-hm-hm! It looks

funny to me. But God knows that this  
is not a **laughing** matter.

And I ask again, was it a **crime** that I  
responded to a perfectly justified  
human impulse, and to the equally  
**humane appeal of the federal  
government...**(TLD, P.57)

In this extract, the speaker who happens to be a victim of circumstance narrates his ordeal. The writer uses nominalisation '**witch-hunting**' whereby the process of hunting is expressed as a thing. The choice of these words introduces evaluative elements as Jeffries (2010) states that the text producers may wish to introduce evaluative elements by means of nominalisation. The reader is ideologically given an opportunity to evaluate what happened. The speaker calls it '**witch-hunting**' so that the reader knows that he was caught following a set up against him.

The second naming element is "**collaboration with the rebel occupation**" which is said to paint a picture of bad image of the rebels and anything associated with them. The speaker also, implies that he is not one of them and does not support them but is accused of being aiding their evil work. The ideology in this naming and describing is that rebels and their occupation must be resisted to.

Another instance of nominalisation in the extract is the use of the word '**laughing**' matter where an act is used to describe a noun (matter). The speaker ideologically wants to instil a feeling in the reader or speaker that he has not taken the matter serious and God knows

that he has no hand in it. This goes with Irvine's (1989) view of ideology that it gives the cultural system of ideas about social and linguistic relationships, together with their loading of moral interest.

The last part of the extract shows that the speaker has no grudges against the federal government even though he is detained by one of its institutions. The use of the noun "humane" shows that the federal government is even a good one and is ideologically used to further show the rebels' problems.

#### 4.2.2.3 Presentation and analysis of Extract 3:

Major, I don't want to say **anything**.  
But he was one of **the worst rebel supporters** in this town. The way he  
was fraternising with **those people**,  
**the numerous secret meetings** he –  
Hm, look Major, I don't want to tell  
you **anything**. (TLD, P.54).

This extract shows that in the dialogue negating is used, '**the worst rebel supporters**'. The speaker tries in this extract to elicit fear of the person he talked about which instigates investigation into his activities and later detention of the person. It is also a signal that the person is to be questioned. This is achieved as Jeffries (2010) points out that it is one of the effects of language usage. The referent is not only a rebel supporter but is one of the worst. The usage has two attributes; one he is a rebel supporter and two he is painted as one of front runners when it comes to supporting the rebels. The last part of the extract too shows that there are many worst things with regards to the person but

the speaker doesn't want to say them. This agrees with Nahajee (2009) who states that negation helps one arrive at an implied meaning. So this negation helps Okpewho sustain meaning. The speaker gives the reader a room to think of other things that he has not said adding to what he has said and make conclusion.

#### 4.2.2.4 Presentation and analysis of Extract 4:

... **She and her son** are very lonely now. **The whole town** has ostracized them, some in genuine **horror** at the act for which the man is being detained, and others of course out of fear of being **implicated** for association. Even his friends have deserted him. And every time there is an **air raid** by the rebels or **guerrilla action** around her. She has been very that some people might take it all out on her and her child. (TLD, P.50).

This extract is another dialogue where the speaker names what prevents the people around from socialising with Oshevire's detention as "**horror**". The word **horror** as used in the extract evokes thinking in the mind of the reader. The reader/listener have the image of what happens to her as something very devastating and no one will ever wish to associate with the rebels so that he/she will not experience the same.

A nominalisation is also used in “**implicated**” where by a process is used as a ‘thing’. The ideology is no one should go close to any one that associates with the rebels not the rebels themselves.

Also, the speaker describes the action of the rebels as “**guerrilla**”, the choice of the word is done by the speaker knowing that the word has pejorative connotations as Jeffries (2010) posits that the choice of word with pejorative can be done to show the speaker’s opinion of that referent. The use of “**guerrilla**” to describe the action is done to show that the speaker is not with the rebels.

#### 4.2.2.5 Presentation and analysis of Extract 5:

Look here, Major, listen. This time he put down his hat. ‘You were not here during the **rebel occupation**. I was, I can tell you everything that happened. Again that measured gravity, ‘I can tell you all that these **traitors** did those of **them** who were in this town. **They** have their God to thank, most of them that they ran away with the rebel troops at the approach of the **federal forces**. (TLD, P.53).

In this extract, the speaker uses pronouns to refer to the rebels. The pronouns ‘**They**’, ‘**them**’ are used by the speaker to exclude himself from the rebels. This usage is

ideologically done to show the reader/listener that the rebels are not part of the community and the listener can create an image of the rebels as a group that distances itself from the people.

The choice of the nouns too has ideological effects on the reader/listener. The speaker calls the rebels “**traitors**” to show that the action and occupation should not be supported by any patriotic citizen. This is done to create hatred towards them as any patriotic citizen will not be associated with their activities nor wish to be part of them. The speaker does not in any way support the activities of the rebels and wants to paint them black in the minds of the readers. This is one of the effects of ideology as Marxist often used it to denote a conspirational ideational wool pulled over the eyes of the masses. The speaker wants the reader/listener to distrust the rebels as he has taken himself out of their activities and is not happy with what they have been doing.

#### **4.2.2.6 Presentation and analysis of Extract 6:**

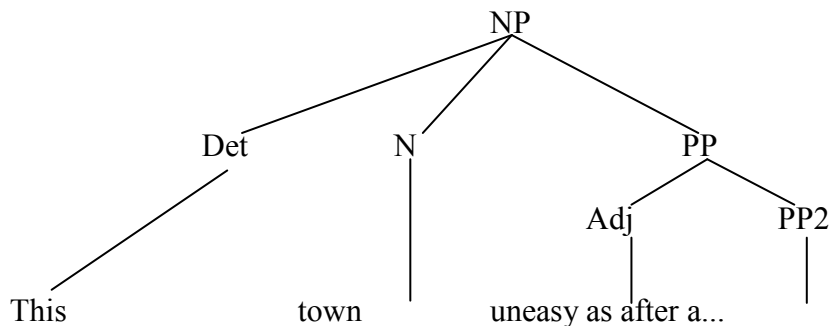
A **terrible** air raid it was! **The rebels** meant **business** this time. **A haunting peace** still pervades this town, uneasy, as after a **tremendous storm** or a **ripping outburst of gunfire**. It is only to be expected. This is by no means the first time that the town has suffered **an attack**. But people can hardly be expected to get used to a **calamity such as this**. Still, we are in a war, and we have got to learn to expect the worst at

any time and take things as they come.  
(TLD, P.93).

In this extract, the speaker describes the air raid as “**terrible**”. The choice of the word terrible is done to instil the mental image of the situation in the mind of the reader/listener. This further makes the reader/listener hate the rebels and dissociate with the rebels. The ideology in this usage is to make the rebels unpopular among the masses.

The second naming and describing is portrayed through the use of a noun phrase “**a haunting peace**” in this too is used for ideological effect as the other Noun Phrase in the complement part of the sentence is made up in such a way that it creates a picture of the situation the community finds itself. The complement can be grammatically analysed as:

**4.2.1.2.7 Figure 7- Tree Diagram of the Subject**



The noun phrase above comprises Head word represented by H, modifier represented by M and Post modifier represented by Prepositional phrase. The words in the NP above all describe the head word “town” which is “uneasy”, the choice of “**uneasy**” is ideologically done to show to the reader that certain people still remain in the city but they survive under harsh condition and the reader will further hate the rebels. The prepositional phrase offers a comparative analysis of the situation with a “**storm**” but not just a storm, a “**tremendous**” one. The ideology here is for the reader to think of a storm which is very common and not just an ordinary or the one that he is used to but a very big one.

#### 4.2.2.7 Presentation and analysis of Extract 7:

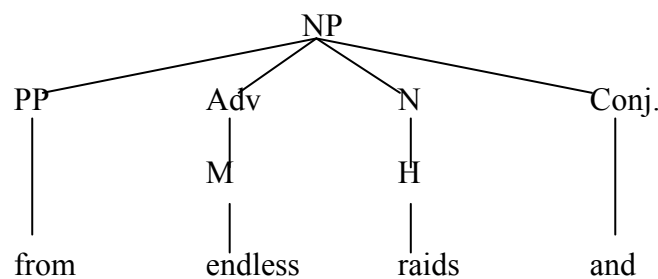
Most of the **refugees** we have in this town don't actually come from **Urukpe**. They come from villages much closer to the **fighting front** and so in more serious trouble from **endless guerrilla** raids and exchanges of fire between us and the rebel forces. They form by far the majority, **these outsiders**. The rest are natives of Urukpe whose houses have been damaged at one time or another by rebel air raids such as the one we have just experienced, or who have lost, in these raids, members of their families who provided for them. you should see



the faces of these people. (TLD,  
P.97)

The extract above shows the use of naming and describing in the first sentence. The word “**refugees**” is chosen by the speaker to state the extent of hardship the war brought to the Urukpe and its environs. As Jeffries (2010) suggests naming has the effect of creating mental image of situation. The ideology here, is to see the destructiveness caused by the war which forced many people to leave their places and changed their names from citizens to refugees. The raids as the speaker describes it, is not only **guerrilla here but endless**. This noun phrase can be presented as:

#### 4.2.1.2.8 Figure 8- Tree Diagram of the Subject



The noun phrase above comprises Head word represented by H, Prepositional, modifier represented by M and Conjunction. Negation is employed which is ideologically chosen to make the reader further see the effect of what is at stake. If the raids are described as guerrilla which is enough to describe the extent of such raids adding “**endless**” to it makes things worst. The word even though, is negative but gives both the image of the positive and negative.

#### 4.2.2.8 Presentation and analysis of Extract 8:

**Fear** had taken control of me. **Fear** had dried my tears as I ran homeward, and had sat squarely in my heart where a moment before sorrow had been. Yet as I stepped into the house, back once again to the **secure prison** where for over three years now I have lived a life of **programmed uncertainty**, I suddenly felt that fear gives way to a kind of desperate abandon. (TLD, P.158).

In this extract, nominalisation is used. The word ‘fear’ is used not to indicate an action but a thing as Jeffries (2010) puts it when we turn a process into a nominal, the reader is given more chance to evaluate the process. “**Fear**” as used in the extract shows the situation the speaker finds himself and ideologically is warning to other people not to engage in rebellion.

Another instance of nominalisation is the use of “**programmed**” uncertainty which shows that the problem the speaker finds himself in is caused and coordinated by some people he lived with. As suggested by Fowler (1966) makes a variety of choices and names and describes a referent in such a way that a hidden connotation may be brought out from the context.

#### 4.2.2.9 Presentation and analysis of Extract 9

More than that, **the soldiers themselves** tried to win the **goodwill** of people. I am prepared to swear with my life to this. Those of them who know people or who had relations or friends in Urukpe visited their homes – I do not see that mine was exception. (TLD, P.188).

In this extract, the dialogue reveals the attitude of the soldiers whereby the speaker tries to present what the soldiers actually want to establish is to win “**goodwill**” of the people. Ideologically, the speaker presents the soldiers as good people and at the same time, he needs not to go further explaining why he hosts an army. This goes with Downs (1957) who suggests ideology is a verbal image of the good society and the chief means of constructing such a society.

#### 4.2.2.10 Presentation and analysis of Extract 10:

The toll was too bad, **Wallahi!** Too bad. In the **air raid**, 22 soldiers and 57 civilians. **Whole families** wiped out and **several houses destroyed** the market completely burnt out. Poor old **God-in-heaven** got his own too – **him and his entire family** cleaned out. Being near the market his house was engulfed in the blaze that took the

market and several houses around.  
How right he was in what he had said,  
that the next time the rebels came the  
story would be different. (TLD,  
P.202).

In this extract, the speaker uses **“air raid”** to create and encode ideology. It gives the mental image of what happens to the soldiers and the civilians but the essence is to instil further hatred towards the rebels. They killed the soldiers but more civilians are killed than the soldiers. Giving the number of the victims also is done to show that the rebels are not only fighting the soldiers but the whole community. This will stop others from sympathising with the rebels.

The second instance, is the naming of the person whose house was burnt **“God-in-heaven”**, the speaker said this name because the person is popular among his people and on hearing his name and knowing the location further give the vivid picture of the raid and make the reader/listener to sympathise with the people.

### **4.3 Discussion**

This section discusses the data analysed based on Jeffries (2007) Critical Stylistics framework. The analysis is conducted using the textual-conceptual tools proposed by Jeffries (2007, 2010a). Out of the ten tools proposed by Jeffries (2007, 2010a), two are selected for the analysis of the texts. The tools used are Naming and Describing and Negating which are used to examine the language devices used in the production of discourse. Van Dijk (1993) affirms that discourse is articulated within a conceptual triangle that connects society, discourse and social cognition. According to him,

ideologies are the basic frameworks for organising the social cognitions shared by members of social groups, organisations or institutions. Hence, this research explores the different ways in which the authors employed language to project socio cultural ideologies influencing war discrimination in the texts. Specifically, the research examines how language devices are used to showcase the enactment of war ideologies. Furthermore, this section discusses the analysis using certain language concepts such as (language and ideology, choice of words) and their effects in the texts.

The relationship between language and ideology cannot be overemphasised. As Fowler and Kress (1979) cited in (Kamalu and Tamunobeleme, 2013:79) asserts; “Ideology is linguistically mediated”. This implies that ideology is a linguistic phenomenon, as such any linguistic expression has ideological effect. Similarly, Hynes (1992) places ideology above every other level of language such as situation, discourse, form and substance in his linguistic consideration of text. This further reveals the inter-connectedness between language and ideology.

The results of the study show that war and social class constitute an important part in the two novels. The writers present these using Naming and Describing and Negating even though, other tools are also used but are not the focus of this study. The category of Naming and Describing is identified in the authors’ choice nouns, noun phrases and adjectives. Negating is expressed through adverbial, morphological, and lexical words. In addition, the results of this study demonstrate that the authors’ choice of the period during which the stories take place portrays the country at the time of the war and the

aftermath of the war where the novels reveal the circumstance and features of the periods during which the events take place. Okpewho details the events of the most destructive war in the history of the country while Adichie gives the historical account of the war in which she focuses on providing historically accurate information about this period. The time gap that the two novels are written shows differences in the choice of vocabulary and places whereby Adichie provides the features of the period during the civil war. Okpewho is trying to show how destructive a war can be. The findings of this research further reveal that the presentation of war does not only come in the form of a narrative historian. It is ideologically loaded and is subject to ideological interpretation.

From the analysis of the texts, the Critical Stylistic tools are used to reveal the contribution of language in eliciting the hidden war ideologies. According to van Dijk (1993:21) “ideologies are localised between social structures and the structures of the minds of social members. They allow social actors to ‘translate’ the social properties (identity, goals, position etc) into the knowledge and belief that make up the concrete models of their everyday discourse”. This corroboration by van Dijk is evident in the analysis of the texts in E2 in the statement “There were more soldiers, more shots, more shouts of Nyamiri! And Arabaaraba! The bartender was writing on the floor and the gurgle that came from his mouth was guttural. The soldiers ran out to the tarmac and into the aeroplane and pulled out Igbo people who had already boarded and lined them up and shot them and left them lying there, their bright clothes splashes of colour on the dusty black stretch”. Hence, this is in line with Eggins (2004) cited in Kamalu and Tamunobeleme (2013:79) who notes that, “just as no text is free of context (register or

genre), no text is free of ideology. In other words, to use language at all is to use it to encode particular positions and values”. In the extract cited above, the writer takes position with whom she describes in such a way that the reader sympathises with them.

Similarly, through the data analysed, it is evident that ideologies, as stated by van Dijk (1993:21) define and explain the similarities of the social practices of social members. For example, in E5, “What happened? Master asked. The man placed the bottle of water down and said quietly, ‘They are killing us like ants. Did you hear what I said? Ants.’” The speaker uses ants to show how the ideologies of the society define the beliefs of the members of a society. The society considers ants as something that can be freely killed so the speaker describes the members of the society as ants so that the hearer will have the picture of what is going on. Hence, this analysis is in line with Button (1991) who affirms that ideologies are socially shared ‘interpretive frameworks’ that allow group members to understand and make sense of social reality, every day practices and relations to other groups. It also corroborates with van Dijk’s (1993) view that ideologies are the overall abstract mental system that organise the socially shared attitudes of people in society.

Van Dijk (1993:21) further affirms that “each social actor is a member of many social groups, each with their own, sometimes conflicting ideologies. At the same time, each social actor has his/her own sometimes unique biographical experiences, attitudes and ideologies. These will also interfere in the construction of models, which in turn will influence the production of discourse”. This is evident in the novels. An example is in E1 where “Oshivere who was detained in the capital of Iddu on the charges of collaboration

with the rebel occupation” sees his action as just helping a fellow human being. This action is seen by other members of the community as collaborating with the rebels which is a punishable offence. Their views differ even though, they are from the same community and he was even reported to the army which led to his detention. This goes with Hynes (1992) view who states that the resources of language can be used as a medium to reveal or conceal attitudes, beliefs, intentions and biases as they can and are often used to show social relations between groups and individuals. As such, the analysis of the extract reveals the two character’s attitudes, beliefs as well as their intentions. As Oshivere sees nothing in helping a rebel and considers an act of kindness, Toje who wants to exploit the situation sees it as betrayal of trust.

Similarly, choice of words in speech interactions contributes in unveiling the ideological stance of individuals. Hence, the influence of ideology on choice of words in discourse is inexhaustible. This corroborates with Hatim and Mason’s (1997:111) assertion; “factors such as politeness, power and ideology have a role to play in choices we make ranging from the smallest to the largest unit of expression”. They argue that ideology “shapes discourse” and on the other hand, discourse “maintains ideology”. According to Fairclough (1989:114) “some words are ideologically contested. They show ideological struggle”. He further affirms that in discourse, ideology is encoded in the lexical, grammatical and textual items and changes in these items indicate different ideologies.

The assertions above are made manifest in the analysis of the texts. The writers’ choices of nouns in E1, E6 and E7, “raids”, “attacks”, “bombing”, “confrontation”, “molestation”



etc are used to describe the war. These nouns refer to observable events and carry negative meaning. They supply the exact images the writers want the readers to have. They also constitute co-meronyms with respect to war. They give the reader the view of war from its different perspectives and this presentation adds to the horrible images of the war. Moreover, it creates an important rhetorical power in the meronymic relationship between 'war' and its putative parts. The use of the word 'raid' conveys the meaning of threat, evil actions, fear and alarming situations. It also emphasises the evil practices in war. This finding is in line with Halliday's (1994:29) observation that, "language is used in fiction to project a world beyond language" and that "we use not only our knowledge of the language to know the meaning of words etc but also our general knowledge of the real world furnish it". This choice of proper name is also effective because "a word can always evoke everything that can be associated with it in one way or another" (de Saussure: 126).

The words "bombing" and "molestation" not only describe the war but give the horrific picture of the war. This corroborates with Davies' (1987:24) assertion that "novels do not depict life, (but) they depict life as it is presented by ideology" and Fowler (1996:13) affirms that each novel "gives an interpretation of the world it represents". The words show not only what the authors view the society to be but also what the war causes society. The word "confrontation" suggests that attackers face stiff resistance in some quarters. This further shows that there was really a fight which turns to a war. In addition, the authors use adjectives such as "weak", in E1, "strange", "unfamiliar" in E3 asserts the sense of suffering. This corroborates with Fredrich (1989:301) who asserts

that “ideology hinges principally on beliefs, notions or ideas and ideology is the more intellectual and conceptual constituent of culture, the basic notions the members of a society hold about a fairly definite area such as honour, the division of labour and the interrelations and implications of such sets of notions”. Ideological concepts or notions are viewed as derived from, rooted in, reflective of, or responsive to the experience or interest of a particular social position, although they may be presented as universally true.

Similarly, choices of words have influence on the type of sentence used in the expression. In linguistic expressions, each statement has a function and the choice of words determines the functions of the expressions. The type of sentences include; the “declarative” which is a mere statement about something, the “imperative” which expresses command or request, the “interrogative” which is used to ask questions, and the “exclamatory” which expresses emotion. From the analysis of the texts, different expressions are used in portraying the enactment of war ideology.

The analysis reveals that the imperatives, declaratives and interrogatives are used in the enactment of war ideology in the texts. This is evident in E1 when the man with the plaited beard said, “I was a civil defender” which is a declarative sentence. In E5 “What happened?” Master asked which is an interrogative sentence asked by the speaker to find out what is going on in the society. The writer uses the response of the speaker to state a war ideology whereby the answer is “They killing us like ants.” There are also instances

of the use of imperative sentences. In E5 the writer says “Look here, Major listen. This time he put down his hat. You were not here during the rebel occupation”.

The authors also use all the ways of Naming and Describing proposed by Jeffries (2007). The words name referents, in the sense that names are used to make references. In E1 “saboteurs”, “infiltrators”, in E2 “Nyamiri”, “hunting”, “detained” and in E4 “guerrilla action” and many others. As Jeffries (2010) affirms the most obvious thing that texts do is to name and describe the animate, inanimate and abstract “things” that the projected world of the texts contains. Writers choose to call referents names that have ideological effects. Also, noun phrases are used by the authors to ‘package up’ opinions and assumptions about a referent in pre and post modification of a head noun. For example, in E2, ‘There were more soldiers now, more shots, more shouts of Nyamiri and Araba-araba!’ in this extract the pre modifier ‘more’ is used to make it more difficult to argue with as stated in one functions in Naming and Describing by Jeffries (2010).

Nominalisation is also evident in the texts, for instance, in E3 ‘flattened on the ground’, ‘bustling with marketers and children’. Nominalisation as used in the texts focuses on the transformation of a process (an action) into a noun (a name or nominal) (Richardson, 2007). In the process of nominalisation, a tense is omitted which often does not indicate an agent or patient (Fairclough, 2001) as we see in the quoted examples ‘flattened on the ground’, ‘bustling with marketers and children’. Fowler (1991:67) also adds that this process of ratification means that “processes and qualities assume the status of things”.

The analysis further reveals that the selected texts have a range of methods of Negating, from the adverbial (not, no never) to morphological (unsatisfied) or the lexical (fail, lack).each of these negating elements has the capacity to conjure up the positive as well as the negative, so that negating can be a powerful way of suggesting its opposite. For example, E6, “I have twelve people to feed; she said. ‘And that is not counting my husband’s relatives who have just come from Abakaliki”. In this extract, the word ‘not’ suggests that the reader/hearer can use implicatures-that is someone else is or in this context the relatives included. This textual conceptual function has been investigated by Nahajee (2009) as an ideological phenomenon which has the power of suggestibility and simply plants the idea of its opposite in recipeient’s minds. ‘Not counting my husband’s relatives who have just come from Abakaliki’ plants the idea in the minds of the listeners that the number is beyond the number presented.

Also in other extracts, for example, E1.....they were naturally weak and stood the risk of being exploited by unscrupulous persons in situation of tension and fear as the circumstances inspired”. E7” and so in more serious trouble from endless guerrilla raids”. In these extracts negating looks at a textual practicewhich involves the presentation of non-existent version of the world. Endless and unscrupulous present the reader with a picture of ‘is not the case’. Jeffries (2010)suggests that negating has the effects of producing mental images of both the negated and positive proposition. This means that negating can have a significant ideological effect if the producer of the text is attempting

to influence the reader towards imagining the positive version. The negated parts of the quoted extracts gives the reader a room to think of the positive version of them.

Another important factor drawn from the analysis is how the two societies that authors projected view the civil war. In *The Last Duty* the society is co-orporative to the soldiers and see anyone who does not corporate with the army. So, the army is viewed as protectors of the citizens. In *Half of a Yellow Sun*, the army is seen as a complete rival of the society. They are seen as unfriendly and no one sympathises with them. This has to do with different perspectives from which the two authors see the civil war.

#### **4.4 Comparative Analysis of the Use of Ideology in the Selected Novels**

The writers use the two tools to encode war ideology. Naming and Describing is used through many ways by the writers. For instance, the writers both name referents using pronouns. They employed the pronouns of inclusion and exclusion to name their referents. Adichie uses these pronouns to show those that are part of Biafra and those that are with federal government. Okpewho in his usage of the personal pronouns, he shows those that either aided the rebels or those that are with Simbian troops.

Also, the writers vary in the way they name and describe their referents as Adichie gives names that portray the federal troops and other Nigerians outside the Biafra area as wicked who makes it very difficult for unity to be achieved while Okpewho in the use of naming and describing names the referent with negative words when referring to the rebels and find positive words to name the soldiers. This is attributed to the perspective

from which the two writers see the war. Adichie wrote her novel from historical perspective while Okpewho wrote his own from the perspective of destruction caused by the civil war.

#### **4.5 Findings**

From the analysis and discussion of the twenty extracts from the two novels, the following findings were revealed:

1. Writers use words not just for aesthetic purposes but to relate their experiences about their physical and social worlds which relate the ideology they express with the time they construct it. The analysis further reveals the perspective from which a text is written and the time frame from which texts are written affect ideology.
2. The analysis also revealed that the linguistic expressions used in portraying war ideology in the selected texts include the tools proposed by Jeffries (2010).
3. The analysis revealed that noun phrases and nominalisation are powerful elements in portraying war ideology.
4. The analysis revealed that different ideologies can be portrayed using the same tools proposed by Jeffries (2010).
5. The analysis revealed the contribution of the context (social and mental)- as the tools used in the analysis are called textual-contextual in the interpretation and understanding of text. The analysis of the naming and describing of referents revealed the mental image they create in the reader/listener.

## CHAPTER FIVE

### SUMMARY AND CONCLUSION

#### 5.1 Introduction

This chapter presents the summary and conclusion of this research work. It covers a summary of the focal points of the research and the conclusion.

#### 5.2 Summary

This research examines how language is encoded to portray war ideology in Adichie's *Half of a Yellow Sun* and Okpewho's *The Last Duty*. The research work in essence, explores the social cultural ideologies influencing the choice of words to portray war ideology in the novels using textual-conceptual tool. This research premised based on the fact that the texts are ideologically loaded. That is, there are some hidden ideologies influencing the choice of language, which could only be elicited through a critical study of a text. These hidden ideologies are constructed by the writers consciously and in some instances unconsciously. The study adopted Jeffries (2010) Critical Stylistics which is an offshoot of Critical Discourse Analysis and provides tools for analyzing ideologies which are not provided by CDA. Out of the ten tools proposed by Jeffries (2010) two are selected in the analysis of the texts in this research.

Ten extracts were selected from each novel for analysis. The selection is done using purposive sampling technique. The criteria followed in selecting is, only extracts that have war words or comprise utterances that portray war ideology are selected from the texts. The study is basically a content analysis of expression portraying war ideology in

the selected texts. The extracts are either in the narrative form; that is through the first person narration of the characters – Olanne, Toje, Oshevire, Major Ali and others, mainly expressed through the free indirect speech and thought representation, while other extracts are in the form of a dialogue, expressed through the direct and indirect speech representation of the characters. That is, they comprise interactions or face to face exchange of words between the characters in the selected texts.

However, the findings revealed that the enactment of war ideologies in the texts is usually done purposely and is influenced by the perspective from which the writers wrote the novels. The study also revealed how the choice of words to name and describe referent is ideologically done and gives a picture mental image to the reader or listener on the referent. This also makes the reader to sympathise, hate or love the referent depending on how the word chosen painted the character.

Nominalization as revealed by the study is also a means of expressing ideology whereby an act or process is presented as an object. This gives the reader a tendency to evaluate such acts or processes and link them with what is obtainable in the text. The analysis also revealed that time frame has affected how the war is seen as presented by the two texts. While Adichie who wrote her book forty years after the civil war, dwelt on recreating history and took side with Biafra, Okpewho who wrote his novel much earlier is much concerned with the destruction caused by the civil war.



### 5.3 Conclusion

Based on the analysis of the two texts, the researcher concludes that:

*Half of a Yellow Sun* by Adichie evidently shows that achieving unity in Nigeria is unrealistic because, citizens of the country favour their ethno-religious interests over that of the nation. This is seen in the way one ethnic group is maimed just because they find themselves in a mixture of another ethnic group. The writer, even though, has taken side with the Biafran fighters, did not mention what happened to other ethnic groups who are non-indigenous in Biafra. The implicature is, unity is unrealistic as we are not tolerant to the other ethno-religious members.

Insights from critical stylistics help us in knowing the hidden ideologies of a text because texts are naturally ideology loaded. In *Half of a Yellow Sun* resources of the language are exploited to depict the horror of the Nigeria-Biafra Civil war and the role played by the ethnicity in instigating the war. This is evident, as the writer uses pronouns to show togetherness and otherness and paint them in different ways. Togetherness is given an image that one must sympathise with while otherness is given an image that portrays it as wicked, conspirator, evil and others. This is to attract sympathy to togetherness.

On the other side, Okpewho's *The Last Duty* sees the war from the destructive perspective where the writer takes side with the Simbian forces which is a fictive country that is used to represent Nigeria. Okpewho shows that war is evil from whatever angle one looks at it. The destruction caused by the war as depicted by Okpewho's choice of words is unbearable. Furthermore, the analysis revealed that the war was caused by the rebels because Okpewho portrays them as evil who should not be associated with or who should

not be collaborated with. Okpewho does not question the unity of the country but believes that where there is war every one suffers because the ideology encoded in the texts revealed that even females suffer during civil war.

Okpewho's *The Last Duty* is a warning for the citizens not to engage in war nor take any action that will instigate war. When there is war in a society no one is spared that is why when it comes to rebels, Okpewho gives a mental image of them that attracts hatred and dissociation.

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