

## Language and Creativity in African Literature: A Stylistic Examination of Akachi Adimora-Ezeigbo's *The Last of the Strong Ones*

Dr. Mrs Awa, Jacinta Onyekachi  
Department of English Language and Literature  
Ebonyi State University  
Abakaliki

### Abstract

*Past studies of Akachi Adimora-Ezeigbo's The Last of the Strong Ones were mostly concerned with literary features. Those inquiries ignored the role linguistics plays in foregrounding stylistic meaning, which is very crucial for a complete and comprehensive interpretation of the text. This particular exploration therefore, aims at applying the techniques of language to examine the stylistic value of lexico-syntactic devices in The Last of the Strong Ones. The artistic values of this novel are highlighted primarily. The descriptive system of data analysis, which is interested in the linguistic features of the text and the meaning such features give the text was employed and the result shows that Akachi Adimora- Ezeigbo has re-established the legendary literary conventions of Achebe with more enthusiasm. She is a dexterous storyteller with exciting stylistic, linguistic and structural awareness. Her subtle, striking and simple registers and local expressions cannot be ignored. Her dextrous use of language makes her messages vibrant and captivating that the reader is totally held on since she employs self suggestive images, sensitive metaphors, subtle and striking figurative language, word coinage, linguistic substitution, lexical borrowing, code variation, Nigerian English and oral narrative techniques, all for signification and beauty. This indicates that the Achebian inventiveness still hold sway among the New Generation African Novelists but with more zest.*

### Introduction

Previously, literary criticism and linguistic analysis were seen as two divergent entities. Consequently, the literary artist believed that weighing literature on the scale of linguistics amounted to intruding on the threshold of literature. But, Richards in Lawal (1997) advocates for a complementary relationship between linguistics and literature. This implies that there is an irrefutable bond between language and literature. In confirming this, Brain (1993:47) adduces that "Literature is a manifestation of verbal culture and cannot be filtered out or separated from language." This belief gets its highest promotion by Fowler, Leech and Short and Osundare in Emezue (2012:2), when they argue that "An ideal critic must be an expert in linguistics..."

In the light of the above, literature involves the manipulation of language for creative purposes and the discipline which fosters this synergetic relationship between literature and language is stylistics. Stylistics therefore is a buffer between language and literature (Widdoson, 1975). In the view of Bloomfield (1976) stylistics is the study or interpretation of the distinctive linguistic elements in writing of a text. Stylistics explains the peculiar choices made by an individual or social group in the use of language and it examines both written and oral texts. Initially, stylistics investigated only literary texts but Brown (2005) hints that nowadays it inquires into various kinds of text such as, recipes, novels, advertisements, films, news reports, songs, lyrics, religious and political speeches as well as road signs. Again, Lawal (1997) defines stylistics as the study of style. Ordinarily, style is a common way of doing something but technically, it refers to some or all the language behaviour of one person or group of persons or the way language is used in a particular genre, period, school, writing or some combinations of these. Whereas the artist can confine himself within the structural boundaries "background" of the language to select different forms germane to his communication needs, he is also at liberty to indulge in the use of deviant forms "foreground" for "Aesthetics" and "Creativity". This Osundare (1982:7) delineates as a mark of creativity and inventiveness in the literary artist. In line with this, Okpanachi (2006) displays repetition in his "The Eaters of The Living" to stress the corrupt tendencies of our politicians, creativity and aesthetics thus:

Ours is a nation of the eaters  
 They eat everything and everyone  
 They eat like the termites  
 They eat like the locust  
 They eat like cancer cells  
 They eat like acids  
 They eat the festering sores of the people  
 They eat our phlegm  
 They eat our corpse  
 They eat names and reputations  
 They eat our money.

African writers in general and the Nigerian novelists in particular have taken advantage of poetic license, "creativity", "originality", "innovation" and "uniqueness" to manipulate the English language to suit the African milieu, purpose and experience. So, Achebe brags "I have been given the language (English) and I intend to stretch it to accommodate my African thoughts." Achebe (1975:61) appreciates this gallantry and makes the following proposal:

"The African writer should aim to use English the way that brings out his message best without altering the language to the extent that its values as a medium of international exchange will be lost. He shall aim at fashioning out a kind of English, which is at once universal and able to carry his peculiar experiences."

This singular authority has given rise to the manipulation of the English language by African writers especially the African novelists to suit their communication needs. This has given us the impetus to use linguistic benchmarks to assess Adimora-Ezeigbo's *The Last of the Strong Ones* to see how she has manipulated the English language to communicate her views to the world.

## Lexical Features

### Use of Nouns

The presence of "cloud" "thunder", "chaos", "violation" and "destruction" which are words usually associated with "jeopardy" in the prologue is an indication of the expected confusion, which colonialism will bring to the one time peaceful Umuga community, their tradition and religion. This is what the Umuada, Oluada and Obufofo intend to nip in the bud but they fail. Akachi Adimora-Ezeigbo uses these natural phenomena stylistically to depict the beauty, harmony, love and peace, which existed among the people before the invasion of Umuga by Kosiri, (colonial masters) who brought in chaos and violation, which signify disharmony, tension, unrest and bitterness.

### Use of "Actors"

The story of *The Last of the strong Ones* revolves around four formidable women - Ejimnaka, Onyekozuru, Chieme and Chibuka. Adimora manipulates language to show detestation and disapproval to Nigerian patriarchal structure. Hence, she uses "actors" to refer to her women instead of "actresses". This choice is purposeful to avoid a sense of attenuation for her women. Therefore, she drops the suffix "-esses", which marks diminution. She uses it from the point of aesthetics to affirm her "womanist" stance, which depicts the whole intent and drive of her works to foreground the unconquerable spirit of her women, which are the type of women she intends to implant in Igbo land, Nigeria and Africa in general.

### Use of "Kosiri"

The Igbo had heavily disjointed and politically independent communities before the invasion of the British colonial government. Due to the incongruity of the Igbo decentralized system required by the indirect rule, British colonial rule was marked with open disagreements and much apprehension. This is the case with Umuga community. The Umuga in no small terms stood against the colonial rule (Kosiri) and all it portends.

Therefore, the Umuga state their unacceptability and abhorrence for 'Kosiri' (colonial masters) or their rule vehemently in the following negative terms: 'the intruders', 'the meddlers', 'the enemy', 'the voracious creatures', 'the offending creatures' and 'an obstacle.' Adimora invents the term, "Kosiri", for stylistic effects. It is neither Igbo nor English, but a metaphor for the colonial government and the colonial masters.

The word "Kosiri" and all the terms of negation, which are used to describe it, signify a total rejection of the colonial master and her government.

### Use of Adjectives

Adimora also uses some affirmative adjectives in the description or qualification of the preferable change and the quality of the Amazonian characters in *The Last of the Strong Ones*. She uses such attributive adjectives to indicate that she does not want just any kind of change but a "positive" one. Again, she uses such adjectival phrases like "heavy clouds" and "dark cloud" to point towards the state of skepticism, dilemma, bewilderment and uncertainty that pervade Umuga at the moment. In delineating the Oluada, adjectives of quality are used thus: Daughter of Umuga 'wise' in the ways of our land. Ejimnaka, the most respectable Oluada is also described with a most attributive adjective, thus:

... a "professional" who knows how to fondle words, restrain feelings and disclose facts. One "gifted" with clarity of thoughts and power of vision, understanding, interpretation and appreciation.

Adimora uses these positive adjectives for signification and style. They foreground the uniqueness and significance of the lives of her illustrious women for their self-confidence, self-determined and unconquerable spirits.

### Use of Apposition

The Encarta Dictionary (2009) defines "Apposition" as the "relationship between two usually consecutive nouns or noun phrases that refer to the same person or thing and have the same relationship to other sentence elements". Since *The Last of the Strong Ones* eulogizes the ebullience of the matriarchs – Ejimnaka, Onyekozuru, Chieme and Chibuka (the Oluada – the top women representatives), Adimora uses apposition as a stylistic strategy to clearly mark out the identity of the matriarchs being talked about, thus, making sure the audience does not mistake the nominal element being talked about for someone else, as in:

1. Ejimnaka, daughter of Ezeukwu ... (p.25)
2. Ejimnaka,... Lioness that leads the pack (P.30)
3. Omesarannaya, Woman Mountain, seeded in tradition. (p.119)

These appositives depict the women of Umuga, especially the Oluada – Ejimnaka, Onyekozuru, Chieme and Chibuka as amazons, strong women characters, who attempt to displace the dominating gender stereotypes and take up extraordinary responsibilities. Adimora alters the patriarchal praxis that was common in Achebean fiction but she presents women who are resourceful, determined, resilient and who when necessary, breakthrough the barriers imposed by tradition and even nature and organize themselves with remarkable grandeur.

### Foregrounding

To make way for foregrounding, as a means of beautifying their artistic productions, African literary artists make copious use of category rule violation, the breach of selection restriction rules and irritating and demeaning use of grammatical patterns for creativity.

### Personification

Specifically, personification as a rhetorical figure confers human and animate attributes on inanimate and abstract entities. It involves the use of animate noun in contexts appropriate to a personal noun (Kamalu, 2008). But Yankson (2006) contends that conferring animate features on a normally inanimate noun is a breach of selection restriction rule as observed in the following:

"Anger will lead us to nowhere."

This excerpt is a typical example of a breach of selection restriction rule because the inanimate noun phrase (NP) "anger" has been conferred with the features of an animate being when it is an abstract noun with the feature [-animate].

Adimora uses these deviant collocations on purpose - for theatrical effects and to portray the uncertainties, confusion and despondency which befall the Umuga community as a result of the incursion of the colonial masters and their strange government (Kosiri).

### Hibridity

Another technique of deviant collocation used in *The Last of the Strong Ones* is Hibridity. Kamalu (2008) describes “hibridity” as an element of the grotesque strategy, which combines the features of the two or more entities to form a strange and weird one. Sometimes, the physical character of animals, insects and other non-living entities are conferred on human and vice versa. This makes hybridity a form of violation of selection restriction rule. Sometimes, the entities lose their original form or identity, thereby creating incompatible features. In *The Last of the Strong Ones*, we observe the following examples:

(1) “ It was common knowledge that he had boasted about taming me, like a wild bird, by clipping my wings.” (P.29)

Ejimnaka tells the Oluada about her stale marriage with Alagbogu and how he boasted to tame her but she pines for love and understanding in her marriage. In this quotation, Ejimnaka is made to acquire additional feature, /+animate +human +animal/.

(2)” Alagbogu was an old jackal and meant to devour me.” (P. 29)

Ejimnaka uses this metaphor to present how Alagbogu her old husband maltreated her and she decided to leave him. “Alagbogu” is a human being who has acquired the feature [+animate+human+animal].

Adimora laces *The Last of the Strong Ones* with this grotesque device for creativity and to reveal her intrinsically patriarchal society where women are oppressed economically, politically, socially and psychologically. She therefore, advocates for her snail-sense ideology, which is based on Igbo world view about the snail “ Ire oma k’ejule ji aga no’ogwu”, which stresses complementarily – men and women working together to solve the various problems in their society and homes.

### Linguistic Parallelism

Another important aspect of foregrounding is the use of linguistic parallelism, which Yankson (2006) defines as the use of pattern repetition in a literary text for a particular stylistic effect. Akachi Adimora-Ezeigbo employs a number of linguistic (syntactic) parallelisms for communicative and rhetorical effects in *The Last of the Strong Ones* as seen below.

“Ewo! We were witnesses to a strange event: meddlers and alien intruders knocking together the heads of black people and using black men to kill black people. Victory belonged to Kosiri and all meddlers, yet not one of them was seen in the battle, not one of them fired a shot against anyone in this war. They used us against us. And from the look of things, they would use us again and again, against us.” P.194

#### Structurally, from the excerpt, the parallel structures are

NP1	VP	PP
Meddlers and alien intruders	knocking together	in the battle
black men	was seen	in the war
black people	fired a shot	against us
Kosiri and all meddlers	used us	against us
not one of them	would use us	
not one of them		
They		

What obtains here is a constellation of lexical items belonging to the same grammatical category (paradigmatic relations). Parallelism could also occur when lexical items are related synonymously or antonymously as in the above quotation. Another example is seen below:

“Dim Ezenduwisi, Eye that saw the shape of spirit; Mgbeke Nwannediya, Ear that heard the whispers of spirits; Ume Anunuebebe, Nose that knew the smell of spirits; revered ancestors, come to our aid. Strangers have invaded the sanctuary and we find ourselves at the crossroads. Our great forebears, honoured ancestor, may we not be drawn into *Usurugada* dance; for *Usurugada* dance is the dance of evil spirits.” (P.82)

This could also be represented thus:

Dim Ezenduwisi,	Eye	that saw	the shape of the spirit
Mgbeke Nwannediya,	Ear	that heard	the whispers of spirits
Ume Anunuebebe,	Nose	that knew	the smell of spirits:

Revered ancestors,	come to our aid
Our great forbearers,	come to our aid
Honoured ancestors,	come to our aid.

The above arrangement is essentially an amplification of a single NP “Our great ancestors” into six noun phrases. Adimora is not comfortable with saying simply “Our great ancestors.” She went on to mention all the ancestors for rhetorical effect. This syntactic repetition has an elocutionary force of foregrounding this message in order to depict the magnitude of the raging disaster in Umuga, thus for creativity, beauty and signification.

### **Influence on African Tradition**

Adimora-Ezeigbo adopts many of the narrative devices, motives and stereotypes of orature such as integration of proverbs, songs, riddles, use of repetitions, digression, irony, satire, symbolic praise names, simile, metaphors and allegories that refer to and describe the world of real life in Igbo society. (Nwaiwu, 2011) Particularly, Adimora-Ezeigbo uses the first person and third person points of view, which makes most of the incidents confessional, genuine and appealing as the readers follow the characters into the innermost part of their past and present lives. She embellishes her narrative with oral narrative conventions to recreate the genuine African oral narrative style in her writing; and these forms carry special texture of Igbo culture and it takes the creative twist of a genius to skillfully adapt them to carry the message of the artist as she has done using the following language elements:

### **Lexical Transfer**

Akachi Adimora-Ezeigbo imbues her works especially the trilogy with local expressions just as other writers like Achebe, Adichie and the rest of Igbo extraction who imbibe “Igbonisation” of English Language for aesthetics. In support of the blend of foreign and indigenous tongues, Osundare who writes in English and Yoruba, in Anyokwu (2011:84) comments:

“How does one conceive, think out, a poem in Yoruba, then gives it expression in English? If language is truly dress of thought, how would deeply Yoruba ideas look and feel in English coat and tie? What adjustment must be made in size and style to prevent the tie from turning into a noose?”

Examples of local words are numerous in *The Last of the Strong Ones*:

Ete	– strong and thick ropes woven together and used for climbing palm trees.
Ise	– amen or let it be so
Jigida	– waist beads

Adimora intersperses her literary works with local lexicons to achieve meaning and aesthetics, to decolonize her writings from western influences, to achieve local flavour and to give meaning to African language recourses, for uniqueness and distinctiveness.

### **Local Proverbs**

Proverbs are short pithy sayings that express some traditionally held truth. They are usually metaphorical and according to Achebe, they are “the palm oil with which words are eaten” and a vehicle for knowledge. She exploits the power and beauty of proverbs and a few examples from *The Last of the Strong Ones* are given below to strengthen this claim.

- (1) You are at the head of the stream and drink the cleanest water.
- (2) Those who bring home ant-ridden faggot must be prepared for the visits of lizards.

### **Folksongs**

Another influence of African tradition in Akachi Adimora’s *The Last of the Strong Ones* is her embellishment of local songs such as love songs, children songs and war songs. She does this because, just as other African writers, she takes her cues from oral literature.

Adimora particularly uses her songs to edify her women and Igbo culture, as used in these instances: After Chieme was sent away for not having children for Iwuchukwu, her husband, she was determined to live her life to the full. Every morning, she fortifies herself with this song:

You backbiters,  
 Eat your words!  
 You ikpemmongers,  
 Put your tongue in scabbards  
 You slanderers,  
 Stem the tide of your running mouths!  
 I rise high, beyond your malice.

Akachi Adimora-Ezeigbo invents these songs by Chieme for a stylistic point. They depict and typify Akachi's kind of women. They are deliberately cast in dignified and positive roles. Akachi paints portraits of confident women who scaled diverse insurmountable obstacles in their private lives to emerge as leaders of women.

Each of the women tells the story of her life and through the life of each, Akachi explores issues which bother women in patriarchal societies. So, in Chieme's song, we encounter a woman who finds her way out of her crippling situation. Her women are not docile or voiceless. Rather, they are women who relentlessly carve for themselves a new identity in the face of twin tyranny of colonialism and traditional patriarchy (Ladele, 2000).

### Oral Narrative Style

Akachi Adimora – Ezeigbo combines the oral narrative style with that of the western novelistic convention. Here, there is one central narrator – Okwudiba as revealed in the *House of Symbols*. So the style markers in Ezeigbo's narratives are in accordance with the Igbo traditional folktale. Thus, Nwaiwu (2011) is of the view that Akachi's *Trilogy* is an Igbo novel translated into English. In African narratives, the audience takes time to narrate their stories as each participant is both a narrator and audience because they take turns to narrate their own stories and become an audience when they stop to listen to other narrators relate their experiences. This is the technique Ezeigbo adopts when the four Oluadas tell the stories of their lives. Again, in African folk narrative, the story tellers must express their willingness to tell the story while the audience expresses their eagerness to listen; as witnessed in Adimora's *The Last of the Strong Ones*.

Audience:

Onyekozuru, daughter of  
 Ezeigwe, we are here to  
 Listen to your story: Mother  
 oldest of the Oluada, our ears  
 are open and our memory  
 good. (P.50)

Onyekozuru:

Daughters of Umuga, gifted in  
 the art of remembering and  
 telling. Recorders and interpreters  
 of our communal history. I am  
 no story teller. I lack the eloquence  
 of Ubo akwara. If I stumbled over  
 the intricate words that should  
 bring this performance to life  
 hasten to my aid. (P.50)

### Mixed Transforms

Adedoyin (2001) maintains that mixed transforms are two different codes (here, the indigenous language and the English language, the target language) which are designed to aid intelligibility. Some examples in *The Last of the Strong Ones* are ogbu tree, usurugade dance, white dibia, my chi, egbueriaku warriors, sharp aguba, month of isigwu, ozo title and so on.

### Linguistic Apposition

Adedoyin (2001) defines doubleting or linguistic apposition as giving an indigenous word its English translation immediately. It is the juxtaposition of local expressions and their English equivalents in a story. This style is usually used for stylistic effect or when the w

riter is uncertain of his audience. Such stylistic inventions are numerous in *The Last of the Strong Ones*

(1)Nwanyi uja mbekele onu- woman with split lip. (P.169)

(2)... a child would come if it was the will of Chukwu, the creator. (P.102)

(3)I became loolo and chose the title Omesarannaya — the one who brought fame to her father. (P.118)

### Code Variation

Code variation is the use of two or more languages or varieties in the same discourse. Code variation is usually discernible in bilingual or multilingual speech communities or by the factor of biculturalism.

This trend involves code-mixing and code-switching. Code-switching entails the ability of bilingual to move from one language to the other within the same discourse while code-mixing is the tendency or ability to use two languages within the same sentence (Opara, 1999).

There are many instances of code variation in *The Last of the Strong Ones*.

(1) The adolescent daughters wore nja and adorned themselves with 'nkisala'. (P.129)

(2). He was struck by the terrible disease our people call O-no 'n'ala-ahu-egbo'. (P.33)

(3). They called her 'nwanyi uja mbekele onu' . (P.169)

### Transliteration

Transliteration has confirmed the English Language as very dynamic because it permits modifications in the usage of the English language. Subsequently, most African writers carry out their experimentation of transliteration by simply transporting their mother tongue modes of expression into the English Language. Therefore, these writers experiment with lexical and syntactic transliteration, transportation, interference, translation, coinages, loan words or borrowing in order to reflect Africaness, authenticity and glamour in their writings. By so doing they achieve linguistic foregrounding. A typical example of transliteration in *the Last of the Strong Ones* is observed in the speech of Onyekozuru during the bitter quarrel between her and Abazu:

“Ejimmaka, let me speak,” Onyekozuru said, “let me clip Abazu’s wings. It is said that when a commoner wishes to criticize the king, he must wear the disguise of a masquerade. But that is not my style. Abazu, I am not afraid of you. I will say to your face, you are not a man. Your strength displays itself only in appearance; in reality it is like air. It is as hollow as the inside of a bamboo” (P.81)

Adimora has deployed some supra-linguistic and para-verbal nuances such as folklore, folksong, proverbs, and other associated forms of “language games” and stylistic schemes, which have engraved “Africanity” in *the Last of the Strong Ones*. These flowery forms have given the novel the grace, taste, splendour, charm and essence of authentic African flavour, as they project African philosophy, uniqueness and distinctiveness.

### Nigerian English

Nigerian English is the variant form or the dialect of the English Language spoken in the Federal Republic of Nigeria. Akachi Adimora Ezigbo makes the most out of it in the *Last of the Strong Ones* for theatrical effects thus:

“A little girl with a running nose came into the obi. I was surprise when this man called the child and cleaned her nose.” (P.63)

This is a morphological aberration. The suffix **-ing** is not usually used for this expression in the Standard English. What is said is **runny nose**. This sentence should read **A little girl with a runny nose came into the ...** in Standard English.

Specifically, Akachi Adimora-Ezigbo intersperses *The Last of the Strong Ones* with Nigerian English for signification and aesthetics. Principally, she uses the above example which was performed by a man- an Obufo, to bring to light her snail-sense womanism, which underscores bonding, accommodation, empowerment of women, fairness and justice in the distribution of benefits and responsibilities in the home and society.

### Agentless/Actorless/Subjectless Sentences

Reiman (1994) describes such sentences as zero subject sentences and empty subject sentences and recommends that such sentences should be used when the absence of the subject would not cause ambiguity and are pragmatically recoverable. Kamalu (2008) explains that such sentences begin with the process elements (predicators). Therefore, Akachi Adimora Ezeigbo in her *The Last of the Strong Ones* uses them for stylistic effects among other reasons as in the following example:

“Faced with a people whose sole ambition was to dominate and use others or destroy them if they resisted, we came, too late, to the knowledge that their coming and our receiving them were the beginning of our undoing...” (P.206)

### Conclusion

Going by the investigation of *The Last of the Strong Ones*, this exploration establishes that Akachi Adimora-Ezeigbo has recommenced the legendary literary conventions of Achebe and his literary sons and daughters with more enthusiasm. She is therefore found to belong to Achebe’s school of thought. She has manipulated all the levels of linguistic analysis especially lexis, syntax, grammar and African orature in order to make the English language capable of projecting African creative impulse and cultural roots. She has employed transliteration, translations, lexical borrowing, linguistic apposition, word coinage, Nigerian English, African orature for Nigerianism, Africaness and literariness. Interestingly, all these distinctive features do not make for limitation or inhibition to the English language or message of the author. Rather, they are extensions and literary innovations to the English language.

### References

- Achebe, C. (197 ). *Morning Yet on Creation Day*. London: Heinemann Educational Book Ltd. 175 P
- Adedoyin, A. (2001) “Language of African Literature” in *The English Compendium* (ed) Adeleke A. Fakoya and Stephen A.Ogunpitan. Lagos: Browns Communications (Nig) Ltd. Vol 3&4 P. 212-221
- Adimora-Ezeigbo A. (2005). *Children of the Eagle*. Lagos: Literamed Publications (Nig) limited P. 450
- Adimora-Ezeigbo, A. (2006) *The Last of the Strong Ones*. Lagos: Lantern Books 214P
- Anyokwu, C. (2011) “Igbo Rhetoric and the New Nigerian Novel: Chimamanda Ngozi Adichie’s *Purple Hibiscus*.” *The African Symposium: in A Journal of the African Educational Research Network* Vol. II (1) 83 – 9
- Bloomfield, N. W. (1996). “Stylistics and the Theory of Literature”. *New Literary History* (7) Vol. 2
- Brain L. (1993). *First Impression*. Edinburgh: Penbury Press 178 P
- Emezue G.I.N (2012) *the Trilogy of Akachi Adimora–Ezeigbo: Perspectives in Language & Style*. Lagos: Sam Iroanusi publication 188 P
- Kamalu, I (2008). *Style and the Metaphor of Abiku in Ben Okri’s fiction*. Unpublished thesis of University of Ibadan.
- Ladele O. (2009) “Reconstruction Identities Through Resistance in Postcolonial Women’s Writing: A Reading of Ezeigbo’s *The Last of the Strong Ones*.” In *Nebula* 6.3, September, 2009.
- Lawal, A. (1997) “Semiotic Perspectives on the Place of Linguistics Competence” in *Stylistics in Theory and Practice*. Ilorin; Paragon Books. 11-
- Nwaiwu, B.O. (2011) *Facts and Fiction in Akachi Adimora Ezeigbo’s Children of the Eagle and The Last of The Strong Ones*.
- Okpanachi M.I. (2006) “The Eaters of the Living.” Ibadan, Kraftgroits 111 P.
- Opara S.C. (1999). *Applied English linguistics*, Lagos; T-EXCEL Publishers 54 P.
- Osundare, N. (1982) “Cautious paths through the Bramble: A Critical Classification of Style Theories and Concepts” An Unpublished paper, Department of English, University of Ibadan.
- Reimam, P.W (1994) *UTA Working Papers in Linguistics*. <http://dspace.uta.edu>. Recovered 12th June, 2013.
- Widdowson H.G. (1975). *Stylistics and the Teaching of Literature*, London; Longman. 128 P.
- Yankson, K. (2006) *an Introduction to Literary Stylistics*. Obosi: Pacific Correspondence College and press Ltd. 96 P