

Language and Ideology in Chimamanda Adichie's Purple Hibiscus.

Lawal M. Olusola¹ Lawal, Fatai Alabi².

¹College of Humanities and Culture, Department of Language and Linguistics, Osun State University, Ikire Campus, Nigeria.

²Department of English and Literary Studies, College of Education, Maru, Zamfara State, Nigeria.

Abstract: Exclusive and unique set of words, in language, are imperative and indispensable on occasions when serious and "deep meaning" discussions are made. Ideology, on the other hand, cannot be separated from language for the two are intertwined.

The major focus in this work is to examine how special and unique language use has assisted Adichie in her *Purple Hibiscus* to exhibit and address the aspect of the ideological configurations of gender and power. Chimamanda Ngozi Adichie's magnum opus, *Purple Hibiscus*, ranks among the recent literary texts that is permeated with preponderance of exclusive ideological expressions and a lot of other literary and linguistic apparatus. In this study, we shall examine the special language use and their underlying ideologies in the novel. The study uses the critical discourse analysis (CDA) which is a remarkable development of discourse analysis (DA) in an attempt to put the language use in proper view. In other words, the study shall make an exploration into the synergy and interconnectedness that are operative between the language use and ideology in Adichie's debut; an area which has not been rigorously pursued or had been understudied by linguistic scholars.

Keywords *Purple Hibiscus, Magnum opus, Ideology, Gender, Power.*

I. Introduction

Starting from the late 1970s until today, the issue of using language to explore the ideological factors of power, gender and social relations has generated protracted interests among linguistic scholars. Up to date, linguists have displayed, to a considerable degree, the vital role language has been playing in generating and disseminating the affairs of power, social relations and gender ideologies. This portrays the fact according to [1] that "language is a recipe of living". The two scholars view further that language, power and gender ideological works are premised on documenting men's and women's spoken affair, significantly in interaction concerning cross-sex describing the spoken words of women; recognizing and identifying the function of language in forming and sustaining the interpersonal disequilibrium between men and women. Subsequent researches based on language, power, gender and social relations looked, more particularly, into the relationship between social identities, gender ideology and stratifications like social class, sexuality and ethnicity [1, 2,3]

The import of this study therefore is to investigate how Chimamanda Adichie has employed language to project the unique ideological configurations of gender, power and her attempt in critiquing in the society.

The use of exclusive form of language and their underlying ideological preoccupations of gender, power and social relations in Adichie's *Purple Hibiscus* are examined in this work. As earlier stated, and for practical considerations, we are going to restrict ourselves to the linguistic and ideological configurations in gender, power and social relations [4]. It is observed that most proverbs, idioms, jokes and "deep meaning" utterances are often times, uniquely, linguistically oriented, functionally and naturally. For someone to have a good sense of humour, for instance, his/her foreground knowledge of the special and exclusive use of language s/he operates in would be very remarkable. The idea that language is premised on or is shown or depicted through ideological via social-cultural configurations, [5] is what this study is based on. Critical discourse analysis (CDA) which we employ in this study is an almost recent development on discourse analysis (DA) in an attempt to put the unique language use in proper view. The cultural contexts that form the aura of the kinds of the most important part of the system employed in the novel and the inference patterns built into the exclusive language use are looked into and critically examined. What this implies for readers and writers are put in synopsis and highlighted.

1.1 Significance of the study

This investigation of language and ideology would have been done from a literary angle. Nevertheless, the work exhibits that gender, power and social relations are dominant and significant features of any delineated and stratified society and a linguistic point of view can be used to carry out the investigation using a literary text [6,7]. The linguistic investigation of gender and power shall bring to the fore the culturally propelled and

sociological features of the use of language as employed in the text. This will show the linguistic relationship and interaction of language and ideology in the chosen or selected text. Hence, the text, *Purple Hibiscus*, scripted by Chimamanda Ngozi Adichie is selected for the study. The text is a portrayal and representation of the Nigerian society in connection with the issues and factors that have impact and effect on the people of the nation. It is [8] position that literature in its beauty and aesthetic aura makes a fictional world where there is a possibility of reality verification at an experimental level. This is to say that literature portrays the happenings that occur in a society, and again stratifies the function of man in his aura as well as the tension and conflicts between social classes and groups. This novel, by Adichie, satisfies the above conditions. In addition, the novel puts together fiction with facts and can be perceived as fiction, which means a sub-division of literature that fictionalizes facts and realities.

The work of linguistic presentation and representation of gender and power in this novel is germane and important in that it shall assist to put impetus to the reader's awareness and consciousness of language and ideology most essentially consciousness of the way language assists or contributes to the way some people are dominated by the others. Simply put, the work will provide insight on ideological language of gender and power and the strength of language in the Adichie's novel with the intension to enriching the readers appreciation and understanding of the novel.

1.2 Brief biography of Chimamanda Ngozi Adichie

Chimamanda Ngozi Adichie was born September 15, 1977 in Enugu, Nigeria. She was raised in Nsukka near the University of Nigeria. Her father, James Nwoye Adichie, was a professor of statistics and later became the Deputy Vice- Chancellor of the university. Her mother, Ifeoma Adichie, became the first female registrar at the University. Adichie is the fifth child in a family of six children. She is of Igbo descent and her ancestral home is in Abba. Adichie was an A student who often butted heads with her teachers. Despite her reputation, she received several academic awards. Adichie enrolled in medical school at the behest of her father. She soon dropped out to pursue her dream of becoming a writer. When she was 19, she left Nigeria on a scholarship to Drexel University in Philadelphia. She studied communication at Drexel and earned a degree in communication and political science at Eastern Connecticut State University. She graduated summa cum laude in 2001. Later that year, she began MFA courses in literature at Johns Hopkins University.

Adichie credits Chinua Achebe, Igbo author of Nigeria masterwork with her literary success. She once lived in Achebe's house and believes his halo surrounded her. After reading his books at 10 years old, she realized that people who looked like her could exist in books. Her desire to write was sparked by his work.

In 2003, *Purple Hibiscus* was published to wide acclaim. It was short listed for the Orange prize and awarded the Commonwealth Writers' Prize for Best First Book. She was awarded with the Orange Prize in 2007 for her second novel, *Half of a Yellow Sun*, about the Biafran War. In 2008, she received a Mac Arthur Fellowship. A collection of short stories, *The Thing Around Your Neck*, was published in 2009. Adichie tries to combat the image of Africans as portrayed by Western media. Choosing to write first from her experience as an affluent and educated Nigerian, she was often criticized for shying away from the "real" Africa. Nevertheless, she struggled to write characters that were not "starving, or begin bullied by (Zimbabwean dictator) Mugabe, or dying of AIDS." As reflected in her writing voice, Adichie is a staunch feminist and uses her work as a way to work through the misogyny and condescension she has faced as an African woman in the global literary community.

She splits her time between the United States and Nigeria, married a Maryland-based doctor. It is said that her next novel will chronicle the Nigerian immigrant experience in America.

II. Contextualization of the Text.

2.1 Plot

Kambili's father, Eugene, is a rich and wealthy business tycoon and newspaperman centered and focused on revealing the truth of the inequities and upheaval in Nigeria, but even more focused and biased on his fanatical version of Catholicism. Jaja, his sister Kambili and their mother all together live on edge, walking on eggshells and sitting on a time- bomb, never knowing when he might snap and explode. However, in contrast, Kambili's Auntie Ifeoma Eugene's sister is a university professor and a widow, cheerfully raising and tutoring her offspring to be independent. One winter vacation Auntie Ifeoma persuades and convinces Eugene to allow Kambili and Jaja to visit her children at Nsukka, which "started it all". A visit that will widen their horizon and change their world forever.

At the beginning, we see Papa, Eugene Achike, flinging "his heavy missal across the room and broke the figurines on the etagere" in an attempt to hit Jaja for not going to the communion. Eugene, the father of the house being a fanatical catholic Christian who rules his house with heavy hand. He could not condone any act of laxity or disrespect of the catholic doctrines from any members of his family, including his wife, Beatrice.

Achike, from the outset of the novel strikes us as “an epiphenomenon of irrational forces as he rallies and deploys the disciplinary matrices of power such as family, church and school to turn his home into a gilded prison complete with high walls topped with barbed wires and brooding trees” [9].

Achike has everything organized and timely in the novel. For example, there is time for every meal taken in the home time for the church programmes, time to go to bed and rise from bed and there is even a timetable for the offspring to do everything. The story then oscillates between Enugu and Nsukka in the eastern part of Nigeria; as Kambili and Jaja leave their parents in Enugu, they spend their holidays and freedom with Auntie Ifeoma, a “defiant and independent” woman against Achike, in Nsukka. As the narrator projects: “Until Nsukka. Nsukka started it all, Auntie Ifeoma’s little garden next to the verandah of her flat in Nsukka began to lift the silence, Jaja’s defiance seemed to me now like Auntie Ifeoma’s experimental purple hibiscus: rare fragrant with the undertone of freedom, a different kind of freedom from the one the crowd waving green leaves chanted at Government Square after the coup. A freedom to be to do. (p24) Eugene Achike, a self-made man wants his children to come first position in their classes. For instance, he follows Kambili to school to have her compared with the girl, Chinwe Jidezes, who took the first position from Kambili in class at the Daughters of Immaculate Heart College. Eugene does not want to associate himself with anything “heathen or idolatry”. He punishes his two adolescent children by pouring hot water on their feet for associating and giving attention to Papa Nnukwu, their grandfather “he lowered the kettle into the tub titled it towards my feet. He poured the hot water on my feet--- the pain of contact so pure so scalding---“(p201).

Side by side with Eugene’s orgish tendencies is his show of benevolence: he single-handedly foots the bill of Christian religious programmes arranged and organized by the women in his parish; gives alms to the less privileged and provides employment to the jobless people, helps pay other people’s children’s school fees, stands by Ade Coker’s wife and assists her to widow through hard times.

Again, Achike Eugene is the owner of “the standard” an anti-government and Establishment magazine whose praise worthy feats earn him Amnesty World; this is because according to Father Benedict “Brother Eugene spoke out for freedom” he is a chieftaincy title holder and he is very much well-known and highly respected by his town folk for open – handedness, kind and large - heartedness. In fact, his unequalled liberality in helping his community and the people earns him the title Omelora.

Kambili and Jaja’s journey to Nsukka to meet their auntie and cousins in the university Quarters makes a lot of difference from their enshaked home in Enugu. Auntie Ifeoma, Eugene’s younger sister, makes them enjoy a lot of freedom. Kambili, for instance is able to open up and laugh with her cousins freely, a freedom which she could not enjoy at home. She is even able to fall in more than an infatuated love with father Amadi; the two of them could even have made love if not for Amadi’s “fathership”. Auntie Ifeoma is the only woman who could ideologically challenge Eugene’s authoritarianism. She is the one who cuts short most of Eugene’s hard handedness. For example, Eugene’s religious over – zealotry against Papa Nnukwu is called to order, most of the time, by his sister. At least Eugene pays for all the funeral expenses of their father, Papa Nnukwu, in spite of the fact that Eugene could not touch anything of their father’s, even not his living body, when he is alive.

Auntie Ifeoma and her offspring have to travel abroad because the university, campus community in which they live is observed as a microcosm of the Nigerian community enlaced by continual industrial actions embarked on by poorly-paid and unencouraged lecturers whose work environment is made worse by lack of water supply, power outages, and what more, students riot incensed by complete aura of frustration disaffection and revolts. Auntie Ifeoma’s appointment by university is being terminated by the authority of the college for her activism as she decides to seek refuge in the United States of America with her children. Beatrice also makes up her mind to leave the country with her two offspring after killing Eugene.

Sisi, the house girl, is used ... to provide the poison that is used to kill Papa; as she is beautifully paid and rewarded by Beatrice her mistress, with a considerable amount of money and material things during the preparations of her wedding.

In ideological terms, the author does not flash or brandish her feminism like some sword before our faces. She, however, more or less skillfully and subtly manoeuvres her gender ideology into the “constitutive minutiae of her tale, leaving ‘us’ – the readers to make out her major ideology. It is interesting to see how the writer sandwiches and hems Eugene in between two women – on the one hand, a stolid, “stoic and long – suffering Beatrice”, and on the other, an outspoken, no – nonsense Auntie Ifeoma.

2.2 Themes

The major themes in *Purple Hibiscus* range from that of violence and extreme gothicism, to the theme of power, religious dogma and bigotry, gender (feminism), silence, fear, suspense and uncertainty.

2.2.1 Violence:

Violence permeates the novel as we see Eugene Achike wreaks untold and mindless havoc on his family; Kambili, for eating ten minutes before mass; ruining of Jaja's finger when he was barely ten years old for missing two questions on his catechism test; beating his wife, Beatrice, to the point of losing her pregnancy; pouring boiling water on his children's feet for staying under the same roof at Nsukka with their grandfather, Papa Nnukwu, for the old man being an idolater; flinging the missal at Jaja for not attending the communion, etcetera.

2.2.2 Power:

Other major themes of the novel include that of power – extreme display of power. The stoicism we experience in Mama's taciturnity in the face of Achike Eugene's extreme spousal denigration and brutality is alarming. The theme of silence that, again, almost totals to a denial of the right to free speech, the right to individual or personal liberty and the pursuit of happiness, is present, too. The theme of suspense, fear and uncertainty that hang in the air like the sword of Damocles in the atmosphere that signifies a gothic aura. The themes of liberty and egalitarianism that are triggered off at Nsukka are also glaring. In addition, there is the thematic import of the subject of religion, which is the driving or shaping force of the narrative.

2.2.3: Denial of rights

The theme of "Suspension of individual Rights" governs the work from the start to the end. The military regime of the time hangs the right of the citizenry. The soldiers go to the market to beat the helpless and innocent market men and women. In addition, there is bad and epileptic supply of power and lack of water.

2.2.4 Silence:

Silence is seen here as a trope used by Adichie to project Eugene's life-denying obsessive likings, with this eerie mansion reminiscence of the ghoulish and ghostly castle of the middle – age romance; the aura and ambience of a graveyard is perceived and felt in the deafening silence in the house and the people living in it are subjected to living-dead. Kambili, Mama and Jaja ordinarily drift around in horror and terror. Silence, again, nears a refusal or denial of free speech, liberty and happiness. Silence is coterminous with death by implication: "the silence was broken only by the whirl of the ceiling fan... I felt suffocated".

2.2.5 Feminism:

Adichie deserves some commendations for not displaying or flouting her feminism like some placard before us. She, nevertheless subtly and skillfully drives her gender ideology into the constitute core of her story, giving the reader the freedom to detect her major and central ideological preoccupation. It is interesting to see how the author sandwiches Papa between two female characters, on one side, a stoic, stolid, persevering Beatrice and on the other side, a no – nonsense and extroverted Auntie Ifeoma. Also, the house girl, Sisi, is employed by Adichie to procure the poison that is used to kill Eugene Achike.

2.2.6 Social relation:

The country's government's misgovernance and irresponsibility adversely affect and cripple societal institutions, essentially the ivory towers – the University of Nigeria, Nsukka, for instance is seen as a representation of the Nigerian community negatively affected by incessant industrial actions staged by unencouraged, poorly- paid and demoralized lecturers whose place of work is made worse by poor power supply, poor water supply, and what more, student riots caused by an atmosphere of frustration, revolt and disaffections.

2.2.7. Religious dogmatism:

It is curious and fascinating that Adichie displays a lot of coercive and repressive impact of religious dogmatism in her work as she uses Auntie Ifeoma's friendly gregariousness, her infectious personality, mundane worldliness, urbane interactive speeches and character to challenge Papa's strangulating and suffocating behaviour. In Ifeoma's grilling challenge and contest of meaning dissemination and production of truth, reason invariably tends to defeat dogma; meaning that so far Ifeoma upholds common sense or reason, she stands to win out over Papa's dogmatic tendencies.

2.2.8 Extreme demonstration of power:

Adichie intentionally consciously pit or set Achike Eugene, with his terrorist reputation, against the Nigerian nation exhibited in the novel as tyrannical terrorist. As Achike's household strives to free itself from the powerful horrors and terrors that Eugene inundated them with, so do the Nigerian people live with and endure one military cabal after the other. In lieu of acting as life- saving and corrective political remedy, the military dictators rather pillage and rape the nation, siphoning public funds, visiting violence on the weak and

hapless populace and abandoning the whole social infrastructure in an aura of disrepute and disrepair. It is an irony that Adichie uses Eugene Achike as a strict and ruthless watchdog of the official government policy: the *standard*, his magazine, stands as the sole courageous and fearless opposition bureau that frankly comments on and criticizes military's anti-people programmes and policies. Eugene's *standard* stands up prominently but operated underground, even when the military dictators clamp down on the mass media, banning a lot of the newspapers.

There is an ensuing pall of glomming doom that shrouds the nation when Ade Coker, the *standard* editor was killed through a letter bomb, and an alarming rate at which a lot of other remarkable locations were bombed in the country.

III. Theoretical Framework

The theoretical framework for this study is Critical Discourse Analysis (CDA). [5] observes that discourse is the language use seen as a structure or form of social practice, again, discourse analysis exhibits how texts work within socio-cultural practice. To Fairclough, his theoretical claim is the one that states that discourse is an element of social life, which is interconnected with other elements, and may have transformative and constructive impact on other elements. The relevance of Critical Discourse Analysis is felt in this study because as [10] shows, it adds and contributes to the building of "social identities". It helps to build social relationship among people [5, 10, 11, 12]. Therefore, in a bid to describe, interpret and explain the relationship between the role and structure of language, CDA attempts the affair of revealing and unearthing the intricate association among dominance, power and social disequilibrium, injustice and inequality that operate in diverse social communities.

It was observed by [12] that Critical Discourse Analysis (CDA) originated and developed dating back to the time of Aristotelian study of rhetoric to the present or contemporary philosophy that spanned through the Marxist – spurred Critical Theory developed by the Frankfurt school, tailed by Habermas, and Foucault's post-structuralist discourse analysis that offered and provided CDA with remarkable social theory [14] opines that CDA includes and entails some form of expressive and detailed analysis through an addition of inter-discursive analysis of text and form of analysis involving semiotics. It is also shown that the three forms of critique that are significant to Critical Discourse Analysis are the rhetorical, ideological and strategic critique. While the rhetorical critique centers on the persuasion or manipulation in individual text; the ideological critique focuses on the effects and impacts of semiosis on social relations of power; and the strategic critique centers its attention on the way semiosis figures within the strategies pursued by sets or groups of social agents to maneuvers societies towards certain directions.

It is [13] observation that CDA dominant models emphasize language, ideology and power. Nevertheless, it is noted that another significant critical development for discourse that is pragmatics based is the "Critical Metaphor Analysis" which is a CDA insights drawn version that include Pragmatics and Contemporary Theory of Metaphor. It is an upheld opinion that beyond the three major dimensions to CDA, viz; the socio-cognitive approach that is focused on a cognitive view of discourse; the discourse historical approach that is biased towards a socio – philosophical critique of public discourse; and the socio – semiotic approach provided by Fairclough and which is purposed towards a deep Hallidayan linguistic discourse study, there is a forthcoming fourth approach, which is the socio-literary approach to CDA that chronicles and combines American linguistics, literary criticism and sociolinguistics. It is opined and observed further that all the four above stated dimensions concur on the imperativeness and the need to critically analyze discourse.

Again [14] maintain further that the tasks of the CDA model of Fairclough, which are that of description, interpretation and explanation, are analyzed by them. It is analyzed and explained that description improves focus on the textual linguistic features of the materials; as interpretation is about the manner in which some kind of understanding of discourse are arrived at by participants on the platform of ideological, social and cognitive resources; and explanation provides insight about the social theory drawn by the researcher in order to exhibit the ideological preoccupations of the green or lay interpretive procedures.

3.1 Textual Analysis

The analysis, here, is used to exhibit the adroit use of language and how it is employed to deploy power, gender ideology and social relation (critiquing the society) in Chimamanda Ngozi Adichie's *Purple Hibiscus*.

1.3.1 Gender ideology: We begin by looking at the gender related ideology. The linguistic acumen displayed by the author here looks into how women are under estimated, downgraded, second classed and rather looked down upon by their men counterparts and how women are rising to the occasion to take on men's challenge on this. To this end, Adichie exemplifies this on a number of occasions in *Purple Hibiscus*.

Instance 1: "Papa... picked up the missal and 'flung' it across the room, towards Jaja. It missed Jaja completely, but it 'hit' the glass étagère, which Mama polishes often... it landed on their many pieces" p15

This is a man acting powerfully and domineeringly in his house where nobody stands up to take him on. He is obsessively free to do anything at his whim and caprices, standing up toweringly above everything. His wife comes in, however, meekly to mend the "torn fences" with her bear hands: "Then Mama ... stared at the figurine pieces on the floor and then knelt and started to 'pick' them up with her bare hands" p.15

We can as well notice the implications, the force and the intensity of the authorial lexical verbs, used rather linguistically consciously by the author, in the man's action: 'flung' and 'hit' as against the action of the woman as we have in: 'stared', 'knelt' and 'pick' The oppressive presence of Papa (Eugene) in the house, even when he does not utter any statements, brings in an over powering silence that is capable of suffocating his daughter Kambili just like Jessica feels in Shylock's home. This tension is, however, doused by Mama's cool, calm and caring presence and voice in the house.

Instance 2: The 'silence' was 'broken' only by the whirl of the ceiling fan as it 'sliced' through the air. Although our spacious dining room gave way to even wider living room I felt 'suffocated'. The off white wall with the framed photos of grandfather were narrowing, 'bearing down' on me. Even the dining table was 'moving towards' me. Pp15-16

The woman (Mama) however said to them, in her usual and characteristic, cool and calm way. Instance 3 "Nne, ngwa. Go and 'change' Mama said to me, startling me although her Igbo words were low and calming. In the same breath, without pausing, she said to papa, 'Your tea is getting cold' and to Jaja 'Come and help' me 'biko'".

The exclusive linguistic lexical words used with respect to the tension and oppression Papa's presence has created in the house are vivid and alarming; for example words such as 'silence', 'broken', 'sliced', 'suffocated', 'bearing down' 'moving towards' are subjugating and oppressive which do not have any parallels with Mama's balming words and manners like 'change' 'low', 'calming', 'breadth', 'cold' 'help' and 'biko'(please)

There is another linguistic expression of self-imprisonment in the high walls and high fences which Papa (Eugene) created around himself that Kambili finds uncomfortable and alarming. This is exemplified in the following instance:

Instance 4. "The compound walls, 'topped' by coiled electric wires, were so 'high' I 'could not see' the cars driving by on our street" p.17

The authorial linguistic devices, here, such as 'topped', 'high' and 'could not see' indicate a kind of 'near imprisonment' sort of habitation Eugene subject his 'inmates' to Kambili, as if in a high, topped walled' prison yard 'could not see' the outside world.

In the categorization of the children sensibility, the children themselves are culturally gender conscious, as we see in the case of Jaja here putting man before woman; after he had taken a lunch with the family, he projected and gave his gratitude in the following manner: "Thank you, Lord. Thank you, Papa. Thank you, Mama" p.22

By implication, after the Lord, then Papa (man) is the next, and then comes Mama (woman) in that order.

Again, there are a lot of things that Papa takes into account with masculine concern, which Mama would not mind. For example, Kambili observes, "it is not proper to let an older person do our chores, but Mama did not mind". So also, Kambili, probably unconsciously, but with a note of cultural presence offers preference to male children as it is seen in the following utterance "Yes" I said "Papa deserved praise for not choosing to have more 'sons' with another woman, of course, for not choosing to take a "second wife" p28

Yes! Papa can have more 'sons' (men) and even he can as well have a 'second wife' but Mama cannot have a 'second husband'!

1.3.2 Linguistic indices of power Adichie uses a lot of remarkable, adroit linguistic postulations to project power asymmetric in *Purple Hibiscus*, especially with the way Papa (Eugene) stands powerfully oppressively above everybody in the family subjugating them with his adherent religious fanaticism; and the author projects further and as well as she critiques the society by exhibiting in various forms the place of critical discourse by exposing the myriad forms of government inequity to their subjects by being unfair to them in every manner of life; such as: pocketing and siphoning the treasury of the nation and not providing the people with the basic necessities of life and other infrastructural amenities. Even, the way the military men treat the linguistic metaphorical 'hibiscus' which is a symbol of innocence, humility and freedom, is emotionally touching. The lexical and linguistic acumen exhibited in the phrase structure 'yanked at' as used by the author in the following quotation shows power asymmetric and the clause 'their pick up' was full of dollars' exemplifies the fact that the military cabal in power are bemused and bespattered in quagmire pond of corruption:

But even the government agents, two men in black jackets who came some time ago, 'yanked at' the hibiscus as they left. They came in a pick up with Federal Government plates and 'packed close to the hibiscus bushes'. They didn't stay long. Later, Jaja said, 'they came to bribe Papa', that he heard them say that their pickup was full of dollars. I was not sure Jaja had heard correctly. But even now I thought about it sometimes. I imagined the truck 'full of stacks and of foreign money', wondered if they had put the money in many cartons or in 'one huge carton', the size our fridge came in. pp17-18.

Again, there is a lot of power and influence of the Europeans in Papa's psyche and blood, for one thing, Papa does not want any Christian song to be sung in Igbo language, he does not want his children to speak Igbo, in public, for he said they would sound barbaric, backward and local. No wonder why "Aunty Ifeoma once said that Papa was too much of a colonial product" p21.

The remarkable linguistic expression that the author uses here is very apt, that is pronouncing Papa a "colonial product" exhibits the powerful effect of eurocentricism on the man. Papa's powerful authority is however sometimes challenged by his younger sister, Aunty Ifeoma, and Jaja, his son. Again, the language use and distinguished metaphorical exponent around which the title of the novel is woven is rather vividly pronounced when the two children went to visit their Aunty in Nsukka. This is clearly expressed below:

Until Nsukka. Nsukka started it all. Aunty Ifeoma's little garden next to the verandah of her flat in Nsukka began to 'lift the silence'. Jaja's defiance seemed to me like Aunty Ifeoma's experimental purple hibiscus: 'rare, fragrant with the undertones of freedom', a different kind of freedom from the one the crowds waving green leaves chanted at Government square after the coup. A freedom to be, to do. p24

Also, there is power politics at play as Papa explains to the family the activities of the military men organizing one *coup de tat* after the other being power drunk: "A coup always began a 'vicious cycle'. Military men would 'always over throw one another', because they could, because "they are all power drunk" p.32 Furthermore, the name 'Kambili', linguistically, metaphorically, and ideologically signifies power asymmetric, which agitates for freedom and independence: a freedom to be, to say, to do. The name 'Jaja', on the other hand, is said to mean a linguistic metaphor of ideological defiance. A defiance that is inclined on always sayings *no* to fanaticism, oppression and subjugation. The linguistic metaphor of ideological power relation is again made manifest in the affair of the country's military men in always-mounting roadblocks, threatening and intimidating the citizenry with their guns and squeezing from them their hard earned money. "there were soldiers at the roadblock... walking around, 'caressing' their long guns. They stopped some cars and 'searched' them... I saw a man 'knelling' on the road... with his 'hands raised' in the air" pp35-36. There exists, again, in the following instance, a linguistic display of military 'power brutality' against free speech and humanity in the scenario painted by the author through Kambili, here "His car was abandoned on the roadside, the front door left open. I imagined Ade Coker (a journalist) being pulled...into another car...his hands quivering with fear, a wet patch spreading over his trousers" p46.

There is power relation and an excellent use of language as exhibited by the writer in showing the extent of poverty in the nation: Hawkers 'descended' on our car 'pushing'... into every window of the car, chanting 'Buy from me, oh, I will sell well to you' The man, Eugene, must have looked on them with pity for: "Although Papa bought only bread and okpa wrapped in hot banana leaves, 'he gave a twenty-naira note to each of the hawkers', and their "Thank sir, God bless you' chants 'echoed' in my ear as we drove off..." p63

The linguistic metaphorical show of power relation is also made vivid in the influential impact of religion in the fabric of all the major characters, in their ardent belief in socio-religious ethics; for example, after the penance; Papa talked loudly above the "Ave Maria" "I am spotless now, we are all spotless. If God calls us right now, we are going 'straight to Heaven'. Straight to Heaven We will not require the 'cleansing of purgatory'" p.115. Aunty Ifeoma is more or less rather religiously ideologically inclined, though rather strict but flexible, sociable and very understanding. She prays for everything and everybody, "Aunty Ifeoma 'prayed' for the University, for the lecturers and administration, for Nigeria, and finally, she prayed that we might find 'peace' and 'laughter' today".

The gap of addressing the religious angle in the ideological viewpoints of some scholars is yet to be properly filled in by ideological appraisals. The religious ideological inclinations of the author through the characters in the above citations from Adichie's *Purple Hibiscus* seem to give a stupendous challenge to Dijk's theory that religion (churches) and politics (political parties) might not be considered or be included under the ideological terms; as Dijk projects that "ideologies are belief systems. This implies, among other things, that ideologies, as such *do not contain* the ideological practices or societal structures (e.g. churches or political parties) that are based on them" [4]

1.3.3 Social relations or critiquing the society: Critical discourse, as an ideological standpoint and disposition, comes to feature and has a very prominent position in the work. This is manifested by the author, as she uses a lot of linguistic metaphorical exposition and undertone in (critiquing the society) by criticizing the various means by which the powers that be use their influence to deprive the common man of their basic

necessities of life and as a result use the fund that is meant for the provision of food, water, light, road, fuel and housing for their own personal aggrandizement and selfish interest at the expense of the common man.

The police are not left out of the ugly and hideous power play. "A police man flagged us down... Kelvin... reached into the glove compartment and pulled out a ten-naira note 'flung' it out of the window towards the policeman. The policeman gave a mock salute, 'smiled and waved us through'." pp118-119.

The policeman who has taken money from Kelvin, here, more or less belittles the Nigerian police force; for they are supposed to be the vanguard and symbol of relief and freedom but they turn to be the opposite.

Critical discourse also comes to play as Adichie discusses with powerful linguistic acumen the pathetic state of the Nigerian "roads eaten away by erosion"; and this does not leave the University of Nigeria, Nsukka road out. "...we came to a point just past the market where the road narrowed, eaten away by erosion at the sides". p.119.

Adichie, linguistically critiquing the society, and through critical discourse, does not leave out of mention the issue of water scarcity in most parts of the country. "our water 'only runs' in the morning *odi agwu*- so we don't flush for a few days, we just close the lid until everybody has gone and then we flush with 'one bucket'. It saves water." This is highly disgusting and it tells clearly, the situation of the country. This is one area the 'power' of the government needs to be felt and needs to come in, to save the souls of the citizenry.

Additionally, Adichie's powerful linguistic adroitness states and depicts the issue of scarcity of fuel in the country where there is abundant oil reserve; and in a country that provides oil for other nations. Government's 'power' should emerge here to suppress the people's suffering. She makes it manifest below.

"Are you sure there is enough fuel in the car Mum?" Obiora asked "Enough to take us around the Campus, at least. I really hope 'fuel comes in the next week', otherwise when we resume, I will have 'to walk' to my lectures" p.135.

In addition, the author deftly, with exquisite linguistic use brings to the fore in *Purple Hibiscus* the most mentioned perennial problem of light! "What was the riot about?"... "Light and water"... "There is no light and no water for 'a month'"... "The students said they could not study and asked if the exams could be rescheduled, but they were refused"... "If some big man in Abuja has 'stolen' the money, is the V.C supposed to 'vomit' money for Nsukka". p.139.

By implication, there is a lot of deployment of linguistics adroitness and ideological disposition by Adichie in *Purple Hibiscus*, most especially, as it has been expressly discussed here, in the ideological aura of gender and power together with the area of using critical discourse to critique the society which is apparently entrenched where language and ideology come to play

IV. Conclusion

An attempt has been made in the foregoing to examine how exquisite language use has been employed by Chimamanda Ngozi Adichie to deploy the ideological dispositions of gender and power together with the aura of critiquing the society in *Purple Hibiscus*. Language, as it has been expressly discussed, is an essential tool of expressing ideology and the two have nexused to express the author's opinion on the issues of gender and power relations which apparently display her linguistic and ideological inclinations

References

- [1] Tannen, D.1987. That's not what I meant. London: Dent Reiss (eds) Contemporary theories about the family. Vol. 1:295-316 New York: the Frex press
- [2] Lakoff, R. 1975, Language and woman's place. Harper and Row publishers.
- [3] Croates, J.1986. Women, men and language London, Longman.
- [4] Van Dijk, T. A. 1995. Discourse, Semantics and Ideology. In Discourse Society. Sage. Vol. 6. (2) 243-289.
- [5] Fairclough, N. (1995). Critical Discourse Analysis. London: Longman.
- [6] Sol saporta, "The Application of Linguistics to the Study of Poetic Language" Style In Language (Cambridge: the M.I.T press, 1960) p.86.
- [7] Nils Erik Enkist, "On Defining Style", Linguistics and Style (London, 1965), p. 12.
- [8] Bmidele, L.O. 2008, 'Literature and Sociology'. Ibadan, Sterling-Horden publishers(Nig).
- [9] Anyokwu, C.2009, Postmodern Gothic and Chimamanda Adichie's 'Purple Hibiscus'. In Papers in English and Linguistics Vol.10, 2009. Ile-Ife, Nigeria.
- [10] Fairclough, N. 2001a. Language And Power (2nd ed.). London: Longman.
- [11] Fairclough, N. 2001b. "The Dialectics Of Discourse". In Textus XIV.2 2001a pp.231-242. Retrieved from the electronics mail on 21st January 2008, from <http://www.google/n.faircloughatlancaster.ac.uk/>
- [12] Fairclough, N. 2005. "Critical Discourse Analysis in Tran-Disciplinary Research On Social Change: Transition, Re-Scaling, Poverty, And Social Inclusion". In Lodz Papers In Pragmatics 1,2005 pp. 37-58. Retrieved from the electronics mail on 21st January 2008, from <http://www.google/n.faircloughatlancaster.ac.uk/>
- [13] Maalej,Z.2007, Doing critical discourse analysis with the contemporary theory metaphor; Towards a discourse model of etaphor. In C.Hart and D.Lukes 'ed' 'Cognitive Linguistics in critical discourse analysis application and theory'. Cambridge: Cambridge Scholars Publishing.
- [14] Le^, T. and Le^, Q. 2009. Critical discourse analysis: an overview. In Thao Le^; Quynh Le^ and Megan Short (edited) Critical Discourse Analysis: An Interdisciplinary Perspective. New York: Nova Science Publishers, Inc.

[15] Adichie, C.N 2006 Purple Hibiscus Lagos: Farafina