
EXAMINING LINGUISTIC REPRESENTATIONS OF STYLE AND IDEOLOGY IN ACHEBE’S *ANTHILLS OF THE SAVANNAH* AND ADICHIE’S *PURPLE HIBISCUS*

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Abstract: *There is a serious link in terms of the ideological, linguistic and stylistic elements in two African novels selected for this study; namely, Achebe’s *Anthills of the Savannah* and Adiche’s *Purple Hibiscus*. The interconnection and relationship in ideological premise and the stylistic peculiarities in the two novels are rather succinct and apt. This study, hence, examines the rate of parallels and influences in the arts of the two scholars in the books. We shall, in this work, maintain and establish the stylistic and linguistic preoccupations that are beneath the ideologies of the novels; and see whether the word choices of the authors are ideologically established; and aside gauge the extent at which the truism that expresses that Adichie is Achebe’s literary progeny can stand the test of time.*

Keywords: *Linguistic Representations, Style, Ideology, Truism, Literary Progeny*

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INTRODUCTION

Both Achebe and Adichie have expressed an anew vein of sociological paradigm with the scribing of *Anthills of the Savannah* and *Purple Hibiscus*. In point of literal fact, Chimamanda Adichie is viewed to be Chinua Achebe's literary progeny, for she once housed herself in Achebe's residence when she was ten years old; perused *Things Fall Apart* there, and she observed his halo surrounded her; this underscores their analytic and comprehensive stylistic peculiarities. It is observable that Achebe's mode of language in scribing of *Anthills of the Savannah* has assisted him greatly in showing and establishing an anti-woman position.

Looking at the narrative technique of the two authors, scholars view that the intelligibility of their works hinges on the relationship of the past, the present and future. About two and a half years are made to cover the time span in the two novels. With the comprehensible and beautiful narrative features, both Adichie and Achebe engage in post colonial continuities, anti-woman non-conformity and Nigerian historical legendry. Indeed, the notion of anti-woman non-conformity or resistance is more pronounced in Adichie's magnum opus than in Achebe's *Anthills of the Savannah*.

It is succinctly evident that Achebe's social mission and vision in the work marks an antipodal continuity with his earlier novels; as it is clear, too, that in Adichie's novel, the stand above is, invariably in contradistinction with what Achebe is formerly established and known for. Achebe has been completely enshrouded and influenced by his closeness with revolutionary woman voice and out-spoken speeches we observe in the affair of Beatrice in *Anthills of the Savannah* and Auntie Ifeoma in *Purple Hibiscus*. This view does not need any real interrogation or questioning in actual sense that Achebe's ideological orientation and literary artistry are seem to be historically preoccupied.

The fact is ascertained that the features of language in *Anthills of the Savannah* and *Purple Hibiscus* also assist to fortress both Achebe's and Adichie's pro-woman predilection. In Yankson's view (1985:35) which evidently foreground some language features such as paradigmatic relations and antonymous associations together with foregrounding. Paradigmatic relations have to do with the forming of a congenial association between words of related paradigms. This is contrary to antonymous associations that come to place when lexemes of contrary paradigms are employed together with some others.

In order to project both Achebe's and Adichie's ideological stands, the stylistic features of the novels have been purposely employed; in relation to this work, it would be maintained that Achebe's and Adichie's ideological purposes have, in one way or the other, independently moulded their artistry in the novels. Tanure Ojaide (1989) observes that:

Modern African literature is much socialized. The literature is different from that which focuses on the individual. It is this communal spirit which informs the characterization and social analysis in Soyinka's *The Interpreters*, Ngugi's *Petals of Blood* and Achebe's *Anthills of the Savannah*. In each of these novels, a group, rather than an individual is emphasized. There is no single protagonist that overwhelms other characters.

It is noteworthy that Achebe tries and strives so well for a worthy stylistic and aesthetic mode for the representation of his ideological predilection. In this, Adichie seems to toe the line of Achebe's literary ideological intent. Characters and modes of speech make ideological vehicles in the two African novels; this means the features exhibiting ideological predilections and dispositions.

Ideological inclinations are embedded in speeches of the individual characters, showing their different ideology, beliefs and views. Through this mode, both Achebe and Adichie express power dynamics of class awareness and consciousness in society.

Lukacs (1988:22) has maintained in an essay that the “intellectual physiognomy... is the chief factor in creating living personality”. Ikem Osodi is shown in *Anthills of the Savannah*, not only as a vibrant revolutionary but also a dynamic living individual; kudos to Achebe’s expression and exhibition of character’s brilliance. Lukacs expresses further that:

Characterization that does not compass ideology is not complete. Ideology is the highest form of consciousness; ignoring it, a writer eliminates what is important in delineation of character. A character’s conception of the world represents a profound personal experience and the most distinctive expression of his inner life, (ideology) at the same time it provides a significant reflection of the general problems of his time.

The two African writers seem not to be unaware of the above Luckacs’ observation as they make use of his recommendation optimally. The ideological dimension observed by Lukacs above does not leave out even the Ikems and Auntie Ifeomas of the two novels. Meeting with an individual such as Ikem in *Anthills of the Savannah* for the first time establishes him as a vibrant and intellectually experienced personality who has personally chosen his way of life. Remarkably felt in Ikem’s character are his wisdom, confidence and his overwhelming self-consciousness. He is always proactive in taking initiative in any difficult positions he finds himself. Ikem is compellingly a learned personality and his resourceful utterances are unimaginable. Ikem, apart from being a rather vibrant social commentator, cannot be ranked amongst any set of beer-parlor or armchair revolutionary. It is very evident enough that both Achebe and Adichie take sides, looking at mode and tone of *Purple Hibiscus* and *Anthills of the Savannah*. The two of them are evidently partisan. Invariably, their audiences are compelled to take sides owing to their mode of stylistic presentation and ideological affinity. What we are made to be familiar with in the Nigerian political terrain is that it is mainly either for or against. There is no middle road, or any manner of sitting on fence. You are either on the side of liberating the citizenry (characters) or unshackle them.

Indeed, the partisanship of the writers is contagious in that it encourages the partisanship in the audience both in their thematic preoccupations, ideological predilection and stylistic affiliations. The seeming persuasive modes of the writers to winning the reader to their sides of ideological predilection renders the alternative of a rather objective and neutral position difficult. The resultant success of this which is not scanty but rather remarkable is mainly owing to the potent propagandistic thrust and stylistic contingencies of the novels. Both the hidden and clear condemnation of the *status quo* and recurrent difficulty on the need for the alienation of the extant societal formation encourage the propagandist and political configurations of the two African novels. Such propaganda is rather *incitant* and catalytic so much that it bludgeons one to action. The instance of Sam making attempt to make love with Beatrice in *Anthills of the Savannah* is a sheer feature for propagandist show. So also, the affair of Father Amadi being encouraged to the ebb of making love to Kambili in *Purple Hibiscus* is tantamount to propaganda, as well.

Adichie, in her magnum opus, seems to be scribing the realities of her life, this might be not unconnected to an earlier assertion made by Ngugi in one of his known essays that “every writer’s books are autobiographical, that is you write about your experiences, your immediate experiences”



It is a remarkable experience to note that Adichie tries and strives for appropriate aesthetic and suitable style for exhibition of her ideological predilection. The submission of Tsegaye Gabre-Medhin by Biodun Jeyifo as a worthy playwright, who gives and pays "an engrossing, even meticulous attention to finding the aesthetic, technical means of effectively achieving his ideological objectives" seems to benefit Adichie very well.

MAIN TEXT

The concept of style

According to the *Free Online Encyclopedia* (2010), it asserts that stylistic meanings are made up by the ideas of linguistic peculiarities. Style becomes the variant of a linguistic entity so far a language has been accepted as a medium of communication in a language community; so also would colloquial language become a style in such a linguistic milieu. When a standard linguistic entity is accepted as a medium of communication, the variant of such language is then regarded as a style. However, restricting the accepted literary meaning of a language renders the variant of the language a stylistic development. Classifying style is of various modes. Again, when style refers to a standard spoken language, a coloured, plain or neutral language becomes the identified stylistic element. Alternatively, when style means a literary language, there comes a common fund in various forms and promotions forming different styles.

Style as choice, deviation and man.

The form of ideological premise upon which a text is scribed prescribes the choice of words and stylistic patterns and other forms of literary aesthetics of the writing, Olajide (1997:95). It, again, follows that the significance attached to the element of a text determines the relatedness and power that is exerted to the ideological configurations of such text. Olajide in agreement with Goatly's view believes that the idea of style is importantly a relative experience. It is premised on positioning beliefs and rates of possibility of appearance of linguistic elements. This opinion equates the features of stylistics with discourse elements and studies like descriptive register analysis that emphasizes a relatively complimentary method to stylistic analysis and discourse.

Deviation which forms another brand of style creates a deliberate side-tracking of the current and existing beliefs and norms is referred to by Aristotle (1907:127) in his commentary on poetic diction. This is not unconnected to the reason why some literates and linguists alike deliberately move away from some overused and hackneyed usages. He observes that:

The most effective means of achieving both clarity and diction and a certain dignity is the use of altered form of words, the unfamiliarity due to this deviation from normal usage will raise the diction above the common place.

A writer's choice of words and style is dictated by the ideological inclinations and beliefs of the writer. Indeed, the ideology creates the man and the man makes his style. Olajide (1997:95) posits again that the other side of a man's dialect which results in his language habit forms his linguistic style; while the language habit of a user is most of the time influenced by factors like geographical location, age, sex and social class. It is thus recommended by Leech (1996:27) that a serious attention needs to be paid to the investigation of style and the whole gamut of stylistic and textual analysis. The concept of



register on its own can be termed as the conglomerations of thematic and contextual elements that are influenced by verbal discourses in a specific context.

Volosinov (1973) and Halliday (1985) asserted that contemporary literature has the notion that gives the indication that the idea of style is based on sociological implication and factors which have great impression on the stylistic apparatus. Stylistic discourse is often times dominated by ideological dimension and socio-political features. According to Huntson (1993:29), text plays a crucial role in the establishment of a viable interaction between the writer and the reader. He maintains further that a text is written to be understood within the milieu of a certain ideological configuration. The pattern of linguistic elements such as grammar, lexis and discourses determines the ideology of the work of art. It dictates the features upon which the linguistic elements are interrelated.

Hence, the topmost intent of stylistic analyst should be to take off from potent analysis of styles to a rhetorical interpretation of texts. Resultantly, stylistic is often choosy and deliberate as Huntson (1993) posits that it may only anchor on a limited element of the text to give discussion to language function in the text and proffer an explanation and account of extra-textual effects of the linguistic projects.

Budagov (1967) maintains that difficult contemporary national languages have three main style: a neutral discursive style (that is sometimes called a conversational style), a higher and formal style and a lower formal style, and a lower familiar and colloquial style. He posits further that: resultantly, the same natural goal can be mentioned on different stylistic levels: compare Russian *Zhizn'* bytie and zhite, three level of the neutral word *zhizn'* (life). This variety, he says, constitutes a great resource for linguistic and literary language.

The possibility is there as he further stresses that style, as it narrows down, becomes less subdivided. The literary style, for instance, is employed for scholarly, formal, scientific, commercial, publicist and journalistic writing; and familiar colloquial style is made use of in student slang, informal language and types of speech. This means that an appropriate context would call for the usage of the separate styles; the formal literary style is employed in official contexts, while in ordinary contacts, the neutral conversational style is used; to family and informal contacts is the familiar colloquial style. Budagov maintains further that in Soviet linguistics, functional styles are sub-divided. It is the view of some linguists that the literary style has a close relation to normal educated people functional style.

The great *Soviet Encyclopedia* (1979) inferred that stylistic division must be separated from emotional colouring of language not minding that such embroidery is called stylistic, too. This embroidery may happen within the context of a single style and may bring about such value judgment as “lofty and elevated” “solemn” neutral or “low” as well as “coarse” or “ironic”. Because of the evolutionary development of language, beautiful terminologies are established in the formal literary style and for informal colloquial style; “coarse” “low” terminologies are made use of.

Style is said to have a distinctive official shading or behavioural configurations statement in words, sculpting, painting, music etc. Stepanov (1965) opines that style can only come to be where a language pattern gives rise to an option of linguistic means. Invariably, style is an evolutionary effort that arises from the idea of language norm. The three basic styles have three fundamental ancestral origin. The official literary style mainly takes its root from the time in which there exists a difference in the hackneyed day to day expressions made use by many people. For instance, in the



Russian community, the official literary language took its source in Old Church Slavonic. In France, Italy and Spain, it is rooted in Latin, and in the Middle Asian republics, in ancient Ugher language. The ordinary discursive style is rooted in the common language and the informal colloquial style is mainly rooted in the urban colloquial language.

Stepanov maintains further that separate people's national characteristics in the source of growth of style are exhibited in various meaning of the neutrality idea in French; the official Russian aesthetic style, conversely, the ordinary neutral style has come close to the day to day colloquial discursive expression. This is owing to the fact that the French official linguistics is rooted in the classicism age (the 17th century), on the other hand, the Russian literary linguistics took root from the time of enactment of realism (the time of Pushikin) at an age differing moves towards the linguistic features of democracy.

In the age of linguistic growth, the separation of stylistic continuity is most of the time, an anew exhibition of trend in literary ideology. Vinogradov (1938) posits that the separation of style into three categories came to being in ancient Rome, where it was known with certain literary genres and was employed mainly in official literary linguistics to note real objects. Instances in the high style were "warrior" "steed" and "sword" in the middle style, "farmer" "ox" and "plow" and in the low style "lazy" shepherd" and "stick". On an overall ground, images can be specified at the level of style only. The linguist also maintained that in the old medieval period, style was examined as part of poetics and rhetoric. In the 17th and 18th centuries, style was the main discussion of three-style theory accepted in Europe and applied in Russia by M. V Lamonosov.

Vinogradov stressed further that in its modern semantic configurations, the term "style" appeared in European languages in the development of 19th century due to the theory of historicism. The term was introduced towards the mid-19th century by Spencer and Steirthal. With the evolution of semiotics, linguists like Foucault posit that style is employed not only in literary existentialism but in day to day language use, scientific premise and in investigations such as the one carried out here.

Vinogradov observes that style is constituted in the way of writing or speaking of a particular person in a specific social milieu. An individual style is their finger-prints. In a certain social environment, the idiolectic aggregate traits of language use of an individual make up the speaker's stylistic available linguistic choice. Invariably, the standpoint of stylistics is the styles of language and of speech in which an individual makes their linguistic choices. At the secondary level of any linguistic system, style constitutes an artificial linguistic entity. The arrival of any linguistic contingencies is made to occur among the available language system. The reason for such linguistic choice is not unconnected to language fundamentals such as syntax, semantics, language use and studies in pragmatics.

The interplay of language, style and ideology in the two novels.

A writer's or an individual's language and style are dictated by their ideological predilection and disposition. Between the two African authors, - Chinua Achebe and Chimamanda Adichie - who wrote *Anthills of the Savannah* and *Purple Hibiscus* respectively, there are a lot of influences and parallels in the ideological disposition, stylistic dimension and linguistic orientation of the two writers. In this study, the relationship, interplay and nexus of the linguistic representations, style and ideology in the two prose writings are examined. For instance, this study shall look at the areas where Achebe's writing influences Adichie's linguistic choices and style and the angles where parallels can be drawn from their ideological beliefs. Some of the stylistic orientations and

ideological predilections to be examined in this arena include: linguistic simplicity of expression, easy narrative style and other thematic ideological orientations that are in the works which encompass, among others, gender ideology, religious ideology, political ideology, and the ideological aura of critiquing the society. For practical consideration, therefore, we are going to restrict ourselves to the analyses of the gender ideology.

Looking at this, the gender ideological inclination is classified under two dimensions namely: the culturally related gender, and the sociologically related gender, the two of which are critically looked into in the two novels. It is observed that in *Anthills of the Savannah*, Achebe tends towards being manly or phallocentric in his ideological pursuits, although with some few digressions; while in *Purple Hibiscus*, Adichie subtly pursued a feminine disposition in her gender ideological predilection. Meaning that although, Adichie does not flout her gender belief on our faces like a placard; her predilection in terms of gender ideology tends towards feminism.

The words marked in italics express the sociologically inclined gender ideology of the author in *Anthills of the Savannah*. The societal dimensional issues that are prompted by social vogues bring about the ideological gender trend. For instance, it is seen on page 27 of Achebe's *Anthills of the Savannah* (henceforth *Anthills*) that “*An angry man is a stupid man*” The lexeme “man” is used to represent both women and men. Achebe is prone to using the lexical word “man” because of his ideological gender predilection for the masculine sex.

Intricately, however, unlike Chinua Achebe, Chimamanda Adichie indirectly weaves her feminine gender ideology into the conceptual and constitutive core of her writing in *Purple Hibiscus*. Although she did not flash her feminine gender ideological belief against our faces like a glittering sword, Adichie, with complex intricacy and subtlety exhibits the female sex as being very mild, gentle and caring, which expresses an intrinsic, intriguing, intricate and subtle superiority of women over men. In *Purple Hibiscus*, Adichie's choice of word on pages 11 and 15 exhibits her feminine gender predilection for her folk. Indeed, it is clearly succinct that in terms of sociology, the fences destroyed and torn down by men are redressed and mended by women out of their humility, mildness and kind heartedness. Hence, when “Papa ‘flung’ his heavy missal across the room and broke the figurine on the étagère” “... She (Mama) ‘stared’ at the figurine pieces on the floor and then ‘knelt’ and started to ‘pick’ them up with her ‘bare hands’”

In the following trope, Adichie evidently enunciates a socio-cultural feminine ideological idiosyncrasy in Papa Nnukwu praising and celebrating the phenomenal notion of being given a female progeny in Ifeoma, for the male offspring in Eugene Achike does not culminate in goodness and benevolence for him; Eugene could not do for their father as a man what Aunty Ifeoma does as a woman for him. Hence, Papa Nnukwu begins on a lighter note with Ifeoma before hitting the nail on the head. The italicised sample from page 91 of *Purple Hibiscus* brings home the point.

‘But you are a woman. You do not count’.

‘Eh? I don’t count? Has Eugene ever asked about your aching leg?’

If I do not count, then I will stop asking if you rose well in the morning”

Papa-Nnukwu chuckled. “Then my spirit will haunt you when I join the ancestors”

“It will haunt Eugene first”



"I joke with you, nwam. Where would I be today if my chi had not given me a daughter?" Papa Nnukwu paused. "my spirit: will intercede for you, so that Chukwu will send a good man to take care of you and the children"

Adichie, in her subtlety, carves out an intricate aesthetics and outstanding predilection for her feminine ideological class, as she stealthily sneak in her gender configuration into the core of her piece; in the following dimensional trope, where the woman 'mmuo' [masquerade] is placed higher than the male one because of its aesthetic beauty and prettiness and totally being innocuous as against the male one that has an ugly countenance and composure and rather very deadly. The woman mmuo is wholly apparently appealing and beautifully feminine while the man mmuo is grotesque and fearsome. Hence, lexeme such as "harmless" and "pretty features" are clear indications of her gender ideological premise as it is made evident in the italicised sample on page 93.

"Look at this," Papa Nnukwu said,

"This is a woman spirit, and the woman mmuo are 'harmless'. They do not even go near the big ones at the festival" The mmuo he pointed to was small; its carved wooden face had angular, 'pretty features' and rouged lips. It stopped often to dance wiggling this way and that, so that the strings of beads around its waist swayed and rippled. The crowd nearby cheered, and some people threw money towards it.

Little boys-the followers of the mmuo who were playing music with metal ogenes and wooden ichakas-picked up the crumpled naira notes. They had hardly passed us when Papa Nnukwu shouted, "Look away! Women cannot look at this one!" (the man mmuo)

It is clearly evident that the woman masquerade is more praised, appreciated and celebrated than the man ones for the spectators and all the people 'cheered' and "threw money towards it" the acceptability and celebration of the woman mmuo in Adichie's lexical choice and the way Papa Nnukwu "shouted" that the women should not gaze at the man mmuo which is fearsome, ugly and grotesquely bizarre make the author's feminine ideological preoccupation more succinct.

In the Igbo cosmic world Achebe reports and he himself is born into, there are every inkling, fervour and thought of both the female and male characters wanting and liking a male child in the family so much so that parents can name their female child Nwanyibuife, - a female is also something - if they had expected a male child but a female one is born into the family in lieu. This exemplifies a portrayal of the masculine gender predilection of the African world which the Igbo socio-cultural nation represents. Hence, Beatrice, the fifth female child in a row born to her family was given the name, 'A female is also something' by her parents which is a resume of the Achebe's male ruled African Igbo nation; as it is expressed in the sample below from pages 86 and 87 of *Anthills* as thus:

I didn't realize until much later that my mother bore me a huge grudge because I was a girl- her fifth in a row though one had died- and that when I was born she had so desperately prayed for a boy to give my father. This knowledge came to me by slow stages which I won't go into now. But I must mention that in addition to Beatrice they had given me another name at my baptism, Nwanyibuife- A female is also something. Can you beat that? Even



as a child I disliked the name most intensely without being aware of its meaning. It merely struck me at that point that I knew of nobody else with the name; it seemed fudged! Somehow I disliked it considerably less in its abridged form, Buife. Perhaps it was nwanyi, the female half of it that I particularly resented. My father was so insistent on it. 'Sit like a female!' or 'Female soldier' (the character, she liked acting and behaving like a male) which he called me as he lifted me off the grounds with his left hand and gave me three stinging smacks on the bottom with his right the day I fell off the cashew tree.

There are several other instances of the Achebe – men ruled – world in *Anthills* some of the examples as referenced by Bamiro (2006:315-328); a lot of the instances bother among others, around men chauvinism, subjecting women to elements to be discarded; men being placed at the top hierarchical stage on the ladder rung in men and women relationships such as marriage, and other social associations and the likes. And there are so many androcentric locutions that permeate the fiction which present male – coloured experience and orientation such as the sample instances from pages 88 – 91 of *Anthills* in italics form below.

Better to marry a rascal than grow a moustache in your father's compound; better an unhappy marriage than unhappy spinsterhood; better marry Mr. Wrong in this world than wait for Mr. Right in heaven; all marriage is how – for – do; all men are the same;.....p88

That every woman wants a man to complete her is a piece of male chauvinist bullshit. p88'.

There was enough male chauvinism in my father's house to last me seven reincarnations! p88.

Unreasonable? Perhaps yes. But I can't be blamed for the state of the world. Haven't our people said that a totally reasonable wife is always pregnant? Scepticism is a girl's number six. You can't blame her, she didn't make her world so tough p 88.

Invariably, the phalocentric and manly gender predilection is more vividly felt and more aptly exhibited by Achebe in *Anthills* where a male lizard pursue vigorously in hot chase a female one. The male lizard is described by the author to be very attractive, alluring, bright and embroidery in appearance; it ran hotly and vigorously in a sexy mood after the female lizard that is described as drab and unattractive, hiding herself from the mating "ferocious sexuality of her man". Achebe is observed to be rather deliberate in his diction, most especially in his andocentric linguistic strategies which is evident in his conscious choice of lexical items such as "red in head and tail, blue in trunk" for the male lizard and "drab-grey" for the female lizard. Also, this is seen in some other masculine biased choice of words such as the male lizard staying at the "high visibility at the centre of the compound" while the female lizard was "hiding in the shrubbery", which are visible demonstrations of the author's predilection of the male to the suppressed preference of the female, as it is expressed in the sample from page 110 of *Anthills*, put in italics below, exhibits the sexist ideological concession of the writer.



A lizard red in head and tail, blue in trunk chased a drab-grey female furiously, as male lizards always seem to do, across the paved driveway. She darted through the hedges as though her life depended on it. Unruffled he took a position of high visibility at the centre of the compound and began to do his endless press-ups no doubt to impress upon the coy female, wherever she might be hiding in the shrubbery, the fact of his physical stamina... We can safely leave grey drabness in female attire to the family of lizards... The case of the lizard is probably quite understandable. With the ferocious sexuality of her man she must need all the drabness she can muster for a shield.

In another trope in *Anthills*, one observes that the generic pronouns and nouns are instances of sexist linguistic expressions for they offer masculine experience as generic or as the norm; for instance, in the most vivid form, when referring to humanity in general, the term "men" and mankind" are often used. In another word, these types of generic terms enable Achebe's characters and he himself to subsume the female sex and experience under the male ones. In the author's bid, aside from Beatrice, who is given a voice in the fiction, other female characters like her operated in an aura of "muteness" which demonstrates the alienation of women from a recurrent and dominant articulation system in the Nigerian social context. Ardener, a famous linguist has opined that being silent is a structural affair in which a group may be muted "simply because it does not form part of the dominant system of the society" (1975:22). In addition, the authoritarian posture engaged in performance of proverbs is the more stressed by the fact that in the fiction those who employ proverbs are elders, that all constitute the male members of the society. This is not unconnected to the fact that a major number of the proverbs in the fiction are introduced by such andocentric locutions such as "Our wise men have said" " As my father used to say" "My people have a saying which my father used often" p. 177 "Our people say" (p. 121) The aim of these kinds of locution is to banish or alienate the feminine gender. Therefore the andocentric locution samples from page 121 in which we have lexical items like 'Our people" (men) and "titled men" are clear indications of the feminine banishment; as put by the author as thus:

'Our people say'' that when a titled man comes into a meeting the talking must have to stop until he has taken his seat" again

"Our people say" that an animal whose name is famous does not always fill a hunter's basket"

The recent samples above are instances of culturally oriented ideological tropes. The characters' socio-cultural ethics and beliefs are, as well, indeed, clearly and succinctly postulated here.

CONCLUSION

It has been established in the foregoing that Adichie, to a remarkable extent, can be said to be Achebe's literary progeny as a result of their identical expressions in their free flow of words and simple linguistic and stylistic orientations. However, despite the said influences that Achebe's works have on Adichie's novel, there are palpable parallels in their sexist ideological preoccupations that mark a departure in the selected novels.



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