

**LINGUSTIC STYLISTIC ANALYSIS OF CHUKWUEMEKA IKE'S *SUNSET AT DAWN*
AND ISIDORE OKPEWHO'S *THE LAST DUTY***

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**DEPARTMENT OF ENGLISH AND LITERARY STUDIES,
FACULTY OF ARTS
UNIVERSITY OF NIGERIA, NSUKKA**

APRIL, 2018

TITLE PAGE

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**A THESIS SUBMITTED TO THE DEPARTMENT OF ENGLISH AND LITERARY
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ENGLISH**

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APRIL, 2018

APPROVAL PAGE

This project has been read and approved as having met the standard required for the award of Master of Arts (M.A.) degree in the Department of English and Literary Studies, University of Nigeria, Nsukka.

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CERTIFICATION

This is to certify that this project is an independent study carried out by Igwe, Eunice Ekpereamaka with the registration number PG/MA/15/78406 of the Department of English and Literary Studies, University of Nigeria, Nsukka. This work is original and has not been presented in part or full for the award of any diploma or degree in this or any other university, and that all contributions from any other persons and sources are properly and duly acknowledged.

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DEDICATION

This work is dedicated to God Almighty, for His unusual grace upon my life.

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Abstract

This study explored the linguistic stylistic analysis of Chukwuemeka Ike's *Sunset at Dawn* and Isidore Okpewho's *The Last Duty*. The General objective of this study aims at a linguistic stylistic analysis of some stylistic markers deployed in Ike's *Sunset at Dawn* and Okpewho's *The Last Duty*. Other significant objectives include identifying and explicating the prevalent stylistic features the authors employed in the two selected text and features the authors deployed to pass their intended message. The study borrowed an insight from Hallidays systemic functional grammar model as its analytical tool. The data for the study were systematically but randomly extracted from the two selected texts and analysed qualitatively in accordance with the tenants of the adopted theory. The result showed that both authors made preponderant use of linguistic items such as Graphology, punctuation, paragraphing, titling, noun, verb, adjectives, adverbs, registers ,collocations ,code mixing and code switching, proverbial expression .Ike made use of all the linguistic items list on like Okpewho who did not make use of some .But by and large, the two authors demonstrated high level of creativity in the language use which peculiarly marked their individual styles.it was thus recommended that researches should work on areas not covered in this research.

CHAPTER ONE: INTRODUCTION

1.1 Background to the study

Stylistics is A study and interpretation of text from literary and linguistic perspectives. As a discipline, it links literary criticisms and linguistics. A stylistic analysis entails studying in details the features of written or spoken text and stating what functions they perform in the context of the texts. The features chosen from any text are dealt with in three ways; identification, description and purpose. Carter (1989) suggests that the practice of Stylistics comes about at any point of intersection of the language of a text with the elements which constitute literariness of that text.

A stylistic analysis of a text is a critical dissection of the text in order to understand the writer. Leech and Short (2007:9) define it as “the way in which language is used in a given context, by a given person, for a given purpose. Text is the natural starting point or place for the study of style and stylistics, and to have a mastery of them, a firm understanding of language in all its dimensions is required. Both style and stylistics are derived from the Latin word “stilus” meaning “a writing instrument” Style, therefore, refers to the linguistic “signature”, “stamp” or “thumbprint” of a writer and signifies the man – the writer (Luke Eyoh 2005:29). Every writer makes his own choices on the language which he wants to use as well as the manner he will use them. This choice and manner that constitute the style of the writer is the pre-occupation of this research. This work will study the linguistic choice and style of the writers.

The point of focus in stylistics is the recognition of how a text works as a whole; it attempts to establish principles capable of explaining the particular choice made by social groups in their use of language and the production or reception of meaning. It is also generally assumed that the process of analysis will reveal the qualities of a work. Stylistics is the study of style used in

literary and nonliterary text and the effect a writer or speaker wishes to communicate to the reader or hearer. It also is the scientific study of the variations in language. It is “a celebration of language in all its oddity, beauty, fun, astonishing complexity and limitless variety” (Crystal 1997). Stylistics explores how readers interact with the language of literary texts in order to explain how we understand, and are affected by texts when we read them. It is a three dimensional process of communication between a reader, a text and a writer (Ofuani and Longe 1996:3.59).

It is mainly concerned with the idea of style, the analysis of literary texts and the application of linguistics to literary and non-literary texts. Since every writer possesses his or her own particular way of writing and thinking, language use is different from one writer to another. To appreciate a literary work, it is important to see how the language and style used differ from one writer to another. To appreciate a literary work, it is important to see how the language and style used by the writer affect the interpretation of the work. Stylistics focuses on text and gives much attention to the devices and style. It therefore, discusses theoretical matters alongside whatever practical analysis they provide.

Stylistic analysis besides helping one to acquire an explicit basis for deciding between interpretation also help one to become more consciously aware of the processes of interpretation which are used in order to get a grip with the text one has read.

1.1.1 Linguistic Stylistics

Enkvist (1964) describes linguistics as a branch of learning, which builds models of a text and language on the basis of theories of language. Crystal and Davy (1992:9) in their opinion say that linguistics is the academic discipline which studies language scientifically. On the other

hand, stylistics is traditionally regarded as a field of study where the methods of selecting and implementing linguistic, extra-linguistic or artistic expressions are studied (Missikova 2003:15). Leech and Short (1981) are of the opinion that stylistics is the study of the relation between linguistic form and literary function. Stylistics cannot be reduced to mere mechanical objectivity, whereby we expect linguistics to provide an objective, mechanical technique of stylistic analysis. One major concern of stylistics is to check or validate intuitions by detailed analysis, but stylistics is also a dialogue between the literary reader and the linguistic observer, in which insight, not mere objectivity, is the goal.

Linguistic stylistics, places literary uses of language against the background of more “ordinary” use of language, so that we see the novelist making use of the same code, the same set of communicative resources, as the journalist or the scientist. This is a strength, for through linguistics we learn that language even in its mundane use is an immensely complex, rich and variable instrument (Leech and Short, 1981:5-6).

Therefore, linguistic stylistics is the study of the language style of an oral or written text. Style which in this context is the typical way of writing, painting and so on that is used by a particular person or during a particular period of time. However, the argument as to the relevance of linguistics to literature has been in progress for some time. Short (1996:55) suggested that much of the discussion over stylistics and the related topic of objectivity in literary criticism have been forged by the misunderstanding by both literary critics and linguistics. The misunderstanding has prompted a polarisation of attitudes such that either side in the debate often seems to be preferred to the other.

The core task for a critic is the job of interpreting literary texts and judging them while that of criticism is to describe, interpret and evaluate. Therefore, stylistics is concerned with relating linguistic facts to meaning in an explicit way. The meeting point of both linguists and literary critic is then seen in Short's opinion that criticism can benefit from a fusion of literary and linguistic methods. Presently, the general approach adopted is that of linguistics stylistic analysis as a means of supporting a literature text or interpreting a thesis. This shows that both linguistics and literary criticisms work hand in hand in enabling one to handle competently a coherent and comprehensive descriptive grammar which can be used in either literary oriented- studies or linguistic-oriented studies.

1.2 Statement of the Problem

Linguistic stylistic analysis is usually an attempt to evaluate the workings of language in order to unravel the synthesis of thoughts as organized in the text. Stylisticians argue that the identification of a writer's unique structural patterns at all levels of language facilitates the understanding and interpretation of a text. Often times, researchers of literary works do not read literary text from the linguistic perspectives. In other words, readers often ignore the application of linguistic frameworks while doing literary analysis; therefore, they miss out salient linguistic features that might contribute in enhancing the meaning and the aesthetic value of the text and subject into intuitive interpretations.

More so, there are volumes of literary assessments by scholars on creative works by prominent African writers such as Achebe, Soyinka, Ngugi wa Thiango, Adichie, Emecheta etc. but not much is done in the area of language. Precisely, creative writers like Ike and Okpewho have written many literary works each to their credit have scarcely been given serious linguistic

attention. In fact, from the research done so far not much works have been done on language and style in Ike's *Sunset at Dawn* and Okpewho's *The Last Duty*. As skillful writers, their works need to be linguistically and stylistically analyzed so as to unravel the prevalent stylistic features that mark their individual styles which foster readability and interpretation of their texts. These problems, therefore, coalesce to inform the researcher's desire to attempt a linguistic stylistic analysis of Ike's *Sunset at Dawn* and Okpewho's *The Last Duty*. This is, therefore, the gap which this study intends to fill.

1.3 Significance of the Study

i) This study will be relevant to the students of language and literary studies in that, it will help them attain some level of language in English through the understanding of function of literature resources in *Sunset at Dawn* and *The Last Duty*.

ii) This study will also be relevant to researchers and scholars whose interest is built around stylistics. It will serve as a reference material to them, Thereby adding to the existing literature in stylistics.

iii) This study will also enable readers of literary work (novels) appreciate the beauty of literary creation which is explicated via stylistics. However, the texts will be analysed linguistically in other to determine crucial characteristic linguistic properties, structures and patterns influencing perception of the texts.

1.4 Objectives of the Study

This study aims at Linguistic Stylistic Analysis of some stylistic markers deployed in Okpewho's *The Last Duty* and Ike's *Sunset at Dawn*. This study will explore the authors' use of several

ideologies, experiences, histories to communicate via language. Thus the specific objectives of this study are to:

- i. Identify and explicate the prevalent stylistic features the authors employed in the novels as their stylistic markers.
- ii. Identify and explain the various stylistic features the authors used to pass their intended message.
- iii. Examine the prevalent linguistic features that have been used creatively by the authors to pass their message across to readers.

1.5 Scope of the Study

The study only attempts to do a linguistic stylistic analysis of Ike's *Sunset at Dawn* and Okpewho's *The Last Duty*. The central focus of the study, therefore, is to investigate how the authors use the linguistic stylistic devices at levels of lexis and grammar to drive home the themes of the novels. The scope of this study, therefore, covers the analysis of the prevalent linguistic features in Ike's *Sunset at Dawn* and Okpewho's *The Last Duty*; using M.A.K. Halliday's Language Metafunction and Language strata of Systemic Functional Grammar theory as the analytic tools.

1.6 SUMMARY OF THE TWO TEXTS

1.6.1 *SUNSET AT DAWN*

Sunset at Dawn is a war novel that chronicles the thirty-month war between Nigeria and Biafra, in which the latter made a desperate effort to secede from the former. The setting is predominantly the Biafran enclave, with flashes of actions and events told about some mid-western parts of Nigeria. Immediate causes of the war are firstly, the death of two prominent politicians of Northern Nigerian origin in the 1966 military coup that brought the army into the Nigerian political arena. Because no prominent Igbo was murdered in the coup, the Northerners launched a reprisal attack on Eastern Nigerians (especially the Igbos) living in the North. This resulted in what was tagged 'the pogrom'. Some thirty thousand Igbos were brutally murdered, their property looted and/or destroyed.

This happened on 29 May, 1966 during which an Igbo supreme commander was assassinated, and another mass killing took place on 29 September the same year. On May 30, 1967, the Republic of Biafra was proclaimed. At first, Nigerian government declared it a mere police action.

The whole story revolves round Dr Amilo Kanu, his family and relations and Duke Bassey from Anang Province, Professor Emeka Ezenwa from Onitsha, Barrister Chike Ifeji and Dr Osita. Biafran forces are ill-trained, ill-equipped, hurriedly assembled. By August, surprisingly, while Nigerian troops from the Nsukka sector are slowly gaining grounds, Biafran forces gallantly capture Mid-West and proclaim it the Republic of Benin. Nigerian Federal Military Government now declares full-scale war on Biafra.

In spite of all these, by late September 1967, there is an abortive coup by some highly placed Biafran army officers and civilians. The fate of Enugu seems to be uncertain since the first enemy mortar landed, and more continue to land.

The propaganda explanation is that they are from enemy collaborators among Biafrans. Biafran government makes contingency evacuation plans to relocate every establishment away from Enugu. In spite of all the confusion and the loss of several Biafran towns to Nigerian forces, there is tremendous enthusiasm on the part of young Biafrans to join the Biafran Army. October 4, 1967, Enugu is finally overrun by Nigerian forces. Calabar is captured; Biafra is compelled to evacuate Onitsha.

Meanwhile, Fatima and her surviving son do not find it easy staying in Obodo village where Dr. Kanu does not even own a hut. Then arrives Halima Uche, who narrates how brutally her husband was murdered in the North. By January 29, 1968, Biafra changes currency notes and postage stamps, following Nigeria's change of theirs. The change of currency is particularly painful to Obodo people in many ways.

The fall of Port Harcourt implies that Nigerian troops have practically surrounded Biafra, cutting off sources of petroleum and electricity. By now, Biafra is heading towards a major famine; interest in voluntary military service is waning. Halima and her son are killed in the Obodo air-raid. There is also the great Umuahia air-raid. Then there is the fall of Obodo. Dr. Kanu sends his orderly to evacuate his old parents from home.

Dr Kanu joins the army and he is badly wounded. He is later killed in one of the air raids. Meanwhile, Biafra is practically exhausted. But in Nigeria, life has been normal. January 14, 1970 comes the final surrender, and the Republic of Biafra is erased from the map.

1.6.2 THE LAST DUTY

Isidore Okpewho's *The Last Duty* is a recast of the Nigerian Civil War of 1967-1970. It is a war between the secessionist Biafran Republic of the Eastern Nigeria and Nigeria itself. The Nigerian Civil War is fictionalized in this novel – a fictive world. This fictiveness is seen in the imaginary setting, events and characters. The nation or country in this novel is the Federal Republic of Zonda, while the secessionist tribe is Simba, perpetrating mayhem in Urukpe which is a border town comprising the people of Igabo and Kweke clans. Urukpe is in the Black Gold state in the Zonda Republic and it is the war zone or setting in the novel. The secessionist Simbians occupy and over-power the people of Urukpe, causing havoc in the town. So, federal military troops come to the town to liberate them from the terrorists or rebels. The federal troops occupy Urukpe for over three years, forcing the secessionist Simbians to flee for their dear lives, although there have been occasional reprisal attacks by the rebels. The federal troops station in Urukpe to eradicate rebellion in the Republic. The people of Urukpe welcome the federal troops, demonstrating their loyalty and solidarity by assisting the federal soldiers to eliminate rebels and rebel collaborators in the town.

The assistance the indigenes give to the federal soldiers in Urukpe gives the opportunity to Chief Toje Onovwakpo, a rubber magnate in Urukpe, to fabricate lies against Mukoro Oshevire, a fellow rubber trader in Urukpe. Toje is a very rich, popular and influential rubber trader who gets connected to Major Akuya Bello, the commandant or commanding military officer in Urukpe. Toje labels Oshevire a rebel collaborator just to incriminate and get rid of him because he (Toje) considers Oshevire a stumbling-block in the rubber business. Oshevire is accused of collaborating with the rebels when he only saves the life of a little Simbian boy asphyxiating, running away from a bomb blast and chasing mobs out of pity. He is arrested and detained at the

state capital city of Iddu (33-34). Oshevire is imprisoned for over three years. Toje uses his influence to make Aku, Oshevire's wife, also a Simba, a public enemy in Urukpe. She is ostracized, kept miserable; hence she suffers hunger, lack, deprivation and mental torture. Toje capitalizes on this and takes advantage of the woman's predicament and pretentiously offers to help her out only to seduce and mess her up sexually, although he is impotent. Toje tactically convinces Major Ali, the new commandant, who ignorantly offers protection to Aku by ensuring that only Toje or Odibo, his nephew, visits her. Toje continues to give her and her only son, Oghenovo food, money and clothing. The relationship between Toje and Aku, Oshevire's wife, is symbiotic or a fair exchange. Aku needs food, clothing, maintenance and protection as she is suffering because of her husband's detention. Toje is in need of self-reassurance of potency to prove his manhood (133).

Being impotent, Toje only arouses her. The arrangement is that Toje stays in Odibo's house to make love to Aku while Odibo stays in her house to look after her son, Oghenovo. Odibo has the golden opportunity of spending a night with her because it is too late for him to go back home. He satisfies her sexually and a relationship ensues. According to Odibo, "God never does a job half-way". Toje suspects their relationship and attempts to attack Aku but Odibo stops him and the two men fight each other, butchering each other into coma are hospitalized. Oshevire is finally released for want of evidence. Major Ali briefs him what happened and he divorces his wife, Aku, and sets his house ablaze. Getting out, he is killed by a gunshot.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1 Some Stylistic and Linguistic Stylistic Studies

Ahmad (2012), in a study entitled “Historicism as a literary discourse: A study of Isidore Okpewho’s *The Last Duty*, Elechi Amadi’s *Sunset in Biafra* and Biyi Bandele’s *Burma Boy*”, investigates how discourse of historicism is applicable to these three texts. The study argues that the texts that emerge from this social process are never complete without relating them to the minutest discourse that shapes them and to which the texts invariably respond. This work made use of one of the texts used in the present study but it differs because the work under study is strictly on stylistics.

Inya’s (2006) stylistic analysis of Ngugi wa Thiongo’s *Secret lives* and other stories shows the frequent use of concrete nouns (forest, stream, stone, bush, trees, and hut) and indeed, they account for a large percentage of all nouns. Abstract nouns are used in an interesting way. These nouns which are mostly coordinated (love and attention, jealous and resentment, insolence and pride, resentment and frustration, mystery and power, gratitude and humility) refer to psychological and emotional states. The use of nouns in the first story presupposes that the concrete is predicted on the abstract; the outward informed by the inward. There is also a strategic use of proper nouns (Mugumo, Mukami, Mumbi, Gikuyu, Murungu, Muhoroini, Gunba, Kerinyaga). These names are both of people and places. The writer uses them to create context both immediate and wide-which facilitates our understanding of the text. Verbs are also used to carry out an important part of the meaning of the text. Most of the verbs are dynamic. If cast in the Hallidayan mood, we could say that most of the verbs are material processes indicating action and many showing movement (plunged, vanished, left, moved, riding approached). The number of mental processes is also striking. They include think, looked,

sympathize, realized admired, remember, feel, heard) and the verbal processes, which are only seven (said, invoked, pleaded, declared, cried, whisper) are also used interestingly for the expression of feelings. Grammatical sentences such as the simple, compound, complex and compound-complex sentences are also captured.

In the handbook of English stylistics, Rafroidi argues that a written message conveys less information than the same message in an oral context. From all the non-linguistic elements, the addressee builds an image of the speaker. In the context of written texts the addressee builds an image texts the character only depends on the writer, through the process of characterization to exist in the reader's imagination; characterization can use physical descriptions (self-description, description by the narrator or by other characters) or use the story and the character's role in it (courageous, committed or passive for instance). In the case of first-person narratives the image given to the reader is limited for the character is the only one telling the story. The narrator cannot be described by other characters and the story is seen from only one subjective point of view. The author can have the homodiegetic narrator describe himself or let the reader construct their own image with the help the very core of the text. Among these clues are the narrator's language and the fashion a characterizing voice. This study aims to analyze the authorial strategy of characterization through stylistic variation in three first-person narratives, the novels of the corpus are apparently of publication, authors and topics, but they share a common structure and the unusualness of their narrators.

Ebaditabar (2011) stylistically analyzed a short story entitled "*The Garden Party*". The aim of the study is to demonstrate how linguistic analysis of a literary text can be very helpful in understanding it. He employed linguistic features like lexical and grammatical features along with the features of style. For example, point of view and thought presentation were employed so

as to explore the story's literary effects in an organized way. Besides, both the work under review and the present work base their study under the ambit of stylistics, which is what they have in common. But the work under review dwells on the study of short stories "*The Garden Party*", whereas the present work borders on two texts "*Sunset at Dawn* and *The Last Duty*".

In Omowumi's (2011) unpublished essay on "Stylistic analysis of Chimamanda Adichie's "*Things Around Your Neck*". He examines the basic linguistic features that have been used by Adichie in the novel to pass some messages across to readers and society. A functional approach was adopted with special focus on stylistic function, effect and thematic significance of linguistic features in the selected literary text. The Stylistic features deployed were Morphology, graphology, phonology, syntax, lexico-semantics and point of view. After this application, it was discovered that language is an integral part of any work of art and that the success of a work depends on how the writer was able to manipulate language.

Abe (2011) conducted a linguistic-Stylistic Analysis of the language of Humour in Opa Williams' '*Nite of a Thousand Laugh*'. The researcher stated that one of the most intriguing things about language is its redeployment to accomplish a multiplicity of functions by different times. One of such functions of language is humour in social, political and cultural interaction through the skillful manipulation of diverse structures of language underlining the manipulative skills of a speaker or language user are peculiar and unique choices that are made. These choices are explainable by studying the linguistic style of the language user. The research sets out to examine how and whether syntactic items can be used stylistically to achieve humour. This study adopts functional linguistics as a theoretical mainstay for analysis. This study is narrowed down to transitivity as presented in Halliday (1985). Terminologies such as "participants, processes, circumstances" and their sub-types are used in classifying syntactic items. At the end of the

analysis, it is discovered that interactants make a predominant use of “processes, the material process” to create humour. This is because an entity has to do something on another for humour to be possible. The findings made from the study states that syntactic structures do form a style in the language of humour as the six comedians make predominate use of materials processes. The extra linguistic factor of context must be clear to the audience for syntactic elements to elicit humour .The shared knowledge of the interactants about social, political, cultural and economic environments helps for huomour.

A Linguistic Stylistic Analysis of Chukwuemeka Ike’s novels were conducted by Nnadi (2010). It involves a rigorous analysis and synthesis that examine how language is used to create a special aesthetic effect. These linguistic means as applied here in Ike’s novels includes how, through a network of lexical selection (diction), the various tones in the texts are revealed; how the stylistically significant phrasal and clausal typology, sentence structures punctuation patters have combined to produce the aesthetics of the novels under study. The linguistic means also extend to paragraph structure and other linguo-literary schemes the researcher used for the internal ordering of the message structure in each of the novels.

The author’s choice of lexicons helps to deliver the message of the novels in spite of the presence of native words, some idiosyncratic coinages and his flair for negoistic style. His clausal nesting, even when it appears heavy, does not blur comprehension; it is woven to match the prevailing situations in the stories. Truncated sentence patters signal fast movement of scenes. This work is different from the work under study because this study examines how a special configuration of language has been used in the realization of a particular subject matter.

In Omozuwa and Ezejideaku's (n.d) study entitled "A stylistic Analysis of the language of Political Campaigns in Nigeria: Evidence from 2007 General Elections", the scholars did a synchronic stylistic analysis of the various political utterances used during the electioneering process in Nigeria based on 35 political campaign materials randomly collected from the print media (mainly from the southern part of the country) during the just concluded election into the various offices in the 2007 general elections in the country. The different stylistic devices politicians used to achieve their counterparts in other parts of the world, use language in a unique way during political campaigns to give extra effect and force to their message. This paper reveals that politicians will spare nothing at outsmarting their opponents even if it means resorting to the use of utterances that could be defamatory, abusive and sometimes vulgar. This work focuses on stylistic analysis of the language of political campaigns while the one under study focuses on a stylistic analysis of two texts.

Robert (2013) examines the use of language in Okpewho's *The Last Duty* and Nwapa's *Never Again*. The two novels communicate the Nigerian civil war experiences of 1966-1970. This novels were not only viewed as literary genre but as discourse type with particular emphasis on linguistic stylistics. The analysis was based on the systemic functional grammar model, a theory of language. The study focused on the syntactic features of the language used in primary texts. Investigations revealed copious structural sentence types such as, simple, compound and complex sentence well as functional sentence types like declarative, imperative and rhetorical questions in both texts. In addition, there was an incorporation of a conversational voice expressed through verbal exchanges among participants in the war, with the use of elliptical structures, contracted form of words and utterances initiators which portrayed participants in the war, with the use of elliptical structures, contracted forms of words and utterance initiators which

portrayed participants as live humans. Okpewho preferred hypotactic sentence style were rather parataxis; short and simple sentences intended to show equality and coordination. This observation agrees with the gender voice about what feminist stylistics advocate. Both authors were replete and Spiced with insults and abuses, exemplifying the language of war. These features and devices employed helped the authors to communicate the message of the Nigerian civil war and achieve realism.

A literary stylistic analysis of Niyi Osundare's *Blues for the New Senate King* is carried out in order to demonstrate to the readers that a poet can deploy language to achieve satirical effect. To achieve this, lexico-syntactic patterns, graphological devices, phonological and morphological choices of the poet are stylistically analysed, using the approach that describes style as the linguistic choice of a writer. The paper found out that each of the linguistic choices has identifiable function that is performed in the poem. It is concluded that these linguistic elements contribute meaningfully to the overall message of the poem which satirizes the ignominious manner in which the Nigerian Senate President assumed the leadership of the upper chamber of legislature in Nigeria for the 8th Assembly. This study did not cover the area that the present work tries to study.

Lyons (1981) looks at stylistic variation and stylistics. To him "one way of approaching the phenomenon of stylistic variation is by considering the fact that a language system frequently provides its users with alternative means of saying the same thing". This is undoubtedly correct because two people can hardly express one idea using exactly the same linguistic mechanism. Renditions of humour are informative, educative and at the same time humorous. Simple information can be passed by manipulating syntactic elements or other structures of language in a humorous way. Lyons calls this "a matter of choice between lexemes". These alternative

choices speakers make define their style. The language of humour is also rife with alternative choices. To describe and analyse these choices fall within the emblem of stylistics.

Madu's (2011) conference article, "African Literature as a Tool for the Expression of the Indigenous Knowledge: A Study of Chimamanda Adichie's *Half of a Yellow Sun*". Madu analyzed how the Igbo language and the translated English language are used in Adichie's novel, which, according to her, makes for easy comprehension and translation. In the end, she concludes that Adichie's use of her dialect has drawn the world to the peculiarities in Igbo language and its different dialects. Though Madu did not use the word 'stylistics', her analysis of the Igbo usages in *Half of a Yellow Sun* is, in part, a stylistic analysis.

Krishnamurthy's (2008) stylistic analysis of Joseph Heller's *Catch 22* (a novel on World War II) is done from the surrealist viewpoint. Krishnamurthy defines surrealism as pure psychic automatism, by which one proposes to express verbally, in writing or by any other manner, the real functioning of thought. Among the surrealist elements studied by Krishnamurthy are paradox, tautology and circumlocution, and absurdities. For Krishnamurthy, these figures are employed by the writer of *Catch 22* to ridicule the idea of war. For instance, by refusing to engage in war, Yossarian gets transmogrified into a true hero. It is in the moments of cowardice that Yossarian proves that he is the bravest of them all. This is paradoxical. The conclusion drawn by Krishnamurthy is that Heller brings in surreal elements to draw attention to the devastation war wrecks on the human psyche. Another writer who has done something similar to Krishnamurthy's analysis is Reeves (2000). Though her work is not a stylistic analysis, Reeves has elaborately discussed *Catch 22* (along with other post-war American fictions) from the concepts of 'laughter' and 'madness'. Concerning the links between Krishnamurthy's work and the present research, the following points should be noted. Though Krishnamurthy studies

stylistic features like paradox, tautology, periphrasis and absurdities, her analytical tool is surrealism, not stylistic-linguistics (the tool of the present research). Also, Krisnamurthy's scope is limited to one novel, which, moreover, is not a Nigeria-Biafra War novel.

Orakwue (2015), in his study, attempts a linguistic stylistic analysis of Chimamanda Adichie's *Purple Hibiscus* and *Half of a Yellow Sun* with the aim of identifying some of the linguistic features the writer used and to understand the cultural and historical ideology behind the texts, appreciating her style. Halliday's functional linguistics approach is adopted as a theoretical framework where particular note is taken of the stylistic functional effects and thematic significance of the linguistic features in literary texts. Leech and Short's (2007) analytical checklist is used to breakdown randomly selected stylistic features into three categories, lexical, grammatical and context. The study has been able to highlight the stylistic features in the texts, analyse how these styles were used to reveal Adichie's ideas, and highlight the extent to which Adichie's cultural and linguistic background affect her style of writing. Halliday's systemic functional approach is of the opinion that style is functionally motivated by a writer's choice of language in use. Therefore this study outlined the various features (linguistic stylistic) which Adichie has used to creatively present her novels. This research therefore recommends that young writers can use Adichie's style of writing since the aim of studying style is to improve the vigour of the writer's ability to communicate effectively.

In Ojel's (2013) study entitled "A stylistic – linguistic study of selected Nigeria – Biafra war novel", she interpreted the Nigeria –Biafra war novels from the stylistic – linguistic view point. It begins by describing the key concepts and sub- concepts of 'Stylistic- linguistics' and Nigeria-Biafra war novels. Five research purposes were stated, among them was "to identify the commonalities of linguistic features in descriptive survey design, which is explanation based,

with little quantitative matter. The eclectic text linguistics formed the theoretical base of the analysis, though other theories of foregrounding and meaning were also employed as subsidiaries. The analyses of samples were guided, particularly, by a checklist of linguistic categories adopted from Leech and Short. The findings of the study include: Nigeria – Biafra war novels are mainly satires, blending history and storytelling, military register and formulaic usages, examples similes and idioms, are mainly deployed by the male writers and the more contemporary war texts differ significantly from the war texts, in objectivity and creativity.

In Badamosi's (2007) study titled "Stylistic analysis of the use of proverbs in Ola Rotimi's *The gods are not to blame*", Badamosi observed that there is a frequent use of common nouns in the proverbs and they indeed account for a large percentage of noun classes. Examples are; man, king, madman and roof. Proper nouns are also used particularly as names of people and things. There is also the extensive use of adjectives by the writer in the manner he uses proverbs to describe the physical and psychological attributes of the characters. Verbs also play an important role in the realisation of meaning in the text as most of the verbs used indicate action. For the grammatical category, Simple sentences and Compound Complex Sentences were also analysed.

Ohanedozi (2013) also has an unpublished thesis where she attempted a "Stylistic analysis of Chimamanda Adichie's *Half of a Yellow Sun*". The aim of her work is to identify the predominant stylistic devices used by the author in the novel and the effects achieved by using them. To achieve this aim, the researcher uses quantitative stylistic analysis to select features such as types of sentences, parenthetical expression, italics, transliteration and code mixing. She then recommended that other writers can also adopt Adichie's style of writing since the aim of studying style is to improve the beauty of one's writing.

Gabriela Missikova (2003) has the same title as N.E. Enkvist (1973) *Linguistic Stylistics*. She examines stylistics and style from a historical perspective, tracing from ancient times through developments in the 20th century of linguistic schools and conceptions down to recent development of stylistics in the United Kingdom. This book also examines the various expressive means and stylistic classification of English vocabulary into various layers: neutral, special literary, special colloquial, etc.

Nabututu (n.d) in her unpublished thesis also looked at a “Stylistic approach to Chimamanda Adichie’s Work: A Case Study of *Americanah*”. The thesis aimed at investigating the features of style in Adichie’s “*Americanah*”, by majorly focusing on the identification of features of style in line with the contemporary stylistics and the analysis of the same features through graphological, syntactic and semantic levels. Also, the features that define textual medium, sociolinguistic codes, actions and events, points of view, textual structure and inter-textuality are looked at. This involves an explanation on how the meaning is realized. Foregrounding as a toolkit to studying of stylistics is a guide to this study. The study argues that meaning in a text is realised through the levels of style as proposed by Leech and Short (1981) and that the identified features add meaning to the text.

Dutta (2010) explores the use of language and style in Achebe’s *Arrow of God*. The paper aimed to examine Achebe’s manipulation of language to bear the burden of native experience. The finding revealed that the author explored language through the used code-switching and code-mixing, Pidgin English, proverbs, songs, humour, satire irony etc. to capture the true state of Nigeria in the 1920s. Dutta concluded that Achebe explored various possibilities of English to carry experience in the pre-colonial time.

Kadiri (2014) studies style and language in Nigerian novels, taking Otagburuagu's *Echoes of violence* as the source of primary data. The findings showed that the author used the stylistic elements of well-arranged plot, omniscient narrator, foregrounding of imagery and repetition and characterization to echo his message. Also, sentence that violates category rules and selectional restriction rules were deployed to foreground the theme of suffering, marginalization and victimization in the novel.

Ogbodo (2014), on his part, worked on transliteration and code-switching as elements of style in Nigeria prose fiction. It has been discovered that the authors of the three texts employed code-switching and transliteration in their books to give them Nigeria flavor.

In a similar way, Alemu (2015) studied a stylistic analysis of some selected short stories of O Henry. The core of the study was to explore the prevalent linguistic stylistic features used in the novellas. The analysis was anchored on Leech and Short's (2007) analytical scale. The results revealed that lexica categories: nouns and adjectives were dominant in his texts. At the grammatical level, declarative and exclamatory sentences were featured. Elements of simile, metaphor, paradox, hyperbole and irony were also found. It was concluded that O Henry is a writer of excellence who expresses his message in diverse ways. Slightly different from what Alemu did, Busra (2014) conducts a study on a comparative stylistic analysis of Hurston's *Their Eyes were Watching God* and its Turkish interpretation; focusing on the theory of foregrounding as the analytical tool. It was found that the author used dialect as foregrounding stylistic device in the source novel to draw the readers' attention to salient point; however, in the target novel (Turkish translation), he does not fully show the use dialect because the Turkish language does not have equivalent dialectal properties with that of Africa. In Putri's (2011) stylistic analysis of Spark's *Dear John*, he found, through a quantitative approach that the commonest figure of

speech used in the text were grouped into three: figure of comparison, contrast and association. The author further expressed the meaning of these figures of speech literary in the said text. In Dean's (2010) contributed to stylistic knowledge, he conducted a study on stylistic analysis of Okpewho's *The Last Duty* and Habila's *waiting for an Angel*. The general objective of the study was the examination of prose fictions using linguistic tools in order to show the existence of literary language and how language is skillfully used in literature. Comparative analysis and theory of Marxism were adopted as the theoretical framework of the study. The results showed that coinages, reduplication, borrowing, parallelisms, and sentences that violate selectional restriction rules were deployed in the texts. So, literary language which is distinct from everyday language exists.

To further ignite the functionality of modern stylistic, Khan, Mansoor and Latif (2015) studied the stylistic features of Ain Hyder's *The Sound of Falling Leaves* in order to describe the various formative elements of the story such as character and point of view. Leech and Short's (2007) Checklist of linguistic and stylistic devices were adopted in the analysis of data. They found that the author used the following elements skillfully: prolepsis, questions, exclamation ad calque. It was concluded that the author is an experienced writer who shows some dexterities in creative work. Additionally, Okebalama (2014) investigated style and language in Chukwuemeka Ike's *Conspiracy of Silence* in order to find out the working of language in the text. The study revealed that figurative language such as idioms, metaphor, rhetorical question, repetition, proverbs, euphemism, dialogue, the use of Hausa, Igbo and Yoruba words, constituted the elements of style which the author used in driving home his message. Wijitsopon (2013) studied the corpus-based style in Jane Austen's novel. Six major novels of the author were selected to examine the usefulness of this method in interpretation literary texts. It has been found that the corpus-driven

model could provide useful results in supporting and refining the author's work. Finally, Amaechi (2012) studied Adiche's *Half of a Yellow Sun* and Ezeigbo's *Trafficked* from a linguistic stylistic viewpoint using the theory of Mikhail Bakhtin's contemporary rhetoric to support its analysis. It was, however, discovered that both authors used rhetoric in their novels to evoke emotions.

2.2 Studies on Chukwuemeka Ike's *A New Dawn* and Isidore Okpewho's *The Last Duty*

Odeh (2010), in her work entitled "A Stylistic Analysis of Isidore Okpewho's *The Last Duty* and Helon Habila's *Waiting for Angel*", examines the possibility of analyzing literature using the resources of language in order to show the existence of a literary language, and how literary or creative writers use language. The work is divided into five chapters. Chapter one contains the introduction with so many sub-headings. Chapter two dwells on the literature review. Chapter three is the linguistic analysis of the individual, stylistic features of Okpewho in *The Last Duty* and Habila in *Waiting for an Angel*. Chapter four is a comparative study of the two novels. Finally, chapter five is the conclusion. The approach taken for this research is Michael Halliday's systemic functional grammar. The finding shows that there is a literary language which is a conscious and special language distinct from the everyday language. Odeh's work centers on stylistics of *The Last Duty* and *Waiting for an Angel* but the present study looks at Linguistic stylistic analysis of *Sunset at Dawn* and *The Last Duty*, the present work looks at the uniqueness of language employed by the writers.

Emenyonu and Oguzie (1989) have also explored the themes of three Nigeria-Biafra War novels, Eddie Iroh's *Forty-eight Guns for the General*, Elechi Amadi's *Sunset in Biafra* and Isidore Okpewho's *The Last Duty*. In the first two, they treat the issue of 'horrors of war', and in the last,

that of ‘honour and morality in a war situation’. Not much is done in the area of pidgin language and stylistics of the writers.

Salinger (2013) analyzed the authorial strategy of characterization through stylistic variation in three first-person narratives. The novels of the corpus are apparently quite different in terms of their dates of publication, authors and topics, but they share a common structure and the unusualness of their narrators.

In *The Catcher in the Rye* (1951), Jerome David Salinger gives a voice to Holden Caulfield, an American teenager, suffering from his moodiness and confusing emotions, who questions the world around him. The young narrator seems to represent a whole generation of post-war teenagers as, more broadly, an age group with its pains, doubts and fears.

In *Sozaboy – A Novel in pidgin English* (1986), Ken Saro-Wiwa portrays a young boy, the narrator Mene, whose life and experience affect, and show through, his words. Saro-Wiwa writes as the Nigerian child soldier who tells the story of how he enlisted during the Nigerian civil war and how he lost his mother, his fiancé and his innocence in the conflict. The reader uses the “rotten English” referred to in the title to construct their image of Mene.

In *The Curious Incident of the Dog in the Night-Time*, the British novelist Mark Haddon writes as Christopher Boone, a fifteen-year-old boy suffering from Asperger’s Syndrome (a form of autism altering his emotions and his ability to communicate).

Although not the apparent central issue of the book, Christopher’s autism is the key to Haddon’s narratorial strategy. The lexis, syntax, grammar and graphic dimension of the text are carefully chosen by the author to illustrate Christopher’s ideological and psychological specificities. To analyze the authorial strategy in these works, this study will adopt a pluri-disciplinary approach

blending literary criticism, linguistic analysis and stylistic description. The dissertation will tackle the questions of fictional first-person narratives,

Uwasomba (2010) has discussed the concept of language (together with war and violence) in Ken Saro – Wiwa’s *Sozaboy* – what he calls a sociological – cum linguistic analysis of the work. He has developed before going into the analysis proper. Uwasomba gives a few illustrations of *Sozaboy* to show the characters, especially Mene, the chief narrator, have code-switched between pidgin, Broken or Standard English. Some of the words used to show phonological interference suffered by *Sozaboy*’s characters include: ‘enzoy’ for enjoy, ‘zenttle lady’ for gentle lady, ‘porson’ (person) and ‘massa’ (master). Saro-Wiwa himself has consciously distorted his words, for instance in numbering the chapters, he uses words like ‘Lomber one’ (number one). Etc. For Uwasomba, the disorderly nature of *Sozaboy* is in keeping with the lawlessness of war. It also shows the limitless extent to which the English language can be manipulated within the Nigerian environment in service of communication. This study analyzed only *Sozaboy* but the present research will analyze *Sozaboy* and *The last duty*.

A thesis by Zerihun Asfaw (1983) entitled “The Literary Style of Haddis Alemayh and Baalu Girma” and Assefa Zeru (1996) entitled “Literary Style and Historical Meaning: A study of Three Amharic Historical Novels” (Yohannes, Alula Aba Nega and Aba Kostir) are basically focus on works on Amharic Novels and analyzes style differences among the stated Amharic works which is not the major aspect of this thesis. However, Zerihun Afaw attempts to identify Haddis Alemayhu and Baalu Girma’s styles using stylistic analysis to identify some features which are of prime importance in establishing the particular styles of the two novelists. He particularly focuses on four main features: figures of speech, syntactic pattern, sentence length and diction.

The PhD. Dissertations by Berhanu Matthews (1994) entitled “English Poetry in Ethiopia: The Relevance of Stylistics in and EFL Context”, Akalu Getaneh (1997) entitled “An Empirical and Comparative Study of the Traditional Practical Criticism and the Innovation Stylistic Approach in Teaching Drama for Language Skills Development Purpose in an ELT Context” are basically on the language teaching aspects of stylistics which is not the major concern of this thesis. However, in Berhanu Matthews’ dissertation examines the principles and procedures of contemporary literary stylistics theories and explores ways of using a stylistic analysis approach in the teaching of literature.

Adone (2012) A Stylistic Analysis of *The Beautiful Things that Heaven Bears*. The aim of this study is to make a stylistic analysis of a novel by Dinaw Mengestu using the analytic model developed by Leech and Short (1981) as the major approach. This study is divided into four chapters. The first chapter mainly involves the background of the study, research questions and the methodology of the study. The second chapter is mainly discusses review of related literature and theoretical framework. Chapter three is the analysis part in which selected chapters from the novel are analyzed and chapter four is the conclusion where it summaries the major findings. The findings of this work is as follows: The writer uses more nouns as compared to other word classes, i.e. adjectives, verbs and adverbs, the writer also employed figures of speech such as repetition and parallelism as the major grammatical and lexical schemes with regards to the phonological scheme and alliteration were employed by the writer to create a consonant sound effect.

Robert (2014) examines the use of language in Okpewho’s *The Last Duty* (TLD) and Nwapa’s *Never Again* (NA). Both novels communicate the Nigerian civil war experiences of 1966 – 1970. The novels were viewed not just as literary genre but as discourse type with particular emphasis

on linguistic stylistics. The analysis was based on the systemic functional grammar model, a theory of language. The study focused on the syntactic features of the language used in the primary texts. Investigations revealed copious structural sentence types such as, simple, compound and complex sentences well as functional sentence types like declarative, imperative and rhetorical questions in both texts. In addition, there was an incorporation of a conversational voice expressed through verbal exchanges among participants in the war, with the use of elliptical structures, contracted forms of words and utterance initiators which portrayed participants as live humans. Okpewho preferred hypotactic sentence style which in feminists' stylistics is interpreted as a male phenomenon of patriarchy and dominance while Nwapa's sentence style were rather parataxis; short and simple sentences intended to show equality and coordination. This observation agrees with the gender voice about what feminists' stylistics advocate. Both authors used rhetorical questions, elliptical structures, hesitation features and contracted forms. The languages of both authors were replete and spiced with insults and abuses, exemplifying the language of war. These features and devices employed helped the authors to communicate the message of the Nigerian civil war and achieve realism.

2.3 Summary

In this chapter, we were able to review some works related to the work under study. The related literature here is not by any means exhaustive, but they provide useful insights into the number of works that have been undertaken by scholars in this area of study. This chapter has three sections namely, studies on stylistics, Studies on Chukwuemeka Ike's *A New Dawn*, Isidore Okpewho's *The Last Duty* and summary. Works on stylistic analysis of Ngugi waThiongo's *Secret lives and other stories, the use of language in Okpewho's The Last Duty* and Nwapa's *Never Again*, A stylistic Analysis of Isidore Okpewho's *The Last Duty* and Helon Habila's

waiting for An Angel and *A Linguistic Stylistics Analysis of Chukwuemeka Ike's novels etc.* Having reviewed so many related works it has been observed that little or no work has been done on linguistic stylistic analysis of these two novels used in this present study, thereby creating a gap for this study to fill.

CHAPTER THREE: THEORETICAL FRAMEWORK AND METHODOLOGY

3.1 Theoretical Framework

3.2.1 Halliday's Functional Grammar Model

This study was anchored on Michael Halliday's theory of (1994) Functional Grammar Model (Language Metafunctions and Language Strata). Michael A. K. Halliday propounded the theory of Systemic Functional Grammar (SFG) in early 1960s. Halliday's work has a foundation on the works of Ferdinand de Saussure, Louis Hjelmslevs Malinowski and the Prague School Linguists. In a similar way, Halliday drew insights from the works of American anthropologists Boas, Sapir and Whorf. However, Halliday's greatest inspiration came from J.R Firth, the man who he owes the notion of language as a system. So, Systemic Functional Grammar (SFG) is an approach to linguistics that considers language as a social semiotic system. SFG is, therefore, a language theory centered on the notion of language function (Halliday, 1985). In other words, Halliday emphasizes how language functions in texts (spoken or written) and the nexus between language and what is used for. Hallidayan theory describes a text as any instance of language, in any medium, that makes sense to someone who knows the language. Meaning is reached through language but text is the process of making meaning in context.

Halliday views language as a 'system' rather than 'strings' of sentences. 'System' in itself refers to a linguistic network for generating meanings. On the other hand, 'function' refers to the purpose or role which language performs in the society. Language is functional because the conceptual framework on which it is based is a functional one, rather than a formal one (Halliday, 1994). There are three distinctive but related functions of language. It is functional in the interpretation of texts; interpretation of a system; and interpretation of the elements of the linguistic structures. In the interpretation of texts, it is developed to account for the way and

manner language is used. All texts, literary or non-literary, written or spoken is understood based on the context of used. “Language has evolved to satisfy human needs; and the way it is organized is functional with respect to these needs.” (Halliday & Matthiessen, 2014). Supporting this postulation, Yeibo and Akerele argue that Hallidayan grammar is not interested in describing the structure of language, but it is concerned with explaining the properties of discourse and function.

Conversely, Halliday’s theory aims at explaining how text construes meaning and how linguistic resources are systematically organized and functionally attached to meaning. It is a theory of language in use, constructing systematic relations between choices and forms within the less abstract of grammar and phonology and more abstract strata of contexts.

3.2.2 Halliday’s Metafunctions of Language

Halliday deliberately chose ‘meta function’ as a subtitle rather than just ‘function’. This is because ‘function’ simply means purpose or way of using language itself. However, the systemic analysis shows that functionality is intrinsic to language; this is because the entire system of language is arranged along functional domain. The term ‘metafunction’ was employed by Halliday (1994) to suggest that function remains an integral part of the overall theory. According to Halliday, language performs three exclusive but related functions: the ideational, interpersonal and textual functions. The principle of language metafunction has the assumption that language is organized into different modes of meaning or functions (Halliday, 1994; Halliday & Matthiessen, 2004; Halliday & Matthiessen, 2014).

A. The Ideational Function of Language

This metafunction mode relates to the Field of discourse and is concerned with construing experience. In other words, it is concerned with interpretation and presentation of experience. It is the means by which we make sense of reality (Halliday & Matthiessen, 2014). The ideational metafunction is categorized into Logical and Experiential. Logical function refers to grammatical resources for building up grammatical units into complexes, for instance, for combining more clauses into a clause complex. The Experiential function is concerned with grammatical resources involved in construing the flux of experiences through the unit of the clause. The ideational metafunction (field), therefore, explicates the social process in which language is implicated.

B. The Interpersonal Function of Language

Interpersonal metafunction relates to Tenor of discourse. It is concerned with enacting interpersonal relations through language (Halliday, 1994; Halliday & Mettiessen, 2014). The central system in the realization of interpersonal metafunction is mood, which covers the lexicogrammatical resources which signal different type interaction between interlocutors. Interpersonal metafunction is made up of three components: the speaker/writer, social distance and relative social status. Social distance and social status relate mostly to spoken text but they also be applied to written text.

C. Textual Function of Language

Textual relates to the Mode of discourse. It is the internal organization and communicative nature of a text ((Halliday, 1994; Halliday & Matthiessen, 2014). Textual function also concerns itself with organizing ideational and interpersonal meanings as a text in context. According to Leech and Short cited in Yeibo and Akerele (2015), “Halliday’s textual function is a way of using language to organize, understand and express information for effective communication” (p.147).

Halliday’s language metafunctions are defined and bound to each domain or component (ideational, interpersonal and textual). These are reflected in the grammar across different ranks such as classes, groups or words, creating functional subdomains or grammar regions. Caffarel et al. cited in Lavid, Arus and Rafeal (2010) contend that textual resources are associated with prosodic forms of realization. Textual resources are therefore, associated with periodic forms of realization, organizing semiotic reality as waves of information. Yeibo and Akerele (2015) are of the view that textual metafunction solely relates what is said in a text to the ideas outside the discourse.

In conclusion, Halliday’s ‘ideational’ function which is concerned with construing experience; and the ‘interpersonal’ function which enacts and establishes social relations in the text act fully in the organization of ‘textual’ elements such as the themes, characters and roles in text. Although the three metafunctions of language are mutually exclusive; they however work to complement one another.

3.2.6 Halliday's Language Stratification

Halliday (1994) contends that language is a semiotic system, which consists of various strata or levels. He adds that the strata cover the sound system (phonology), the writing system and the wordings (orthography or graphology) and grammar (vocabulary, morphology and syntax). Here, we noticed that grammar and vocabulary are not different strata; they are poles of a single continuum known as Lexicogrammar (Hassan, 1987). In a like manner, morphology and syntax are not different strata; they are both part of grammar.

Furthermore, Halliday expands the 'content' into two, a lexicogrammar and semantics (Halliday & Mathiessen, 1999). This is, therefore, what enables the meaning of a language to expand more or less indefinitely. The rationale for this expansion can best be explained in terms of the functions which language serves in the lives of humans (Halliday & Mathiessen, 2014).

Halliday and Mathiessen (2014) emphasize that we use language in carrying out interaction with other people. This suggests that grammar has to interface with what goes on outside the language but at same time, it has to organize to interpret reality (experiential function) and to enact social processes (interpersonal function), so that they can be transformed into wordings (textual Function). This is achieved by splitting the task into two. In stage one, the interface part, experiential and interpersonal relationships are transformed into meanings; this is in the stratum of semantics. In stage two, the meaning is further transformed into wordings; this is in the stratum of lexicogrammar. These meanings are expressed from the viewpoint of the speaker or writer.

Halliday (1994) posits that language is broadly organized into four strata - semantics, lexicogrammar, phonology and phonetics. This organization is further reduced into 'content' and

‘expression’ strata. ‘Content’ is further reduced into lexicogrammar and semantics; while ‘expression’ is reduced to phonology and phonetics. It is pertinent to state that the expression strata represents the actual mode of expression, that is, the use of sounds in sending messages across; while the content strata represents the words on the page and the sense they carry.

From the foregoing theoretical discussions, Halliday justifies that text (spoken or written) may descriptively be analyzed vis-à-vis language metafunctions and strata, since language is considered functional in the society. Therefore, in the analysis of the current study, we shall adopt Halliday’s theory which cuts across some levels of language. ‘Content’. This theory is, therefore, suitable in the current study. However, the combination of Halliday’s metafunction and language

3.3 Methodology

3.3.1 Research Design

The study adopts the Descriptive research design because the design focuses on the discussion of conditions or relationships that exist between phenomena in order to describe, compare, contrast, classify, evaluate, analyze and interpret the authors’ choice of the linguistic features used in both texts in order to drive home the central messages of the novels. Thus the researcher examines how these authors manipulate language skillfully in their texts.

3.3.2 Source of Data

The data of this study were extracted from the two selected novels: Ike’s *Sunset at Dawn* and Okpewho’s *The Last Duty*. *Sunset at Dawn* contains 245 pages while *The Last Duty* contains 243 pages.

3.3.3 Method of Data Collection

The corpuses that underlie this study were randomly but systematically collected from the two texts. The researcher achieved this objective through a careful and repeated reading of the two texts. The researcher went from page to page; chapter to chapter to scan for the prevalent linguistic features such as graphology (punctuation, paragraphing, and titling), Noun, verb, adjectives, adverbs, registers, collocation, code mixing and code switching and proverbial expressions.

3.3.4 Method of Data Analysis

The study adopts the qualitative method of data analysis because the study involves an in-depth description of various linguistic features dominant in the novels without the use of statistical tools. In other words, textual analysis method is adopted. It is observed that the commonest method to generate data in qualitative research is the text; even though interview, field notes, observation, pictures and other materials may also be used. “ ... A text is a totality, and its linguistic forms must be treated as data, that is, an object of analysis...” (Akwanya, 2004). Halliday (1994), on his part, identifies three functions of language: ideational, interpersonal and textual. The textual function examines how language is organized and patterned in text in relation to context, which allows for a free flow of discourse. This method is highly informed by the fact that textual analysis gives the researcher the access to scan for prevalent linguistic features in literary texts, which depict the stylistic choice of the authors. Halliday’s Grammar model will be employed in the analysis of lexis and grammar.

In conclusion, the stylistic tools deployed in this analysis will cover the following levels of language: Graphology (Punctuation, paragraphing and titling), lexis (registers, pidgin expression,

parts of speech and collocation) and grammar (sentence types, elliptical sentences and inverted sentences).

CHAPTER FOUR: DATA ANALYSIS

4.1 Introduction

This chapter presents and discusses data extracted from the two selected text: Ike's *Sunset at Dawn* and Okpewho's *The last Duty*. The linguistic features prevalent in the texts are analyzed simultaneously, starting from graphology, lexis, grammar (morphology and syntax), and semantics, mixing and switching of codes and proverbs.

4.2 Graphology

The term 'graphology' simply refers to the use of capitalization, punctuations, font types and sizes and other physical features of written expression. Graphology deals with the kind of elements used in a language's writing system, the numbers of there are and how they interrelate, and how rules governing the way these elements combine in written. From the foregoing conceptual discussion, it is understood that graphology contributes immensely to the overall understanding of texts.

4.2.1 The Use of Capitalizations in the Selected Texts

Ike and Okpewho have demonstrated competence in the use of capital letters in their texts. These usages followed the laid down of conventional English writing system. It could be observed that from the first to last page of the authors' individual texts, they were able to use capital letters to begin each sentence. For example, in Ike's *Sunset at Dawn*, the first letter of the first sentence is encoded using the capital letter. This is illustrated below:

A shrill sound from the powerful roof-high loudspeaker planted in front of the hall suddenly interrupted the singing. The shrill sound was followed by a piece of highlife music which was so gritty that it set your teeth on edge. (p.12)

From the above excerpt, it could be deduced that the author does not deviate or violate the rule of graphology in the use of capital letters. In the first line, the letter <a> is capitalized as it begins. The sentence in a similar way <t> in the second line, commenced with a capital letter after a full stop.

More so, Okpewho employed the same usage of capital letters in his text. The illustration is shown below:

I see my little boy fumbling with the shirt that Toje has bought for him, and all I can do is shake my head. (10)

The excerpt also demonstrates Okpewho's mastery of the rule of capitalization. He started the first sentence using a capital letter. These usages cut across all the pages and chapters of these texts. We may therefore say that the authors did not deviate from the rules of capitalization in their texts.

Another aspect where capital letters are required is in the representation of proper nouns. The two authors did justice to this. Below are instances where capital letters are used to begin proper nouns:

Table 1: The Use of Capital Letters to Begin Proper Nouns in the Novels

Ike's <i>Sunset at Dawn</i>			Okpewho's <i>The Last Duty</i>		
Mercedes Benz (24)	Lagos (164)	Kanu (187)	Brigada (3)	Oshevire (119)	Okrukpe (145)
Fatima (27)	Garden City (164)	Umuahia (188)	Landrover (22)	Comrade (150)	Emuakpor (165)
Zaria (94)	Secretariat (165)	Christmas (188)	Samson (39)	God (83)	Opubor (186)
Port Harcourt (9)	Russian (177)	September (189)	Okumagba (57)	Urukpe (187)	Simbian (187)
Kaduna (32)	Director (184)	United States (190)	Rukeme (77)	Mukoro (195)	Iddu (204)
Nsukka (18)	Biafra (187)	Black Americans (191)	Civil Defense (95)	Headquarters (202)	Dombraye (218)
Obodo (147)	General (186)	Nigeria (193)	Major (109)	Devil (232)	Aku (229)

The table above shows some instances where capital letters were used to begin names of proper nouns in both novels. Orabueze (2005) contends that proper nouns identify prominence to a person, things or place. She adds that “the first letters of proper nouns must be capitalized in what whatever position they occur in sentences” (p. 6). The words in the above table could be said to occur at different positions of sentences in the novels and they are well represented using capital letters to begin them.

4.2.2 Punctuation

Ike and Okpewho have shown that punctuation marks aid to the understanding and interpretation of the prose fictions. These marks add to the artistically graphic beauty of the physical qualities of the novels. It is pertinent to note that punctuation marks help in giving directions to the readers in literary discourse. Punctuation marks are graphic marks that are used to coincide with points in speech or writing which the speaker/writer pauses or changes the tone or pitch of his

voice. The authors of the selected texts often employ the use of comma, period (full-stop) and question mark to indicate total or partial stop in the flow of the texts. These three punctuations are so prevalent in the texts that they appear in every page of the texts. For example, the marks are used in following excerpts:

Table 2: Full-stop

<i>Sunset at Dawn</i>	<i>The Last Duty</i>
I. Let us stop fighting. (166)	I think you are right. (72)
II. Ifeji went on, turning to III. Bassey. (171)	Tell us what happened. (77)
IV. We were childhood friends. (171)	At this point the chairman explodes. (78)
IV. Just as someone else can be found to join the army; replied H.E with a gentle simile.(210)	I step down from the car to meet him.. (102)
V. I didn't know either when I came here or how. (71)	He has been waiting for me all this time.(107)

The table above reveals that the two authors made good use of this graphological features to either end declarative or imperative sentences. The sentences above end using the full-stop. We can, therefore, say that the authors did not deviate from the conventional use of these graphological features.

Table 3: Comma

<i>Sunset at Dawn</i>	<i>The Last Duty</i>
I. Surprisingly, they did not run into any road block from the time... (128)	Recognition must be given where it's due, and that goes without any question. (5)
II. He also wore a beaded, expensive chief's cap. (138)	I can tell you all that these traitors did, those of them who were in this town. (53)
III. No one spoke, so Bassey continued. (175)	At all times ,when they saw that they were beginning to lose too many of their men in encounters...(79)
IV. I was on top of one of my palm trees yesterday, tapping the tree and collecting... (182)	I must find out exactly where she lives, just in case...(113)
V. With no previous experience, we now refine petrol. (97)	Still, sleep could not come. (162)

The table above shows that the authors know when and where to use comma in these texts to separate phrases, clauses and other explanatory expressions. They also use this graphological feature to set off non- restrictive clause, words in apposition, direct quotation and to separate a series of three words, phrases or clauses.

Table 4: Question Marks

<i>Sunset at Dawn</i>	<i>The Last Duty</i>
Money? The woman asked, as if to her the idea was repulsive, this thing that termites lick as easily as a child would lick a plat? (140)	My people? My people? (11)
I. What crime did the children killed in that raid commit? (142)	Who is that? (35)
II. You know what they want? (142)	Well, how is your family? (103)
III. Sure this is Dubonnet?(158)	Why not ask your mother? (135)
IV. Are you running away, coward? Eh? (159)	You see this military thing that is happening in our country today? (143)

The table above shows some instances where interrogative sentences are used in the novels. Conventionally, these sentences end with question marks. The authors have shown great skills in involving the characters in interaction by the way of asking direct questions.

The authors equally employ the use of other punctuation marks such as semicolon, colon, dash, hyphen, marks of quotation etc. in order to vary and balance the physical attributes of the texts. It is however, important to reiterate that full-stop, comma and question mark are prevalent in the texts but their combinations with other marks contribute to the overall understanding of the texts.

4.2.3 Paragraphing

Ike and Okpewho have also used the graphological features of paragraphing so well that each topic sentence is well presented and elaborated within a paragraph in order to achieve unity and coherence. Paragraph as the basic unit of prose composition and, it provides the means for an orderly presentation of ideas in written text. Ngonebu (2006) adds that it is within the paragraph that the contents of the text are organized, packaged and presented for use. The authors have presented their ideas logically using varieties in sentence lengths and structures to achieve unity and coherence of the individual novels. However, the two authors made use of indented paragraphing; they begin the first line of every paragraph with inward shift of 2½ cm space from

the margin. Ngonebu (2006) calls this paragraphing style ‘fully-blocked’ style because the paragraphs are demarcated by additional spacing and not indentations.

4.2.4 Title

Okpewho uses titles and quotes in every chapter of his texts. These titles provide insights or pre-knowledge of what the chapters discussed. This graphological feature serves as a technique for the interpretation of the contents of each chapter. The author employ this features in order to further breakdown the hidden meanings of the text to her readers. The titles are found in the following pages (**Odibo**: 6, 60, 134, 204, 211), (**Aku** 10, 62, 157), (**Oghenovo**: 14, 113, 177, Ali 3, 15, 93, 202, 219), (**Toje**: 4, 23, 118, 133, 173, 203, 209), (**Oshevire** 32, 76, 141 ,208 ,222 , Ali 42, 215, 222) , (**Okumagba**: 130, 199, 231) and (**Emuakpor**: 164). Ike, on the other hand, did not employ this technique.

4.3 Lexical Categories

The authors choice of vocabulary is examined under the lexical categories as postulated by Halliday (2004). Ike and Okpewho’s choices of vocabulary are simple and semi-formal. In general, the words used in the novels are relatively easy to decipher because they choose to write for everybody who has the ability to read. However, in some instance, they employ some technical words such as *pogrom, barbarous, genocidal, shelling, tranquillizer. etc.* in order to give the texts a sense of variations. In some instance, informal expressions such as *wetin, you dey, may you no vex etc.* are used to indicate the social and academic statuses of some characters. It is also important to emphasize that most of the words that the writers employ in the texts are expressive and descriptive in nature. These words are used to express the unfolding of events in the novels. Others are used to describe the characters, settings and the actual event. In facts, words are used to create the scene of war and its effects on women and children.

4.3.1 Nouns

Traditionally, a noun names a person, place thing, idea. In other words, it is a word or group of words used as the name of a class of people, places, or things, or of a specific person, place or thing (Amadi, 2012). In the proposed texts, the authors use considerably good number of nouns to drive home the themes of war and its effects on women and children. Since a noun names persons, places, things and ideas; all the characters together with the things they interact with in the novels, are all nouns. We shall make specific the kinds of nouns used by the authors and their effects in the discourse. They include:

4.3.1.1 Concrete versus Abstract Nouns

Good writers of prose fictions deliberately select words that solidify or concretize the objects or substance that are physically visible or touchable in order to give their literary piece a touch of reality. Ike and Okpewho deliberately deploy the use of concrete nouns in their novels to build up their stories. Some of the concrete nouns used by Ike include: pepper, car (46), breadfruit (28), fish, garri etc. (nouns referring to nature).beard (28), sand (32), mattress, (49), rocket (57) cap etc. (nouns referring to things). Women, children, family, girls, soldiers, corpse etc. (noun referring to people). In a similar way, Okpewho uses the following concrete nouns: goats (23), serpent (25) rubber, (32) air (123), skin, breast (62), head (146) etc. (nouns referring to nature). Skin, breast, (62), bed (66), pillow, handkerchief, rings (67), seat (123) etc. (nouns referring to things). Other concrete nouns used include: chair (164), house (187) tongue (240) etc.

On the other hand, the authors also use considerably good number of abstract nouns in the novels to denote names of activities or state. For instance, this noun is used when Ike describes Mr Basse's agbada, as *lovely, beautifully tailored, expensive and well-kept* (22). The words in

italics are said to abstract nouns because they denote qualities. Other words that denote quality or state include: gallant (22), admiration (23), pain (35), nuisance (91) disaster (139), impatient (200), wisdom (207), fear (229) etc. Okpewho also uses abstract nouns alongside other types of nouns. Some of them include: promise, risk (95), anxiety (94), beautiful (135), style (176) danger (194) shameful, decency, patience (238), strength, happy (239), sound (243) etc. The authors deliberately and skillfully adopt these in encoding their themes.

4.3.1.2 Collective Nouns

It has been observed that the authors deliberately employ the use of collective nouns in the texts to represent group as unit. Amadi (2012) supports this view when she avers that a collective noun refers to a group of people or a thing considered as a unit or an entity.

Table 5

<i>Sunset at Dawn</i>	<i>The Last Duty</i>
i. Dr.Kanu's wife and children had joined Dr.(54)	It too the military tribunal less than a week to deliver...(33)
ii. He had joined the Nigerian Army to fight against Biafra.(98)	When kind of example would I be setting before my family ...(155)
iii. The village had no establishment of military significance...(100)	I suppose their aim was to throw our troop into general confusion ...(200)
iv. There was no question of running to the house to look for the family ...(104)	One of the officials who announced my release undertook to find out if there was any military vehicle going my way.(224)
v. Their delegates were among a growing number of international visitors...(109)	He has not said a single word since we left the army barracks earlier in the evening.(239)

In the novels, the authors consciously and skillfully use collective nouns. Some of these nouns are exemplified in bold prints in the table above. It could be said that the writers' choices of this

noun are informed by variations in noun usages in prosaic works. This choice does not only add to the artistic beauty of the works but also helps in deepening the meaning of themes expressed.

4.3.1.3 Compound Nouns

Ike and Okpewho also use compound nouns to build up their stories. This type of noun is formed by joining two independent nouns to form one word. For example, Ike uses the following compound nouns: **headlamp, headlight, soup pot, snuff-box, hookworm, kinsmen, somebody, uphill, holy bible, fingertip etc.** In a similar way, Okpewho uses **manhood, newspaper, policeman, neighborhood, signpost, bedroom etc.** It is, however, noticed that Ike uses all forms of compounding realizations such as open, solid and hyphenated compounds but Okpewho deliberately uses the closed form in realizing compound nouns and other compound words. In forming open compounds, the words are placed apart by allowing a space in between them; e.g. **Soup pot.** To realize solid compounds, the two nouns are brought together; e.g. **headlight, groundnut, bedroom etc.** while in forming a hyphenated compound, a hyphen is placed between the two nouns; e.g. **suff-box, cover-cloth etc.**

It is important to state that the authors deploy other types of nouns in the novels but the nouns that are dominant, apart from proper and common nouns are concrete and abstract, collective and compound. It is also noteworthy to state that the nouns perform vital functions in the development of the plots of the novels. For instance, the suffering, war, death and deprivations are given various arbitrary names which are presented by characters (persons), properties (things), animals and ideas. Therefore, it is within the authors' styles that these noun types are put to use.

4.3.2 Verbs

Verbs are lexical forms that must be present in any text whether literary or non-literary for the conveyance of meanings. Among the Parts of Speech, the verb carries or expresses the important most important part of meaning (Leech and Short, 2007). In literary text precisely, the verbs are used to reach various themes. Traditionally, a verb is a word that indicates an action, a state or condition. To fully grasp the meaning and function of a verb, we shall adopt Robins' (2007) definition of a verb:

A *verb* is a word or a group of words used to indicate something about the subject of a sentence, such as an act or action (*ran, hate, change*); an occurrence (*become, happen*); or a state of being, including emotions (*be, seem*). Some verbs indicate action (*walk, run, shout, whisper, soar*); other verbs indicate something more (*fear, daydream, exist, hope, trust*) (p. 22).

Ike and Okpewho deploy different types and forms of verbs in their texts. However, the ones that are stylistically dominant are Dynamic and Stative verbs and, Transitive and Intransitive verbs.

4.3.2.1 Dynamic Verbs

Dynamic verbs are verbs that indicate or express actions such as movement, physical acts and speech acts. Some of the words that indicate actions in the novels include:

i. Verbs Showing Actions

Ike's Sunset at Dawn

Catch, fall: A woman **caught** running down the external staircase had been disemboweled, and **fell** with her.

- a) **Jump:** about to jump (199)
- b) **Slump:** "Mazi Kanu **slumped** down on the grass".(199)

- c) **Close:** “The eyes **closed** again”.(225)
- d) **Step, shake:** **She** had stepped into the aeroplane when a Biafran ambassador who went in after her was visibly shaking. (229)
- e) **Open:** Mr. Akwaelumo opened his briefcase.(217)

Okpewho’s *The Last Duty*

- f) **Give:** I gave her that concession.(24)
- g) **Throw:** The way he **threw** himself down at my feet...(34)
- h) **Hear, ring:** Suddenly I heard a bicycle bell ringing.(42)
- i) **Notice:** I **noticed** chef Toje.(42)
- j) **Raise:** He **raised** his hand, and was about to **run** it over me...(162)

Table 6

4.3.2.2 Stative Verbs

<i>Sunset at Dawn</i>	<i>The Last Duty</i>
Shouted (113)	Conducted (4)
Drink (158)	Stopped (13)
Took (212)	Expected (103)
Attached (213)	Countered (167)
Constructed (229)	Wanted (206)

The authors have successfully used the dynamic verbs to show different type of actions in the novels. For example, Ike uses the verbs *tried, shouted, took and constructed* to express how the Biafran’s has been living in fear of their enemies taking our Enugu and Obodo. In same vein, the verb *drink* in page 82 to expressed how Mazi Kanu gave his meal to Ukadika insteading of allowing him take proper whisky with doctor’s wife.

It could be observed that the writers do not only use the dynamic verbs but they also use a good of stative verbs to indication condition or state. Some of the verbs are illustrated in the table

above. It is equally important to state that the verbs used show various actions, states and condition. They include movements, perceptions, physical acts, speech acts, psychological states etc. It could also be observed that most of the verbs used are mostly in the simple past, past participle or past progressive tenses. Irrespective of the usages, the verbs carry the important parts of meaning.

4.3.2.2 Transitive and Intransitive Verbs

The authors have also made a very good use of transitive and intransitive verbs in the texts.

Transitive verbs take direct object while intransitive do not. Some of the verbs include:

Table 7: Transitive Verb

<i>Sunset at Dawn</i>	<i>The Last Duty</i>
She had stopped running.(159)	I took off my cap.(108)
Emeka shouted , running in.(160)	Eat your food. (143)
The two friends drove to Dr. Chidi’s house at Queen Elizabeth Hospital.(161)	I banged on the table.(125)
Akwa shook his head sadly.(163)	I rise from the ground and wipe my seat.(156)
...he unconsciously pulled the trigger.(216)	...he says, wiping his face with his handkerchief.(190)

Intransitive verbs

Sunset at Dawn

- i. I have no tears **left** so I cannot weep any more.(115)
- ii. Everything has **happened** with the speed of lightning.(126)
- iii. ...he might yet **save** everyone embarrassment and preserve his family.(158)

The Last Duty

- i. Something in me **tells** me all is not well. (112)
- ii. The child will never know why I was **looking** at him.(137)
- iii. I am **thinking** about my family.(156)

The two authors use these forms of verbs to express different actions and states. It is, however, observed that Ike uses more of intransitive verbs in her novels. Okpewho, on her part, uses more of transitive verbs. Be it as it may, the authors' choices are informed by the fact that the verbs carry the most important aspect of meaning.

4.3.3 Adjectives

An adjective is a word used to modify, describe, restrict, or somehow qualify nouns and pronouns. Adjectives modify only nouns and pronouns; they do not modify other adjectives, verbs, or adverbs (Robins, 2007). Adjectives generally describe nouns or noun equivalents; therefore, in the description, the adjective comes before or after the nouns. In the texts, the authors employ descriptive adjectives and other forms of adjectives to describe the characters, scenes, events etc. These descriptions paint the mental picture of the characters or the scenes

being described. In other words, it appeals to the imagery of sight, perception, smell, touch etc. Some of the adjectives used by the authors include:

Table 8

<i>Sunset at Dawn</i>		<i>The Last Duty</i>	
Well-kept (22)	Dark-skinned (119)	Big (5)	Clenched (17)
Handsome (24)	White (119)	Urgency (6)	Fully (27)
Gallant (27)	Seriousness (120)	Afraid (7)	Slowly (71)
Golden hair (96)	Speed (126)	Curiosity (8)	Suddenly (71)
Empty-handed (115)	Rush (129)	Fumbling (10)	Merely (135)
Excited (118)	Long scar (235)	Proud (10)	Quickly (136)

Ike and Okpewho have used adjectives to describe colour, shape, quality, people, dreams, history, and age, object etc. for example, Okpewho uses the word “fumbling” to describe the way Aku’s son was touching the shirt Toje bought for him thinking it was a gift from his father. Similarly, he uses the word “big” to describe how wealthy Toje is and how he has made a name in the rubber business in his town and state. Ike, on his part, uses the word “handsome” to describe Mr. Bassey as not only is he one of those who drove the most expensive car in pre-war

Eastern Nigeria, he is also described as a good looking young man in his thirties. More so, he uses the word “gallant” to describe Dr. Kanu who is ready to give himself to make sure that Biafra is realized. It is; therefore, right to say that the authors are exceptionally good at using adjectives in modifying nouns or pronouns.

4.3.4 Adverbs

Adverb is another prevalent Part of Speech used by the Ike and Okpewho in their novels. It has been established that the verb carries the main part of meaning in a sentence; it is however, worthwhile to say that the adverbs helps in modifying the verbs. In other words, all adverbs serve

as modifiers to verbs, adjectives or other adverbs. Adverbs can also modify clauses, phrases, and entire sentences. Adverbs indicate the *how, when, where, and what (extent)* of something.

The authors deploy adverbs to describe the actions, conditions or states of verbs in the novels. For example, some of these adverbs are used in the novels to modify verbs, adverbs and adjectives:

Table 9

<i>Sunset at Dawn</i>		<i>The Last Duty</i>		
i. Noisily (119)	Instantly(178)	Silently (160)	Hardly (132)	
ii. Utterly (130)	Completely (178)	Brazenly (25)	Quickly (162)	
iii. Hardly (137)	Usually (183)	Truly (47)	Unfriendly(165)	
iv. Loudly (162)	Firmly (186)	Constantly (65)	Scornfully (173)	
v. permanently (163)	privately(209)	Honestly (112)	Surely (207)	

The authors employ more of adverb of manner than any other adverbs in the texts. For example, Ike the word “noisily” in page 119 to describe the way the chief smacked his palms in case there was any snuff that needed to be rubbed off. Also he uses the word “privately” to describe the confidential discussion Dr. Kanu and H.E had concerning the way their enemy is trying to engulf the entire country. In a similar way, Okpewho uses the word “**honestly**” to describe how sure Major is that all is not well with Chief. The authors employ other kinds of adverbs such adverbs of frequency, condition, time, place etc. to build up their individual stories.

4.3.5 Registers

The dominant register/dialect used in Ike’s *Sunset at Dawn* and Okpewho’s *The Last Duty* is the register of war. Eyisi (2005) define registers as words used in different professions to explain certain technical devices or operations in the area.

4.3.5.1 Registers of Warfare/Military

Table 10

<i>Sunset at Dawn</i>				<i>The Last Duty</i>			
Army	Soldier	Traitors	Enemy's bullet	Prisoner of war	shooting	solider	Guerillas
Matchet	Invade	Heavy artillery	Traitors	Major	Fight	killing	Bullet
Air-raid	Rebels	Trigger	shelling	Shells	Fired	mobilize	Train
Bombs	Bunkers	Grenade	Bomber jet	Weapons	Canon rockets	Bomb	Gunshot
Take-cover	Aircraft	War	Salute	Frigates	Gun-boat	helmets	Weapon
Duty-post	Bullet	Rifle	Military vehicle	Defense	Blockade	force	Order
Recruit	Guard	Colonel	Military war game	Firing spot	Fire power	Division	Battalion
Vandals	Rebels	Saboteur	Mortar bomb	Commander	Blow	dislodge	Territory
Army sniper	Ambush	sophisticated rifles	attack	Gunned down	explode	Mercenary	Arms
Retreat	Ammunition	Intruders	War general	Battle	Artillery	bazooka	Trenches

The words in the table above are associated with Military versus military war game. The authors use this register with the show of dexterity. They deploy these words to create a scene of war and to paint a mental picture of warfare; more importantly, to express the themes of war. These choices of words are, therefore, considered formal and appropriate. According to Ike and Okpewho, the most sophisticate weapons used in the war belong to the Federal Army while the Biafran Army fights with no ammunitions. This is made clear in the words of one of the Biafran soldiers after the recapture of their territory by Federal troops: “Gosh! What a quick loss! It is so sad.” “I wish we had enough **ammunition**. Who are they to push us out? It’s their **weapon**. Their **weapon** pushed us out, not them (p. 136). It is also observed that the dominant register in the both texts is that of war and military war game.

4.3.5.2 Language of effect of war and language of the court

Both novels express and describe the pains the people suffer during the Nigeria civil war and the negative effect of war. These words create a visual imagery of the happenings which include movement, tension, torture and death. Some these words used in *The Last Duty* include: **was in prison (14), firing squad (22), dead bodies (40), fainted (44), person injured (94), loneliness (95), death of her son (99), insecurity and fear (111), into adultery (134) atrocities (145), enemy (145)**. Okpewho similarly uses the following words: **in detention (11), execution, (20), course of justice (31), vindicate (33), detained on a custody (51), court (119)**. To describe the way Toje labels Oshevire a rebel and was detained for three years.

4.3.6 Collocation

Collocation is a linguistic term that refers to the classification or grouping of words according to the company they keep. Like human beings, words keep company; that is, words select their pairs accordingly. Crystal (1992) explains that collocation is the habitual-co-occurrence of individual lexical items. Yeibo and Akerele (2015) see it as the grammatical combination of lexemes. This combination suggest why words occur in the manner they do. In the novels, the authors use a good number of collocations to express, describe or argue certain themes or subject matters. Some of the words that co-occur include:

Table 11

<i>Sunset at Dawn</i>	<i>The Last Duty</i>
i. Snatched away (105)	Human being(33)
ii. New year (108)	Important personality (105)
iii. Civil defence (114)	Carefully open (127)
iv. God fearing (115)	Kock down (147)
v. Class mate (124)	Lemon grass (169)
vi. Rainy season (125)	Road side (225)

The table above presents some words used by the authors that co-occur to express meanings. Some of the collocations are familiar; for example, the word “important” co-occurs with the word “personality”; but some other collocations are strange; for example, the word “carefully” may or may not co-occur with word “open”. The author however uses it to give literariness to the literary piece and also to foreground an important aspect of meaning. We observe that Ike uses more collocations than Okpewho does.

4.3.7 Pidginized Words/Expressions

Pidgin, according to Decamp, cited in Eze (2014), is a communicative language borne out of incidence of multilingualism and which does not belong to everybody. Onuigbo and Eyisi (2008) add that Pidgin is meant to fill a special communicative gap as a compromise trade language. The language situation in Nigeria is a heterogeneous one because over 500 languages are spoken in Nigeria. Ike and Okpewho deliberately deploy pidginized words/ expressions in order to allow for a free flow of communication among the Igbos, Hausa and other ethnic groups. This is seen in *sunset at dawn* when a painter used Pidgin English to ask the professor if he has paid. Painter: You don’ pay? (p.43). the word “don’ belongs to lexicon of Nigerian Pidgin English. Another instance where Pidginized Expression is used in the novel is when the petrol station attendant asks the professor if he does not like the paint on his headlight. You no like am? (p.44). Also, Pidgin English is used in page 50 when the sergeant is asking who is around in Mazi Kanu’s house; sergeant speaks thus: who de hell dey here? (50)

In Nigeria, the language of soldiers is the Pidgin English. In fact, the type of Nigerian Pidgin English spoken in Nigerian army barracks is quite different from other varieties; and as such,

soldiers use it skillfully. Okpewho puts this variety of Pidgin in consideration in the composition of her text. Below are some pidginized expressions to illustrate this:

- i. *The child has tired me (69)*
- ii. *Oga money for drink (125).*

We understand that the author chooses to use this reduced form of language to express the social class of the characters and inhuman treatment meted on the civilians by the Nigerian army during the Nigerian civil war. Ike made an elaborate use of pidgin on like Okpewho.

We, therefore, conclude with Eze's (2014) submission that many African writers of literature use Pidgin in their various texts to assign roles to characters of lower educational statuses. Also, to show that Pidgin is functional and acceptable as a mark of style and therefore, it is not something to be dismissed in language studies.

4.3.8 Code Mixing and Code-Switching

African writers deliberately deploy the mixing and switching of codes in their texts in order to present the object, phenomenon or idea the way they actually are without any form of alteration; so that the semantic import would be retained. In the words of Ngonebu (2008), code mixing is an art of combining two codes or two languages to make a statement..." (p.16). She goes further to define code-switching as the situation whereby the speaker changes from one language or code to the other in narration. It is a known fact, therefore, that some native words or expressions do not have the exact or suitable forms that could be used in their steads. The writer will have no choice than to bring in that word/expression that will fill that void. In so doing, different native codes may have to be placed side by side with that of Standard English. The authors of *Sunset at*

Dawn and *The Last Duty* skillfully deploy Igbo and Hausa codes in juxtaposition with English. Instances abound in the following expressions:

4.3.8.1 Code Mixing

Table 12

<i>Sunset at Dawn</i>	<i>The Last Duty</i>
If Hausa people are not satisfied with driving us from ugwu Hausa (49)	...what bothers me more is Allah (107)
Igba ndu is good (61)	Wallahi , I'd like to see the look on the chief's face.(110)
I appeal to everybody any person who does not know what to say should shut his mouth kpilikom (60)	E-han! ,I say (166)
I hope the twenty jet-bombers will finish those vantials kpankpam! (116)	...past me at the door with such irreverence on his face and in his gait. shuo!
So we shall eat ngwo ngwo in your house (122)	It was a terrible mistake – a terrible mistake! wallahi- tallahi.(218)
My chi has killed me (180)	Vren,doh ,I acknowledge the greeting (227)
...they are shouting kwapu kwapu unu d-u-u-um (194)	
...the cassava fofofo which was to go with the soup (202)	
My mind immediately went to our limited stock of flying ogbunigwe .(216)	

The authors have stylistically deployed other codes such as Hausa, Yoruba and Igbo in the novels to add local flavours to the language use. For instance, in the novel *Sunset at Dawn*, Igbo words are used in pages 49, 194 and 216 as illustrated in the table above. The words itibolibo refers to an ignoramus. Similarly, the both texts show good instances of the use of Igbo codes. **Kwenu** means an igbo expression which a speaker uses to call his audiences to order before addressing them. **Ewo** means an exclamation, similar to oh! etc. It is, however, noticed that Ike deploys more Igbo codes than Okpewho because He recounts his story from historical perspective. Okpewho, on the other hand used this words or expression as a mark of style.

Table 13: Code-Switching

<i>Sunset at Dawn</i>	<i>The Last Duty</i>
Ojukwu bu eze Biafra, edere ya na Aburi... Biafra win the war (14)	If I ...Allah(31)
Armour'd-ucar, shellingmachine, heavy artillery, Ha enwegh ike imeri Biafra(13)	Whallahi ,I'd love to see the look on the chief's face (110)
Allah so ka !(94)	

Instances of code-switching are prevalent in the two text but it occurred more in Ike's text. Ike and Okpewho meticulously use code mixing and code-switching as style markers in the texts to drive home their various themes and to give every character the chance to air out their feelings.

4.4 Grammatical Categories

4.4.1 The Use of Structural Sentences in the Novels

Simple sentence

A simple sentence contains one finite verb and expresses a complete sense. This perhaps explains why Eyisi (2005) explains that a simple sentence has only one main clause and one finite verb. Ike and Okpewho deploy a good number of simple sentences in their novels. For example, in the novels, following simple sentences are used:

Sunset at Dawn

- i. He paid her for the job (p.45).
- ii. Dr. Kanu gave her a smack (p.155).
- iii. She could not at first admit (p.231).
- iv. I have great faith in Biafra (210)

The Last Duty

- v. I looked at my watch now (50).
- vi. When I look up I saw that darkness was setting in (72)
- vii. The big soldier is standing very close to the small soldier (113)
- viii. I watched her pass by to the bedroom (135).

Each of the sentences contains one finite verb. The verb “*watched*” in sentence eight expresses how Odibo was looking at Aku as pass to the bedroom. The verb “*paid*” expresses that the professor give the fuel station attendant what was due to her for job done. Others verbs identified in this category express just one idea. The authors choose to use simple sentences in the novels to

express in clearer terms some events that need be forcefully expressed. If the authors have chosen otherwise, the semantic imports of the sentences would have been adversely affected.

Compound Sentences

Eyisi (2005) defines a compound as a sentence composed of two or more independent clauses joined together by a coordinating conjunction or semi colon. The two authors deploy compound constructions to show variation in sentences used in the novels. Some of the compound sentences used in texts include:

Sunset at Dawn

- i. I am not of those who see the moon from a shade so I cannot stay at Obodo and talk about what happened at Enugu.(p.51)
- ii. I told his message bearer to tell him not to send her here, but you all know how much my words mean to Doctor (p.61)
- iii. There is no space to stand at the house of assembly; so many people want to celebrate that they've forgotten electronic and other equipment. (39)

The Last Duty

- iv. *The soldiers try to beat them back but it is hard for us to check their overwhelming gesture of approval and good will.(p.30)*

Sentence one above expresses two senses craftily joined in one sentence. The first sentence refer to what Dr. Kanu told his friends that he cannot be in Obodo and know what happened at Enugu. The other sentences also express two ideas in one sentence. The deployment of this sentence type adds to stylistic quality of the novels.

Complex Sentences

A complex sentence contains a principal clause with one or more subordinate clauses. Eyisi (2005) adds that this sentence type is usually formed by subordination that is, combining two or more simple sentences making one of them more important than the other(s) and turning the less important one(s) into subordinate clause(s). The authors of the two novels, Ike and Okpewho have selectively used this sentence type to express two or more in-depth ideas by subordinating the less important ones. Some of the instances where complex sentences are used in the novel include:

Sunset at Dawn

- i. I would be a hypertext if I said I was't upset about leaving all I have acquire in my life for those vandals but right now, that's not my problem (70)

The Last Duty

- ii. So how could I have taken it if Akuya Bello, from the same misguided self-delusion,had suddenly begun reading me his lesson on a tribunal's search for justice, on fair hearing , on evidence of doubtful credit, and other such nonsense.(129)

The authors have demonstrated skills in using the three structural sentence types simultaneously in their novels to show sentence variations. They also choose to apply simple, compound and complex sentences in the novels in order to avoid monotonous expressions and also to show the differences in sentence lengths and strengths.

4.4.2 The Use of Functional Sentences in the novels

Ike and Okpewho have used declarative, interrogative and imperative sentences in their novels. A declarative makes a statement; an interrogative sentence poses a question while an imperative sentence issues a command or shows emotional expressions. The following are some instances where these sentences are used in the novels:

Sunset at Dawn

- i. The trader took two steps towards the front door before he suddenly decided to go to his wife in the kitchen (181). **(Declarative sentence)**
- ii. Why the fight, she asked? Emeka replied that the boy called him a Nigerian. (218). **(interrogative sentence)**
- iii. Service! Get me one bottle of champagne! And one roast chicken! We must celebrate (p. 40). **(imperative sentence)**

The Last Duty

- iv. Whereas, if I should fail to achieve what I have set out do, it will be some tragedy. (p. 133). **(Declarative sentence)**
- v. Did I hear you mutter something? (p. 138) **(interrogative sentence)**
- vi. Liar! He blares, pushing me aside (p.212) **(imperative sentence)**

The authors have variedly use functional sentence types in both texts. They use declaratives to elaborate the plots of the novels and also to give accounts of how several other events unfold. In sentence 1, we see how the trader took steps towards the front door when there was a crash from their enemy. Sentence 4 expresses how Toje was planning to make love to Aku but was afraid of

not performing well as a man because he is impotent. The authors use the characters in dialogic manners to pose questions in sentences 2 and 4.

4.4.2 The Use of Active and Passive Voices in the novels

The stories told in both novels are told using active and passive voices. Active voice tells you what the subject of the sentence does. In other words, it is in passive voice that the subject is assigned the agent role. In passive voice, the grammatical subject expresses the theme or patient of the main verb. Ike uses more of active voice than passive voice. On the other hand, Okpewho uses more of passive voice than active voice. Some of active and passive constructions used in the novels are as follow

Sunset at Dawn

- i. A woman caught running down the external staircase had been disemboweled and fell with her intestines spread over the staircase. (p. 180).
- ii. The driver jerked forward as ordered and stopped as ordered. (p. 200).

The Last Duty

- iii. Still, a man must seek to know what is the root of a misfortune that taxes his mind... (p.23)
- iv. It was generally known that they were always planning and scheming. (p.79)

In sentence 1 and 2, the subjects of the sentences are highly active and performative. Ike uses this voice to describe the action of 'a woman' and the 'the driver'. In sentence 3 and 4, Okpewho uses passive voice to emphasize the action rather than the performers of the actions.

4.4.3 The Use of coinages

A coinage is the creation of new words that does not belong to a language. Hapselmath 2002 defines coinage as an intentional creation. Ike freely employs this in his novel while Okpewho did not.

Sunset at Dawn

- i. Otunkpo was asking Makurdi to confirm the story that the **big men** ...(22)
- ii. Girls at Obodo had learnt to plait their hair **take cover** style.(136)
- iii. ...and an illiterate is not expected to **foul the air** when learned people are speaking English.(86)

In sentence 1 "big man" here implies wealthy man, in sentence 2 "take cover" implies a hair style that starts from the back through to the front while "foul the air" in the context means to speak bad English. Ike employed these words to add stylistic marker.

4.4.4 Proverbial Expressions

We notice that whenever the story moves to Obodo, proverbs come to play. This is because in traditional setting, proverbs are indispensable ingredient of speech act both morally and didactically. Mazi Kanu Onwubiko, Dr Kanu's fathers, on rectum the news of the death of Amilo junior by air raid at Enugu equates it to setting in his own house with goats I eating palm fronds off his head (51) The implication here is the affront a man has to endure even when you have not offended anyone. The sergeant orderly is sent to inform Mazi Kanu that Kanu's child and wife will be coming home. Other villagers confront him with the question whether Hausas have entered Enugu. His proverbial reply 'I am not one of those who can see the moon from under a shade so I cannot stay at Obodo and talk about what happened at Enugu...' (52), clearly

shows that he is not competent to answer the question; perhaps, he is being economical with the truth. Of prophet daves' preaching which amazes some people because his voice never fails him, a workman who is a crucial view of drama amazing preaching, asks if the hen loses it known with what will it feed its brood? It is his voice the fetches him his food so how can he allow it to fail him? (53). by implication, the prophet is hardworking, for that is where his daily bread lies.

The Ikoro summons the Obodo people at Chief Ofo's Ogbagburugburu to discuss Justus Chikwendu's fifth columinst activities and how Obodo can be defeated from attach since it only twenty miles off Enugu. Chief Ofo's Opening speech is replete with emotionally charged proverbs (56), which indirectly allude to Justus Chikwendu's treachery against his fatherland.

The image of the shear goat and the she goat's offspring refers to the older and young generations respectively. The image of some growth in the offspring's private part parts to the abnormal behaviour of the later generation, a behaviours that is not exhibited by the 'she goat' the elders and the parents thus the act of treachery faend in the younger generation is a non-congenital phenomenon since the older generation is not known for that.

Ukadike adds 'we cannot stay as full-blood men and stink like putrefying exposes' (57). Shows that the people of Obodo are capable of defending Obodo, and should not act below expectation. Mazi Kanu decides to bring up the case of the redeeming daughter in-law who is Hausa 'Our people say that the time a dead marks funeral arrangements are being discussed in also the best two to discuss who is inherit the dead man's window (61).

After discussing with Fatima, Chief Ukadike tells Mazi

Kanu:...she is not happy at being left here by Doctor, ...If

care is not taken, she may expose the head of a masquerade in

the market place. A grow up man does not stay in the house and let a goat go through the process of delivery in tether.... (87).

The two proverbs above are revealing: If Fatima exposes the head of masquerade in the market place, she has done than abominable. This proverb is necessities by her exoticism as observed by Ukadike during train conversation- she argues against the civil defense and too man indiscriminate checkpoints, she bloody and fearlessly dismisses as false the brainwashing rumors. Ukadike presents as reasons for the existence of the checkpoints. The second proverb implies that if Fatima is thus capable of the unthinkable, Mazi Kanu as the old man at home should not sit and watch an abomination take place. This is appropriately advisory to Mazi Kanu hence his thankful response and explanation. Welcome my son who has also become by father your words are excellence... Is it not a big shame that my son should be the head mouthed mouse which wants until labour pains set in before building a nest for its use? (87). Implying that Dr. Kanu never bothered to build a house at home before the war, now there is war, he thinks of coming to erect one for his wife and child.

Ike presented Obodo people with prerogative to speak in proverbs, using the proverbs metaphorically or didactically to perform an advisory fund. At times, they are used to project a universal truth, or even to prop up arguments, or emphasize some point.

4.5 Diction in Sunset at Dawn

Sunset at Dawn is a story where suffering is too much and lives are cut down at their prime where all these exist every second of a people's existence, what would one expect from the language of such a people if not a language colored by their bitter experience such language can be anything but pleasant.

Chukwuemeka Ike carefully chooses such words that portray the inner feelings of those at the receiving end (the Biafrans). He tells us from the outset that ‘every Biafran called their former compatriots now turned enemy vandals’ (9). We note that this first introduction of the word in the text is enclosed in quotes rightly as it detaches the author’s feeling from the feeling of his characters. Therefore the word never appears in quotes throughout the text.

Etymologically, the word vandal is a person who engages in willful and senseless capricious destruction of lives, property. To the Biafrans every Nigerian (civilian or military) is a vandal (92). The writer made use of other words and expressions which are synonymous with vandal, but they have a semantic ring of disapproval and bitterness. They are also used by Biafrans to refer to Nigerians vampire (31), those Nigeria Sho-Sho (14), trigger infested vermin (60) blood-thirsty (73). The irony in referring to the Nigerian as rag-tag is that the Nigerians have soldiers that are better equipped better organized and say the same about the Biafran Arm. Still in the same vein of selective disapproval toward the enemy, Nigerian warplanes are harbingers of death, (114) and figuratively referring to the motorized second Division of the Nigerian Army at Abagana as the python that was forced to uncurl itself. (116) There ferret is a shelling monster.

These words and others in the same class of invectives depict the better State of mind among Biafrans. But what marks “vandal” out stylistically in the text is its relative frequency compared with others.

Although the narrator does not dig deep into the way Nigerians think and feel about Biafrans, the bits we are given are rebel (203), rebel enclave (93), misguided Kinsmen (94), nyamilis (98). Thus, one can summarize that Nigerians use words that are not vigorously better against their

enemy but in action they perpetrate atrocities, inflict more hardship and destructing Biafrans use words that are intensely loaded with hatred, bitterness but in action, inflict less casualties.

Qualities (Typical) of Ike, he uses words with such dexterity that leaves in the mind of the readers sharp and vivid picture of extents. His discipline force derives from personal experience and ample command of vocabulary of everyday use this resulting at times in factual description and at times a mixture of factual and coloured description. Ike's descriptive of Halima and her son is noteworthy. Their symptoms of Kwashiorkor or (kwasori okpa, as it had been renamed at Obodo) were clearly evident on the boy.

The description of the boy distended stomach, swollen feet and ankle, pale complexion, wavy reddish or golden hair (96). He presents a pathetic picture of an innocent infected scraggy and almost finished.

4.5.1 Diction in The Last Duty

Diction has to do with the ability of the writer to choose appropriate words terms and expression in a given context. The writer uses the following words in the novel. The writer carefully selects words to buttress the traffic effect in the novel. The words before show the condition of war, the effect of war, the activities involved in war places that relate to war and to crown it, personalities that are involved.

Language of military: Military duty (p4) commander of the Xv Brigada of the federal army (p4), civil deference instruction (p.13), armed soldiers (p.14), war machine (p.19), federal chief of staff (p.20), officers (p.21), military escort (p.47), reinforcing the defence (p.93), captains (p.219).

Language of war: The enemy (p.16), dispute (p.16_ blood-soaked sheets (p.17), crisis (p.22), graveyard (p.22), firing squad (p.22), hazard (p.23). traitors (p.31), situation under control (p.100), tragedy (p.131).

Language of effect of war: Was in prison (p.14), firing squad (p.22), distressed (p.40), under the pan (p. 40), persons injured (p.94), loneliness (p.95), death of her son(p.99) insecurity and fear (p. 111) , destruction (p.115), in to adultery (p 134) atrocities (p. 145) , enemy (p.145) language of court in to detention (p.11), execution (p.20), course of justice (p 31) vindicate (p 33), detained on a change custody (p. 51) court (p.119), proceeding in detail.

CHAPTER FIVE: SUMMARY, RECOMMENDATIONS AND CONCLUSION

5.1 Summary

Stylistics aims at investigating a writer's language use in a literary text. It has been confirmed by the findings of this research work that the two writers have their peculiar or individual choices on the language to aesthetically express their message and how the two writers were able to create a picture of the war in the mind of the reader (s), though most of the readers are not present during the war but their choice of words made it more real. This analysis is text based as the text is the data-base or raw material with which linguistic stylistic analysis is carried out. This necessitates the Halliday's model employed for this work. This study majored mainly on the lexis which comprises the part of speech, registers, coinages etc. and grammars which consist of sentences according to structure, pidginized words and expressions, code switching.

Ike and Okpewho, as creative writers, make an aesthetic or a cosmetic use of the language to drive home their points and feelings in *Sunset at Dawn* and *The last duty* respectively. They make choices, violations and iterations on the architecture of language for specific stylistic effect and meanings.

We have also seen that there is a literary language which is a conscious and special language distinct from the everyday language. This, therefore, settles the long driven battle of supremacy between linguistics and literature as well as the existence or otherwise of a literary language. Stylistics acts as a bridge as it sits at the boundary between linguistics and literature, merging them together.

5.2 Recommendations

The work will be of immense benefit to its readers as they appreciate the language application of any work of literature as well as being able to use language ornamentally. This study being a

work on stylistics merges linguistics and literature ensures that literary students should understand the various levels of linguistic analysis before they bend or break the conventional rules of language.

Students of English and literary studies should not only master the rules at the various levels of linguistic analysis but also apply the resources of language in their analysis of literature.

However, it is hoped that more studies will be done in this field so as to discern more features of linguistic stylistics analysis. If we have to do a stylistics analysis then we have to take note of every style employed by the writers in their respective novels.

5.3 Conclusion

In conclusion, this study has helped us to understand that it is possible to analyze literature with linguistics in spite of the tense debate on the impossibility of this. This analysis can be on form, content or context as Halliday opines in his systemic functional Grammar.

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