Style And Language in Chimamanda Adichie's *Half Of A Yellow Sun* & *Purple Hibiscus*

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Abstract

This study examines how special and inimitable language use has assisted Adichie in her *Purple Hibiscus* and *Half of A Yellow Sun* to exhibit and address the aspect of the ideological configuration of gender, power and identity. Chimamanda Ngozi Adichie's great works, *Purple Hibiscus* and *Half of A Yellow Sun*, rank among the recent literary texts that are considered with great number of exclusive ideological expressions and a lot of other literary and linguistic structure. This study examines the special language use and the underlying ideologies in the two novels. This study uses the Critical Discourse Analysis (CDA) which is a remarkable development of discourse analysis in attempt to put language in proper perspective. The study makes an exploration into the symbiosis and interconnectedness that are operative between language use and ideology in Adichie's novels. The data were derived from two of Adichie's novels: *Purple Hibiscus* and *Half of A Yellow Sun.* The texts show how the author uses language to construct identities, and bring out social problems. Analyses examine the use of language and how it is employed to deploy power, identity, gender ideology, and social relations in the novels. Ideology cannot be separated from language, for the two are intertwined. The method of the analysis is qualitative analytical method, it adopts the qualitative approach to the study of discourse strategies employed in the presentation of ideologies in the texts. The analyses were done in four main areas; gender relations, power relations, social relations, and

identity. Data that depict these relations were selected and intensively discussed. This study reveals that discourse resources cannot be studied denotatively in texts; but they have embedded meaning in them, hidden ideological and bias meanings, that if not critically analysed, the reader may not understand the hidden meaning. In other words, language use goes beyond its literal translation to underlying meaning of every text. To end this, it is recommended that textual analysis of other Nigerian novels should be carried out to bring out the similarities and differences in the analysis of this particular genre of language and ideology and to widen the scope of text on CDA. This study contributes to knowledge in many ways; it provides CDA as a new setting to examine how linguistic resources are used to construct language and ideology in literature. Also, it provides insight into ideological language of gender, power, and social relations and finally to help readers to appreciate and understand the texts beyond the textual meaning.

Keywords: ideology, language, gender, power, identity. Introduction

The style of a language involves the appropriation of linguistic items to convey one's ideological perspectives. Language performs social roles; it is usually configured to suit communication exigencies of a particular society. The social role of language ranges from the coding of cultural, traditional and religious identities to a day-to- day sharing of feelings, thought and views by a particular group. Language performs informative, persuasive and directive functions. For language to satisfactorily perform its social role it is stylistically bent and its grammar appropriately adjusted to meet the communication needs of a speech community.

Nowadays, Linguists continue to show the key function language has played in issues of power, social and gender ideologies. Documented words spoken by individuals are the basis for works on power, gender and language, in particular this is shown in gender issues concerning the women folks, and where identifying the words used in cross-gender issues help in determining the role of language in maintaining interpersonal disequilibrium between men and women.

Most researches on power, language, gender and social relations have been centered on the relationship between social identities, gender ideology, and stratifications like sexuality and social class. Generally, the interest of linguists' in

recent times is gradually shifting from the traditional centered on the linguistic structure of text to how texts figure in the social process. An understanding of grammar, morphology, semantics and phonology of any literary work does not really institute understanding of the work. The rhetoric intent, the coherence and the worldview that the writer of such work and receptor add to the literary work are equally essential (Kaplan, 1990). Therefore, Language, cannot be ascribed as merely reflecting our reality, but as central to creating reality. Our words are never neutral, they carry the power that reflects the interests of anyone speaking or writing (Fiske, 1994; Fowler, et.al., 1979).

Opinion leaders, courts, government, newspaper editors and authors etc., play a very vital function in organizing ideas/ issues in the world and placing the boundaries of whatever is talked about and in what manner it is being talked about (Henry & Tator, 2002). Novels play leading function in discussing key national issues by picking on statements and actions of prominent national figures, celebrities and happenings within the country and exposing them to their readership. The initiation, advancement and sustenance of discourse by novels are not often devoid of some embellishment. This is why two novels are selected and used for this dissertation to present the basic ideas conveyed through the novels with the help of language. Hence, Language constitutes a forum of conveying thoughts through words. It negotiates relation in social situations so as to promote and maintain positive human relationship or social contact. (Anurudu & Lawal, 2014.) Language permits any idea as to represent what the speaker in discourse and "others" have already said and done in a textual world that can be reflected or acted upon, denied, or supported, desired or dreaded in social worlds. (Schiffrin 2006. p 129). Our identity is fashioned by what we say and do in a world of social interaction. It is important that note that the textual world from Schiffrin's explanation is not different from what takes place in the social world.

According to Kotak (2013 p.100) language is the means of communication by people. He puts it forward that, language originated long before writing and is passed on through learning. Kotak further says that it is based on learned connections between words and what words stands for. His view in this subject to the anthropologist perspective. In the view of the Linguist, language forms a

formidable medium through which a speaker exercises control over other speakers. David (2011. P,13)

Kotak (2013) in discussing this, puts it that language relies on context. He further adds that language evolves meaning and plays a role in adjusting people, to participate in situation where applied to convey the purpose and the intended meaning from the one speaking to those listening. Terry and Irving (2010.p 11) states that it shapes both ones cultural and personal identity thereby fixing one into a cultural group. They also posit that language is expressed in two forms:

(a) Non - verbal which is through gestures and facial expressions.
(b) Verbal or oral form like communications in real conversations.

The components of language include oral which involves listening, speaking and written. To Terry & Irving our languages and our cultural orientation cannot be in isolation. Therefore, it is relevant that for an individual to be expressive in a language, the cultural orientation the language represents is learned also and this links to the identity of a speaker with the ethnic sect of the language or the race in the broader sense, Language allows a representation of what people have said in a textual world that can be acted upon, denied or supported, desired or dreaded in sociological perspective (Schiffrin 2006. P 125).

Significantly, most fundamental and critical observations on language, from which point multiple theoretical frameworks have developed, is that language is a sociological act (Austin 1962, Searle, 1975; Wittgenstein, 1958). The important and fundamental function of social actions and history in language cannot be ignored. Fundamentally, language could be linked to its use; in speaking a language, one constructs his/herself sociologically. As argued by Austin, linguistic utterances are not mere products of autonomous reference, but rather, acts constituted by convention, or social norms. Importantly it is to examine not only the "linguistic" significance of the phrases in any utterance, but importantly identifying the sociological significance that embody the utterance, which includes the conventions, social roles, social contexts and conditions that warranted the utterance that was made. Austin (1980) claims, "we have to study is not only the sentence but the arising of an utterance in a speech situation" since what should

be illuminated, in his view, is "the total speech act in the total speech situation" (p. 148).

What is clear about learning language from a sociological angle seems to be that speech is additionally constrained by a host of other influential factors, among them language ideologies and political relations. Linguistic ideologies are representations that form the intersection of diction and humans in the social world, i.e. "a mediating link between social forms and forms of talk" (Woolard, 1998, p. 3). Woolard and Schieffelin (1994) insist that ideologies of language are critical for both social and linguistic analysis because they do not deal with language alone. In Woolard and Schieffelin's view, language ideologies "envision and enact links of language to a group and personal identity, to aesthetics, to morality, and to epistemology" (p. 56). They can be seen as the mediating links between social structures and ways of speaking. While ideologies are what mediate linguistic practices and performances of identity, not to say that practices reflect dominant ideologies. Bucholtz and Hall (2004) discuss this intimate yet complex relation between ideology and identity in describing precisely how ideologies inform language practices that promote identity:

> Ideology is the height at which practice reflects representation. Indexicality mediates between ideology and practice, producing the former through the latter. Performance is the highlighting of ideology, through the foregrounding of practice. Keeping these processes conceptually distinct. What we find repeatedly in studies of language and personality is the disparity between cultural ideologies and sociological practices: cultural beliefs about how people of various social backgrounds should, must, or do speak and act (generated through indexicality) are generally reductive and inflexible while the actual linguistic and social practices where people participate differently (including the display of practices of performance) are highly complex and strategic. (2004, pp. 381-382).

> From this stand point, practices are, thus, strategic in nature. Ochs (1993) provides further insight into how ideologies support the link between linguistic forms and identities in a form which is not arbitrary but rather very much rooted in sociological and political interactions:
> … from a social constructivist perspective, there is no assurance that anyone speaking must use a linguistic structure, like a tag question in English, to stretch out the gender identity of "woman," if tag questions are linguistic resources for constructing the act of requesting confirmation and the stance of uncertainty and if that act and that stance are conventionally linked to local sociopolitical realization for being a woman (pp. 296-7).

The relationship between linguistic behavior and socio-political relationship presents the social markers and status are continually recreated through the activity of linguistic acts. Such connections to social and political forces can also result in the form of covert discrimination in which the dominant group is favored and social inequalities are perpetually reconstructed. As explicated by Lippi-Green (1997), ideologies involve the "promotion of the needs and interests of a dominant group or class at the expense of marginalized groups, by means of disinformation and misrepresentation of those nondominant groups" (p. 64).

The nation-state and school influence the ways people perceive and use language because of the authority they maintain. These institutions form an integral part of the construction of language and identity in daily practices.

Bourdieu's social theory rests on the notion that social-historical aspects and its ties to power which are critical to language. In his work, *Language and Symbolic Power*, Bourdieu (1991) discusses the role of language and the construction of social reality, demonstrating how language is more than strict linguistic competence, but a medium of power through which socially characterized speakers' actualization in linguistic exchanges create an "economy of symbolic exchanges" (p. 37). Language is explained as a social phenomenon that concerns power and authority and involves speakers knowing when they are entitled to speak and others

recognizing this as an acceptable act that merits attention in the given circumstances.

Language, thus, is successfully used as a means of maintaining social power and control and dominating groups precisely because it is not perceived as such, which directly corresponds to Bourdieu's concepts of symbolic power and symbolic domination.

Symbolic domination is accomplished without consciousness or constraint (Bourdieu, 1991). Contrary to overtly oppressive forms of domination, Bourdieu explains, "Those who believe in any form of symbolic domination suggest that it is devoid inactive clinching to external constraint or voluntary linkage to values" (p. 51). It is through the habitus and the silent and insidious aspects of everyday practices that such influence is effectively transmitted, as individuals are socially predisposed to accept the demands of the market. Contributing to its success, symbolic power requires the shared belief in the legitimacy of power and of those in positions of authority. In this manner, individuals participate, to some extent, in their own subjection and in the reconstruction of the social structure or hierarchy and their place in it.

The main purpose of this study is to examine how Chimamanda Adichie' used language to project the unique ideologies on gender and power; and how she attempted to critique the society. In previous elucidations and for practical purpose, I am restricted to linguistic and ideological settings in identity, gender, socio-political relations. It is observed that proverbs, idioms, jokes and deep meaning utterances are, sometimes, uniquely, linguistically oriented, functionally and naturally. To pose an admirable degree of humour, there exist the need for the user to understand the language and one operates in. This study is premised on the fact that language is based on socio-cultural configurations.

Statement of the Problem

The study is to decipher the underlying ideologies in Adichie's two novels: *Purple Hibiscus* and *Half OF A Yellow Sun.* Most times, when people read literary texts, few out of all can decipher the author's hidden ideologies expressed the use of

selected dictions. Therefore, the analysis of the texts will discuss the underlying ideology of gender, power and social relations in the two novels.

Aim and Objectives of the Study

This study is aimed at investigating the hidden language and ideology in *Purple Hibiscus* and *Half of A Yellow Sun* with a view to achieving enlightenment on the tactics employed in such manipulative use of language, and to enlighten readers on how to understand novels beyond linguistic meaning. The objectives of the study are to:

i. To buttress the readers awareness and consciousness on the fact that language influences the way people are dominated by others.
ii. Provide insight on ideological language of gender and power and the strength of language in Adichie's novels with the intention to enriching the reader's appreciation and under

Research Questions

The following research questions were formed to guide this study.

i. What are the ways to strengthen readers awareness and consciousness on the issue that language influences the way people are dominated by others?
ii. What are the best ways to portray the insight of ideological language of gender, power and social relations in both novels?

Significance of the Study

The study is significant in many ways; it will help readers to understand how women are being marginalized and how women try to defend themselves by any means. It will help to address some societal ills in Nigeria, looting of public funds, bribery and corruption, and also provide an insight on how corrupt our country leaders are and how they go about looting our nation's money. This study will help linguistic scholars and researchers to develop more interest in analysis of other novels based on language and ideology. Above all, it will contribute to existing literature in language and ideology, which will benefit the government, researchers, students and the general public. Its relevance to research, theory and pedagogy makes it significant.

Scope of the Study

The work concentrated only on two selected novels: *Purple Hibiscus* and *Half of A Yellow Sun* and only sentences that depict ideology of gender, power and social relations are chosen for the analysis, how the deployment of linguistic resources by the author enhances the construction and presentation of language and ideology in the texts under consideration.

Conceptual Review

Definition of terms

Language

Language is a veritable vehicle or a code system used for human communication. Finocchiaro (1964) defines language as a dynamic system of arbitrary vocal symbols which allows all individuals in a given culture, or other people who have learned the system of that culture to communicate or interact. This definition makes prominent the arbitrary form of language as a tool of cultural expression, but the arbitrariness does not require emphasis because there is an order in every language which permits effective and mutual communication (Ogum 2002).

Gender relation

Gender relations refers to the manner in which a culture or society defines rights, responsibilities, and the identities of men and women in relation to another (Bauman, 2000).

Gender relations are the socio-economic relationships which exist in any family, community, workplace, or society between male folks and female folks.

Gender is unavoidable. It forms the manner societies conduct their affairs, with each society acting differently. Eckert & McConnell-Ginet (2003, P.50). Says: "the force of gender categories in society makes it possible for us to move through our lives in a non-gendered way; and it is impossible not to behave in a way that brings out gendered behaviour in others" Gender is a key component of identity.

Wardhaugh, (2010, P. 346), states that 'social organization is best described as somewhat a system of hierarchical set of power relationship'; moreover, such organization by power may appear to be entirely normal, justified both genetically and evolutionarily, and therefore natural and possibly even pre-ordained

language behaviour reflects male dominance. Men use what power they have to dominate others and, especially women; and, if women are to succeed in such a system, they must learn to dominate others too, women included. Men constantly try to take control, to specify topics, to interrupt, and so on. They do it with one another, and they do it with women, who, feeling powerless, let them get away with it, preferring instead to seek support from other women.

Power relations:

Grawford (1995 p.5) declares that power relations best explain what happens when men and women interact linguistically, Grawford's explicit goal is to create a feminist social science for all women. The concept of power relations deals with how different groups are able to interact with and control other groups. Power relations must figure significantly in explanations of poverty and inequality.

The concept of power relations deals with how different groups are able to interact with and control other groups.

Social relations

In social science, a social relations or social interaction is any relationship between different individuals. Social relations derived from individual agency form the basis of social stratification and the fundamental object for analysis by social scientists. Social relationships are characterized at least by mutual adaption of the action of each to that of others. It may often times involve negative traits as conflict, hostility, sexual attraction, friendship, loyalty, or economic exchange… hence, in principle, it does not take to account whether the relation of the actors is co-operative or in the other sense, opposite (Simmel 1978:27)

Weber states that, social relationships do not always imply that partners understand well that they accept a common explanation of situation. A social relation can either be one that is unilateral or otherwise asymmetrical. According to Weber, (1978:28) social relation exist only as a scholarly concept and not a widely accepted concept; it exists in the world of the observers, not in the world of the observed.

A social relation takes place when there is reciprocity in the action of one person to another such that one's action elicits a favourable response from the other. For Weber, social relations do not always elicit cooperation, Social relations are enacted. In Weber's model, this relationship is first and between individuals, but he also sees the possibility of relations between large bodies like states, political parties, organizations and even churches.
In Znaniecki's view, social relation involves a mechanism where the action of one partner elicits is a subject of one course of action, and object of the second course of actions, and then each of these actions is for the second action. It is possible relations exist between individuals and also groups, or instead within an individual and a group; relations do not have to be symmetrical, so that the action of each partner does not affect the other or be equal. Social relations are always relatively stable and subject to normative regulation.

Identity

The term identity may be defined as "the active negotiation of an individual's relationship with larger social constructs" (Mendoza-Denton, 2002: 475). While its typology includes, amongst others, national, ethnic, racial, class and rank, professional and gender identities, identity is linguistically constructed through the choice of a particular language or dialect (e.g. vernacular vs. standard), use of linguistic forms (e.g. phonological, lexical, etc.) and communicative practices (e.g. greetings) (Kroskity, 2000).

Developments in anthropology and social theory have contributed to our understanding of identity as an "individual and collective-level process of semiosis" (Mendoza-Denton, 2002: 475). Mendoza-Denton highlights essentialism as one of the downfalls of some sociolinguistic research. She and others (Bucholtz& Hall, 2005; Eckert, 2000; Schecter & Bailey, 2002) argue that identity construction should be treated as a complex, multivalent, dynamic, dialogic process rather than as a unified, fixed, static, one-dimensional phenomenon.

Likewise, Le Page and Tabouret-Keller (1985) emphasize the fluidity of language in their explanation of language acts as acts of identity in which speakers "reveal both their personal identity and their search for social roles" (p. 14). They explain how speakers move distances within a "multidimensional sociolinguistic space"

in order to accommodate their speech to different situations, interlocutors and topics of conversation in an evolution of newly-focused forms according to their needs for different identities. Such a linguistic evolution within a community is not a linear one; rather it reflects members continually shifting their identities to the degrees needed to express their personal, political and cultural identities. As explained by Bucholtz and Hall (2005), "Identity is the social positioning of self and other" It emerges through interaction. (p.586).

Taken from the language socialization perspective, Ochs (1993) explains that speakers "attempt to establish the social identities of others through verbally performing certain social *acts* and verbally displaying certain stances" (p. 288). Social acts refer to goal-oriented behaviours acknowledged as meaningful by communities of practice, while stances refer to positions or orientations toward some attitudinal or ideological focus. Stances may be both "affective" and "epistemic"; Affective stances include "a person's mood, attitude, feeling, or disposition as well as well as degrees of emotional intensity," while epistemic stances refer to "a person's knowledge or belief, including sources of knowledge and degrees of commitment to truth and certainty of propositions" (Ochs, 2002, p. 109). Members of the community learn the linguistic markers that index particular actions and stances and embody particular social identities and activities.

There exists creativity in the forming of one's identity such that there is always dynamism in individuals forming their identity. This concept of identity is well recognized in other disciplines either in science or social sciences especially in political science where we now have 'identity politics' in comparative politics, "identity" plays a central function on nationalism and ethnic conflict (Horowitz 1985; Smith 1991; Deng 1995; Laitin 1999).

There is the concept of "state identity" in international relations whose proponents are strong critics to realism and analyses of sovereignty of the state (Wendt 1992; Wendt 1999; Katzenstein 1996; Lapid and Kratochwil 1996; Biersteker and Weber 1996).

Identity we can say is "people's perception of who and what category of persons they are especially in their relationships with others" (Hogg and Abrams 1988, 2).

"Identity is applied in this work to suggest the way individuals and communities describe their selves based on racial, ethnic religious and language bias. (Deng 1999, 1). Identity "could be defined as the ways by which communities and persons are differentiated from other communities or persons in their social relationship with other people and communities. (Bloom 1990, 52). Identities are "relatively stable, role-specific understandings and expectations about self" (Wendt 1992, 397). "Social identities are attributes an actor gives to himself while incorporating the opinions of others, whom are the social object. ... Social identities are ideas that enable an actor to recognize 'who I am/ we are' and be able to pass on this across shared beliefs." (Wendt 1994, 395). Social identity, I mean the burning need for a group of people to distinguish themselves especially historically such that it encompasses character, structures and political and economy divides" (Herrigel 1993, 371). "Identity encompasses mutual shared belief of one self and the other" (Katzenstein 1996, 59). "Political actors' description of themselves and others also constitute identity" (Kowert and Legro 1996, 453). "Individual identity is defined as those perspectives in which I determine what should be done or avoided or what I should approve or oppose" (Taylor 1989, 27). "Also, identity can be viewed not as a barrier but a bridge engaging both the actor and the object" (Clifford 1988, 344). "Identity is any act especially from physical activity from which the audience can make a meaning" (White 1992, 6). "Figuratively, it can be seen as location in a certain world and can only be appropriated along that road." (Berger and Luckmann 1966, 132). "Identity becomes a kind of unsettled space, or an unanswered question in that space, between numbers of intersecting discourses. ... In the past we have thought of identity as a fixed point but we are now gradually beginning to see that it is something dynamic, an evolving one, it is a split and a relationship between self and the other" (Hall 1989).

Haven critically reviewed all these scholar's definition of identity, in the cause of this work, identity for us is based on who we are, where we come from, our culture, our food, our language and our dressing, all that defines who we are is what identity is for us.

Empirical Review

Adichie's novels have been done in different perspectives, namely stylistic (Tunca 2008, 2009, Ibhawaegbele and Edokpays 2012), Pragmatic, Osunbade 2009), Lexico-semantic (Jegede 2010), and discourasal, (Udumukwu 2011, Lawal and Lawal 2013).The works of these scholars are reviewed below:

Osunabade (2013) did a study on Implicatures of domestic discourse in *Purple Hibiscus*. The study deals with a pragmatic investigation of implicatures of domestic discourse in Adichie's novel, seeking to identify the dimensions to implication that emerge in the discourse in the novel and also determine how these may enhance easy access to Adichie's thematic concern. This study adopts the Gricean pragmatic theory which accounts for context-driven meanings. This study only looks at the conversational discourse in the text but does not look at textual relations.

Osunabade (2014), in his work, looks at gap filling as an explicatural artifice in fictional discourse in Chimamanda's *Purple Hibiscus*. This study harmonizes the pragmatic attempts in its adoption of Sperber and Wilson's relevance theoretic notion of explicature in carrying out a pragmatic investigation of how gap-filling is deployed to recover explicit meanings of conversation in *Purple Hibiscus*. He looks at the themes of domestic discourse and resistance against domestic violence in domestic discourse.

Kiguru (2012), in literature, presented the role of child figure in telling narratives of violence based in *Purple Hibiscus & Half of A Yellow Sun.* She examines the uniqueness of the child's voice in the two novels, and the importance of the gender of the child narrator. She looks at the narrative techniques that the child narrator presents and how the gender of the narrator affects the presentation of this violence. A view that is similar to Kiguru's argument is Yohanne's (2012), who argues that Chimamanda is one of the leading recent writers on the continent and this can be seen through her unique works. Yohanne recommends that Adichie's uniqueness is seen through the use of different aspects of style, like extensive use of translated and untranslated Igbo.

Jegede (2010), used a lexico–semantics analysis approach to Adichie's second novel, *Half of A Yellow Sun*, siting examples selected from the text randomly. His

findings shows four lexico –semantic choices: collocative conglomeration of words to enforce the themes prominent in the novel which includes, bloodshed, horror and devastation; repeated usage of noun references of the principal characters, most importantly to show their relevance to the themes of the text; the unambiguous engagement of simple compound, and complex sentences; and employing active voice to enforce vivacity to the memories of individuals, events and places linked to the Biafran war. In the conclusion of his findings, he says that these lexico –semantic choices have implications for Adichie's narrative style juxtaposing it with access to the meaning and ideologies passed on in the text.

Udumukwu (2011), however, in his analysis of *Purple Hibiscus* paid special consideration to ideology, choosing element of voice as a means for the constitution of the relationship of subject and interpellation. It puts forward the inter relation between two angles of voice which are that of the person who sees and the person who narrates. Three different perspectives represented by three characters drive the narrative in the novel. The narrative in the novel is expressed in three different characters.

Ibhawaegbele and Edokpayi (2012) focus on code switching and code mixing as stylistic instruments in three prose fiction, one of them is *Purple Hibiscus*. The study reveals that Adichie used the interaction of Standard English, Pidgin English and at times Igbo language according to predominant circumstances. The study shows that Adichie tries to reveal the physiological and emotional state of the characters for example joy, anger, shock, surprise and this is done through code –switching. The study further reveals that Chimamanda Adichie used code-mixing by inserting Igbo expressions into their English expressions. They conclude by stating that the use of code –switching and code mixing is a typical scenario of varied attempts by Nigerian novelist (among whom is Adichie) to reflect the realities in the use of English in Nigeria.

The foregoing reveals that Adichie's novels the perspective of stylistic and discourse is the main thrust and approach, although her prose fiction has got some scholarly attention from the pragmatic angle, none, there has been less devotion to the thrust of this present research which is language and ideology in *Purple Hibiscus* and *Half of a Yellow Sun.* The present study tries to fill this gap.

Theoretical Framework (**Critical Discourse Analysis (CDA)**

Critical Discourse Analysis, in all its forms, understands itself to be strongly based in theory. CDA combines a variety of theories, ranging from micro-sociological theories to theories on society and power, based on Michael Foucault's definition of power (Wodak; Cilla 2006:708). CDA is comprised of several broad areas. Critical discourse analysis is an interdisciplinary mode to the study of discourse that sees language as a form of social act. Van Dijk (1993 p.352) viewed Critical Discourse Analysis as "a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context'' The raw material for analysis within CDA is the naturally occurring text and talk in their original contexts.

CDA does not provide a well-defined method; but rather, a cluster of approaches with similar theoretical foundations and research questions that uncover the relationship between language, society, power, ideology, values and opinions. Hence, CDA is continuously enriched with new approaches within the field of language and communication. The most significant research within CDA is performed by Teun Van Dijk, who combines cognitive psychology and CDA to uncover how ideological structures are hidden in people's memory (Van Dijk 2001:26); Paul Chilton (2004:197), who combines cognitive and pragmatic aspects (using Habermasian "Validity Claims" and Grice's "Cooperative Principle" theories) and focuses on credibility in political texts, and Ruth Wodak (1989:137) analyzes discrimination based on gender and how nation-state establish their territory by means of language. Furthermore, Norman Fairclough emphasizes linguistic manifestations in times of social conflict in discourses of dominance, difference and resistance (Wodak; Meyer 2001: 22). The CDA trend has spread across other disciplines such as Translation Studies and has been applied in the work of Basil Hatim and Ian Mason (1990; 1997) and Christina Schäffner (1997; 2002; 2003; 2004).

Critical Discourse Analysis by Norman Fairclough

Critical Discourse Analysis was pioneered and championed by Fairclough, he put forward the assumption that language is an irreducible part of social life. The relationship in dialect between language and social reality is very obvious through

social events (texts), social practices and social structures (languages) (Fairclough 2003:24). Fairclough's model describes the process and the end-products of meaning-making; that is, it is a description of a cognitive process on how people invest and interpret meanings in texts within a variety of social contexts. In sum, texts have causal effects upon and contribute to changes in people, actions, social relations and the material world (Ibid. 8). In his research, Fairclough attempts to uncover ideological and power patterns in texts. He showed the link between power and language (Fairclough 1989:46), he also provided three good forms of analysis of text and discourse; the linguistic description of the formal properties of the text, the interpretation of the relationship between processes /interaction of discourse where text is considered as the end product of a process of text production and process of text interpretation and lastly, the explanation of the links between discourse and cultural reality.

Discourse Analysis is only concerned with the relationship between language and the contexts in which any language is used, Critical discourse Analysis however is interested in issues of language, power and ideology within the discourse of texts (McCarthy, 2006: 5; Coffin, 2001: 99). Its salient features is to decode the ideologies conveyed within the representation and grammatical patterning of the discourse.

Fowler (1981: 25 cited in Jaworski and Coupland, 2006: 27) states that: In CDA, there must be careful interrogation of the ideologies behind institutions which the society constitutes and maintains itself and the consciousness of its members…

A very important main aim of CDA is to show the extent to which language within texts can shape the ideologies that covers unequal relations of power. (Coffin, 2001: 99). Therefore, CDA is not only concerned with linguistic considerations, but also with Political considerations of language. (Burns, 2001: 138).'

Method of Data Analysis

The data for this study were derived from *Purple Hibiscus* and *Half of a Yellow Sun* by Chimamanda Ngozi Adichie. The data were analyzed based on the insights from Critical Discourse Analysis. Both novels represent and express new

dimensions in African literature: social problems and religious fundamentalism. The study adopts qualitative analytical approach to the discourse strategies employed in the presentation of ideologies in the novels. The data is limited to those portraying language and ideology in the novels.

Sources of Data

Relevant data that depict ideological configuration of identity, gender, social and power relations were selected from Chimamanda Ngozi Adichie's two novels: *Purple Hibiscus* and *Half of A Yellow Sun.*

Data Analysis /Findings

This part of the study examines the use of language and how it is employed to deploy identity, power, gender, and social relations in the selected novels.

Gender relations in *Purple Hibiscus*:

Adichie looks into how women are under estimated, belittled and downgraded by their men counterparts, and how women are liberating themselves. Adichie exemplified on this a number of times in *Purple Hibiscus* and *Half of a Yellow Sun.*

> **Data 1**: Papa had to look around the room quickly, as if he was looking for proof that something had fallen from high…He picked up the missal and threw it across the room, towards Jaja. It did not hit Jaja but it "hit" the glass étagère, which mama polishes often… It landed on their many pieces (p15).

Here, Eugene is acting as Lord of the house and is very domineering in his house where nobody dares, challenges him or questions his actions. He is free to do whatsoever he wills. His wife comes in, "being meek and humble to amend things with her "bare hands" then mama … stared at the broken pieces of glassware on the floor and then knelt and started to "pick" them up with bare hands (p15). 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" which is different from the action of a woman as we have in: "stared", "knelt", and "pick". The oppressive presence of Eugene in his home, even when he does not utter

statements, brings in over powering silence that is capable of suffocating his daughter Kambili. This tension is reduced by mama's cool, gentle, calm and caring presence and voice in the house. Kambili is concerned about every member of the family, but does not speak her mind because of "lack of freedom to be, to say" (16).

Mama informs the daughter that she will not replace the figurines, and Kambili realizes that, when "Papa threw the missal at Jaja, it was not just the figurines that came tumbling down, it was everything" (15). Here, 'everything' means even the authority that Papa has over his family and then Mama's refusal to replace the figurines suggests a need to live without the usual domineering attitude by Eugene.

> **Data 2:** The "silence" was broken only by the turning of the ceiling fan as it "sliced" through the air. Although we had very spacious dining room and also very wide living room, I felt "suffocated" the white wall with the framed picture of grandfather were narrowing, "bearing down" on me. Even the dining table was "moving towards" me (p.15-16). The woman (Mama) however spoke to them, in her characteristic, very cool and calm way: "Nne, nwa Go and "change" Mama said to me, surprising me even though her Igbo words were low and calming. Likewise, without pausing, she said to papa, your tea is getting "cold" and to Jaja , Come and help me "*biko"*

Adichie's choice of lexical words employed in regards to the fear 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 gentle words and manners like "change", " low" , "calming", "breadth", "cold" , "help" and " *biko*" (please).

> There exists second linguistic emphasis of self-constriction in the very high walls and very high fences which Papa (Eugene) created around himself that Kambili finds uncomfortable and alarming. This is exemplified in the following instance: **Data 3:** "The compound walls, "topped"

> by coiled electric wires, were so "high" I "could not see" the cars driving by on our street" (p.17)

Adichie's choices of words here, such as "topped", "high" and "could not see" point out a kind of near constriction, sort of living Eugene subject his "inmates" to Kambili, as if in a very peaked and topped walled incarceration yard "could not see" the outside world.

The children are gender conscious, as we see in the case of Jaja here putting man before woman after he had had lunch with the family, he gave his gratitude in the following manner: "Thank you Lord, Thank you Papa, Thank you Mama" (p.22) That's to say after the Lord, then Papa (man) is the next, and then comes Mama (woman) in that order. Why can't it be the other way around, thank you Lord, thank you Mama and then Papa?

Gender *in Half of a Yellow Sun*

Adichie suggests masculine selflessness and a regard for women, women; women should enjoy their lives without being controlled, disrespected, maltreated and belittled by the male counterparts.

> **Data 3:** Her mother held a glass of tonic water in one hand and a handkerchief in the other. She was crying. She was telling Olanna about her father's mistress. He has bought her a house in Ikeja, her Mother said, my friend lives on the same street. …Have you talked to him? Olanna asked. What am I to say to him? *Gwa ya gini*? … There is nothing I can say to him. I just wanted to let you know what is happening so that they will not say I did not tell somebody (217).

Adichie points out that, it is only when women cooperate among themselves that they can break from men's domineering nature. Mrs Ozobia cannot approach her husband herself; instead she only confides in her daughter because she knows that she cannot face him even though what the husband did is not acceptable in the society. This incident only suggests the terrible situations women find themselves when playing the wife's role and trying to maintain their marriage. When Mrs Ozobia informs the daughter that there is nothing she can discuss with the

husband about his infidelity, this confirms her inferior position to her husband. She is confirming that she fears the husband and so he can do whatever he wishes, which implies the unequal gender relationships that characterize marriage and the position of African women in patriarchal societies. Also, the fears Aunty Ifeka has about Uncle Mbaezi getting involved in affairs with other women demonstrates the height of male infidelity, and the negative effects it has on married women. Despite male infidelity women are positive about life as is shown by Aunty Ifeka, Mama Dozie, Edna Whaler, Kainene and Olanna. They were strong to face their lives after being betrayed by loved ones (men).

> **Data 4:** She wondered, too, why her parents did promise chief Okonji a relationship with her in exchange for the contract. Had they stated it verbally, plainly, or had it been implied? … Her father stabbed at his avocado. I see (32-3).

In *Half of a Yellow Sun* Adichie depicts daughters who reject to be tools of male enrichment/ aggrandizement. This can be seen when Ozobia uses his daughter Olanna to get a contract from the Minister of Finance; Chief Okonji. Olanna is uncomfortable about it. This episode points to the question of daughters being used as sex enticements as Kainene later observes:

> The ten per cent is standard, so extras always help. The other bidders probably don't have a *beautiful* daughter. " Kainene dragged the word out until it sounded cloying, sticky: *beau- ti- ful.* She was flipping through the copy of *Lagos Life*, her silk robe tied tightly around her skinny waist. The benefit of being the ugly daughter is that nobody uses you as sex bait… (35).

Adichie here tries to point out the use of women by men in the society for material gains. When the parents agreed to have Olanna get sexually involved with the finance minister, they paint an ugly/ pathetic picture of daughters who have no choice of even sexual partners and also parents who do not care about their female's happiness, but rather only interested in what they gain. It is noted that Olanna's parents never approved her of marrying her revolutionary lover Odenigbo and we saw how Olanna rejected all the suitors brought by her parents. Adichie brings up a situation where Olanna rebels to suggest that women should

stand their grounds/feet on issues of personal choice. That is, some degree of liberty on the part of women. In selling daughters, Adichie is condemning the difference of being the owner of property, the heir (for boys and men) and being the property (for daughters and women) and thus suggesting a revision to the existing gender equality.

Power Relations in *Purple Hibiscus*

There's a lot of linguistic choices of words that indicate power uneven in *Purple Hibiscus*, especially with the way Papa (Eugene) stands powerfully oppressive above everybody in the family subjugating them with his viscous religious fanaticism. The author points out the way the military men treat the linguistic metaphorical "hibiscus" which signifies innocence, humility and freedom, the author's lexical and linguistic choice of words in the phrase structure "yanked at" as used by the author in the following quotation is an example of power asymmetric; and the clause "their pick- up was full of dollars" exemplifies the fact that the military cabal in power are corrupt.

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 dunk" (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 opposition. An opposition that is inclined on always sayings *no* to fanaticism, oppression and subjugation.

> **Data 5:** "There were soldiers at the roadblock… walking around, "caressing" their long guns. They stopped some cars and "searched" them… I saw a man "kneeling" on the road…with his hands raised in the air (p.35-36).

Power relation is displayed in the affair of the country's military men in always mounting roadblocks, threatening and intimidating the citizens with their guns and squeezing from them their hard-earned money. The man kneeling on the road

is doing so, because he is subjected to do so even against his will and with no crime committed. The military men are maltreating the citizens because they have guns and are in control. The poor masses are forced to obey them to the extent of kneeling on the road. We are informed that what made manifest in the narrative are hostility and humiliation. The military dominates the environment with aggressive action towards the citizens as one learns from the data below:

The first week after the coup, I saw a man kneeling on the road beside his Peugeot 504, with his hands raised high in the air (p.35-6). Look what this military tyrant is doing to our country (p.84). Soldiers shot Nwankiti Ogechi in a bush in Minna (p. 207).

Adichie presents the events and actions to reflect the social background that charged Nigeria in the 1960's and 70s. So, in relation, she suggests that Eugene, with his power-drunk life, strict approach to issues, and love for order becomes an heir to the military dispensation, as Kambili tells: "Papa liked order" (p. 31). By extension, his household becomes the cosmos of the country where he is the Head of State. In the same way, she suggests that Mama Joe inherited the same attitude of oppression as she imprisons her innocent snails. In spite of the imprisonment, we are informed of an attempt by the particular snail to free itself from the hands of its oppressor but to no avail.

Data 6: The covered basket at the entrance of Mama Joe's shed moved. A brown spiraled shell crawled out … the basked was full of live snails that Mama Joe sold. She stood up and retrieved the snail and put it back in (p. 242).

Inside the basket, the snail is conscious that the control of its life does not rest with it. For this reason, it crawls across the basket to seek the reality of freedom outside of it, but unfortunately its oppressor has interrupted its movement again:

She picked up again an enterprising snail that was crawling out; she threw it back in… I wondered if it was the same snail, crawling out, being thrown back in, and then crawling out again. Determined. I wanted to buy the whole basket and set that one snail free (p. 243).

Just like Eugene to Kambili, Mama Joe's treatment to the snail is expressed in these phrases: "retrieved", "put back in", "threw it back in" which imply boundary, hostage, cage and imprisonment. In reference to her life with Eugene, Kambili worries about this aggressive /oppressive condition between unequal forces in which the weaker one has a very little hope of victory. And she "wishes'', which gives her hopes in her ability to liberate, to set free, she says: "I wanted to buy the whole basket and set that one snail free" (p. 243). In her interpretation, she understands that the whole basket especially as it is being expressed in the subjunctive verb ─ "wanted", *signifies* an intense abstract desire as substitute for her freedom; for the freedom of the snail, of course as she will eventually set it free. This consciousness vivifies in no small measure her hope of victory as she interprets that the way to liberty which the tyrants seem to have seized is already a false attempt, therefore, an object of humour. One quickly realizes that the comparison of Kambili's subjugated life to her father's wishes with that of the snail which only has an unscrupulous value in the hands of Mama Joe, reveals a ridiculous insight as both Kambili and the snail are struggling for freedom. Adichie becomes a satirist who uses humour to get into the world of tyranny in order to unveil what is offensive to human freedom.

Social relations in *Half of a Yellow Sun*

> **Data 7**: They sat on the sofa in the living room. He had no right to harass Richard, to direct his anger at Richard, and yet she understood why he had. I never blamed Amala, she said, it was to you that I had given my trust and the only way a stranger could tamper with that trust was with your permission. I blamed only you (246).

When Olanna and Odenigbo become lovers it is a relationship that from the onset is healthy, but Odenigbo's mother comes and through Amala makes the son betray Olanna. Olanna on her part sleeps with Richard who is her sister's boyfriend. Olanna's action of sleeping with Richard is aimed at revenge on Odenigbo, but then it widens the distance between her and the sister Kainene. Olanna's action is similar to the action of the West supporting the two warring sides during the Biafra conflict. Odenigbo's act is symbolic of how the leaders of the new Nigeria betrayed the citizens by shifting their attention to other quarters and probably cohabiting with the imperialists. Independence to the Nigerians

became a fraud since the benefits went to only a few individuals. Immediately the independence struggle was over and the new nation born, the leaders forgot the pre-independence nationalist goals. The ills of corruption, nepotism, religious intolerance and tribalism are what Adichie blames to have redirected the interests of the Nigerian leaders immediately after independence.

Identity in *Half of A Yellow Sun*

The rhetorical strategies used to frame the motion of the ethnic, religious and political difference between Igbos and Hausas manifests in the first section of the text, we see Igbo and Hausa living peacefully alongside one another. Abdulmalik is a friend with Mbaezi, and Olanna's old boyfriend Mohammed. But there are still underlying prejudices as Arinze assures, she could never marry Hausa man as seen below:

> **Data 8:** So Ari, why are you talking about marriage this way or have you fallen in love with someone already? Or should I find for you one of Mohammed's sons? No o, Papa would kill me if he finds out that I am involved with a Hausa man. (Pp.42-44).

This conversation between Olanna and Arinze her cousin showed the tribal sentiments that existed then, even though they both agree that marriage is a necessity that should be talked about at an early age, there is this tribal consciousness by both Olanna and Arinze. It is this tribal consciousness that is implicitly communicated by Arinze. Adichie shows inequalities in culture and class even among Igbos within the same family. Mbaezi and Ifeka are not as poor as Ugwu, but they still live a totally different kind of life from Olanna's parents. The part of the novel's political aspect involves tracing the roots of the Biafra war and the Igbo killing back to the colonial days. The quarrel between her and her twin sister Keinene is often mentioned by the author but never explained in part two. But the suspense ended in the later parts, which involves Olanna, Richard and keinene. The split between the twin sisters' pre-figures Nigeria's split.

Identity in *Purple Hibiscus*

In *Purple Hibiscus*, there is realization of self/ personal identity and national identity.

Jaja and Kambili Achike seek to form their own identities. This is also applicable to Nigeria. It is in the hands of the youths of Nigeria to rebuild the nation that was destroyed and depopulated by the war.

As Kambali and Jaja's family breaks, to form their own identities, which is metaphorically equal to the struggle of Nigeria to form its own identity in its post-colonial society. Kambali and Jaja are faced with aspects of themselves that are fragmentary and in conflict with one another; discovering their self will require turning into all of the pieces of their identities, including familial, cultural and political influences. Just as Nigeria faces the same difficult tasks, Kambali and Jaja are faced by opposing forces such as indigenous and colonial pagans and Christians, Nigeria and English, familial loyalty and Individual Identity.

Meskell (2005) states, Kambili & Jaja are like many groups effectively inhabiting two worlds simultaneously, navigating between indigenous and dominant Western systems (76).

Kambili & Jaja are trapped in that liminal space between child and adult, and their successful exploration of their models for adulthood - the authority figures- will determine how well the children are able to grow into their futures and, by extension how Nigerian will do the same. Papa Nnukwu, Kambili and Jaja's paternal grandfather, represents an indigenous culture, especially that of Igbo land.

Conclusion

There is serious effort to investigate the use of language by Chimamanda Adichie to convey ideological presuppositions of power, gender and society with the attempt of criticizing society in both works, *Purple Hibiscus* and *Half of A Yellow Sun*. From our analysis, it has been established that Language is an essential tool for expressing ideology. The two texts have nexused to express Adichie's opinion on the issues of gender and power relations which apparently display her

linguistic and ideological inclinations. The analyses were grouped into gender, power and social relations in the both texts. In Gender relations *in Purple Hibiscus*, some places were selected from the novels to discuss the gender issues… how women are being maltreated by their men. The researcher selected some linguistic expression of the men to compare with the women. The authorial lexical verbs used consciously by the author in the man's actions: flung and hit as against the actions of a woman as we have in: stared knelt and pick. Likewise, in *Half of a Yellow Sun,* gender related issues were selected randomly for analysis. From using women for material gains, issues of infidelity, and cohabiting were largely discussed. Also, data for power relations in the two texts were randomly selected and discussed. We also looked at social relation, data were selected to discuss the societal ills, thereby exposing them to the readers. We finally did analysis on identity; both personal and national identities were intensively discussed. A great attempt has been made to investigate how the use of language has been employed to deploy ideological stratification of gender, power and social relations in *Purple Hibiscus* and *Half of a Yellow Sun.*

Recommendation

This study recommends that textual analysis of other Nigerian novels should be carried out to bring out the similarities and differences in the analysis of this particular genre of language and ideology and to widen the scope of text on CDA. It is also recommended that critical analysis should be added to the curriculum of all academic institutions in Nigeria (both private and public) to make students actively participate in critically analyzing the society in which they are not just students but, members of the society.

Contributions to knowledge

This study provides the field of CDA a new setting to examine how linguistics resources are used to construct language and ideology in literature. Also, it provides insight into ideological language of gender, power and social relations and help the readers to appreciate and understand the texts beyond the textual meaning.

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