

## **Stylistic Features and Ideological Elements in Chimamanda Adichie's *Purple Hibiscus* and Chinua Achebe's *Anthills of the Savannah***

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**Abstract:** *The elements of style and ideological positions featuring from Adichie's Purple Hibiscus and Achebe's Anthills of the Savannah are figuratively premised on both influences and parallel inclinations. The linguistic choices of the two eastern Nigerian writers are more or less domiciled in the same halo chambers. However, a lot of parallels and departure can be drawn from the two literary icons' chauvinistic gender predilections. In this study, therefore, it is observed that while there are similarities in the two authors' word-choice, there are dissimilarities in their gender ideological concessions. This proves the fact that while there might be friendliness and condescension in the issue of literary style, ideological beliefs are hardly compromised.*

**Keywords:** *Ideology, Stylistics, Influences, Parallels, Features.*

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### **1. INTRODUCTION**

Figuratively speaking, Chimamanda Adichie is observed to be Chinua Achebe's literary daughter, for she once lived in Achebe's home when she was ten years old; read *Things Fall Apart* then, and she believed his halo surrounded her, which explains their easy comprehension and analytic style. It has also been observed that the language patterns in *Anthills of the Savannah* also assist Achebe to a remarkable degree in establishing anti-woman position.

On the two novels' narrative method, scholars observed that their simplicity lies in the interconnection of the past, the present and future. Events in the two novels are made to cover a period (a time span) of one and a half to two years. With these simple, aesthetic and narrative devices, Achebe and Adichie delve into Nigerian legends, anti-woman resistance and post colonial realities. Although the anti-woman resistance is more deeply felt in Adichie's debut more than in Achebe's *Anthills of the Savannah*.

It is evident that Achebe's social vision in the prose differs from his earlier works; as it is vivid in Adichie's debut, too, the above position is, nevertheless, anti-podal to what Achebe is formerly known for. He has been wholly influenced by his familiarity with radical woman out-spokenness as we see in the case of Beatrice in *Anthills of the Savannah* and Auntie Ifeoma in *Purple Hibiscus*. This observation need not be interrogated or be questioned in real sense that Achebe's ideological development and literary production seem to be historically conditioned.

It is an established fact that the patterns of language in *Anthills of the Savannah* and *Purple Hibiscus* also help to fortify both Achebe's and Adichie's pro-woman position. Yankson (1985:35) succinctly and clearly highlights some of the language patterns like; paradigmatic association, antonymous relations and foregrounding. Paradigmatic associations means the creation of a harmonious relationship between words of similar paradigms. This is opposed to antonymous relations which occur when words of contrasting paradigms are used along with others.

Generally, it would be observed that the styles of the novels have been deliberately adopted to serve both Achebe's and Adichie's ideological purposes; based on this study, it would be established that Achebe's and Adichie's ideological concerns have separately shaped their artistic practices 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 interesting and worthy of note that Achebe strives for suitable aesthetic and stylistic means for the depiction of his ideological intent. In this, Adichie appears to toe Achebe’s literary ideological line. In the novels, speeches and characters serve as ideological carriers, that is elements showing ideological dispositions and inclinations. The speeches of the different characters carry ideological import, expressing their views and beliefs. With this, Achebe and Adichie expose the power and workings of class consciousness in society.

In an essay, Lukacs (1988:22) has maintained that the “intellectual physiognomy... is the chief factor in creating living personality”. In *Anthills of the Savannah*, Ikem Osodi is not only a living personality but a dynamic and revolutionary one; thanks to Achebe’s painting depiction of character’s intellectual. Lukacs goes on to say 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”.

Achebe and Adichie appear to be very much aware of Lukacs’ observation and they utilize the recommendation to their own advantage. Not even the Ikems and the Auntie Ifeomas of the two novels are devoid of the ideological dimension in their characterization. Our first meeting and encounter with Ikem in *Anthills of the Savannah*, for example, confirms the fact that this is a man who is experienced and who has already chosen his way of life. His self-consciousness, wisdom and confidence are remarkable. He always takes the initiative in any difficult situation. Ikem is unbelievably resourceful and his learned utterances are very remarkable. Ikem is not just an armchair revolutionary, he is also deeply involved in active social commentary. From the tone of *Purple Hibiscus* and *Anthills of the Savannah*, it is undebatable that the novelists -Adichie and Achebe- have taken sides. They are explicitly partisan. Their stylistic mode of presentation itself forces the reader to take sides. We are made to understand that in the Nigerian society the political situation is strictly an either for or against. There is no sitting on the fence, no middle road. We are either for justice and liberation of the people (characters) or against.

Hence, the partisanship of the authors is infectious in that it induces the partisanship in the reader both in their thematic preoccupations, ideological inclinations and stylistic presentations. The exhortative aspect of the ideological dimension in the novels makes the possibility of objective and neutral reading impossible. And the success of this, which is not exiguous, is largely due to the powerful stylistic and propagandistic thrust of the novels. The overt and explicit condemnation of the *status quo* and constant stress on the need for the destruction of the existing social order enhance the political and propagandist intent and force of the novels. And the propaganda is an *incitant* (a catalyst) that moves one to action. For example, Sam wanting to have a love affair with Beatrice, in *Anthills of the Savannah*, is an element for propaganda. Again, Father Amadi being moved to the verge of making love to Kambili, in *Purple Hibiscus* connotes propaganda, too.

Adichie, in her debut, appears to be writing her experiences in life this perhaps informed an earlier comment by Ngugi when he says in one of his popular essays that “every writer’s books are autobiographical, that is you write about your experiences, your immediate experiences”. It is interesting and worthy of note that Adichie strives for suitable and appropriate stylistic and aesthetic means for the depiction of her ideological intent. The description of Tsegaye Gabre-Medhin by Biodun Jeyifo as a playwright, who gives and pays “an engrossing, even meticulous attention to finding the aesthetic, technical means of effectively achieving his ideological objectives” appears to befit Adichie perfectly.

## **2. METHODS**

### **2.1. The Concept of Style**

The *Free Online Encyclopedia* (2010) expresses that definitions of style are conditioned by the concepts of language and of linguistic norm. When the standard spoken language is accepted as the linguistic norm, style is defined as a variant of the language, and colloquial language as well is regarded as a style. However, when the norm has the more restricted meaning of correct literary speech style, style is defined as a variant of the literary language. It states further that classification of style varies accordingly; for example when style makes references or refers to the standard spoken language, a plain or neutral conversational style is identified, and all other styles are marked or coloured, in association with it. On the other hand, when style refers to the literary language, a linguistic fund common to all style meant to be considered to be neutral segment of language, and marked stylistic devices combined with this common fund in varying promotions to form different styles.

#### *2.1.1. Style as Choice, Deviation and Man*

Olajide (1997:95) while describing style as choice projects that the ideology within which a text is written should determine the writer's choice of discourse pattern, grammar and lexis. It, again, informs the pre-eminence assigned to features in the text, and dictates how such features are related, as well as how they exert pressure upon one another. He asserts further in relation to Goatly's (1993) position that the concept of style is essentially a comparative exercise. It is aimed at establishing norms and degree of probability of occurrence of linguistic features. This view puts at equal rate stylistics with such discourse studies as description of varieties or register analysis, and stresses a comparatively complementary approach to the study of style. Deviation which a brand of style that is a conscious branching off from the existing norm is alluded to by Aristotle (1907:127) in his commentary on poetic diction. This may explain the reason why some writers deviance from general acceptability to project their writings and let it stand out clear away from hackneyed form of expressions. 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".

The ideology that surrounds a piece of discourse or writing most of the time informs and dictates the writers choice of style. Invariably the ideology makes the man and the man makes his style. Olajide (1997:95) stresses further that the second aspect of man's style is the dialect scale which is consummated in the individual language user's habit within his linguistic community; and the dialect scale is often times affected by factors such as social class, age, sex and geographical location. Thus, Leech (1996:27) points to the social implication of the concept of style by recommending that the register and dialect scales be brought under close attention in the investigation of textual style. Register can altogether be considered as the structural amalgamations of textual, contextual and thematic features that serve as variables which influence verbal discussion in a particular situation.

Volosinov (1973) and Halliday (1985) gave the impression that the concept of style has to do with sociological factors that has gotten greater attention in more modern and recent literature. The socio-political element of an ideological dimension is seen to be specifically dominant in stylistic discourse. Hence, as observed by Huntson (1993:29), the production of a text as a social process plays a great role; for example, it establishes the interactive point between the reader and the writer. Huntson stresses further that since the social system encapsulates ideologies, the text is scribed to be comprehended within the environment of a specific ideological orientation: The ideology within which a text is scribed ought to project the writer's choices of discourses lexis, grammar and pattern. It determines the pre-eminence anchored to features in the text, and dictates how such features have associations and as well how they enact pressure on one another.

Therefore, the apex goal of stylistic analyst should be to proceed from formal description of styles to a rhetorical interpretation of texts. As a result of this, stylistics is selective and purposive; as Huntson (1993) observes that it can only depend on a few features of the text to provide

explanation to language function in the text and proffer an interpretation and account of extra-textual effects of that language projects.

Budagov (1967) stresses that complex modern national languages have three major style: a neutral conversational 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 maintains further that: consequently, the same phenomenon can be named and described on various stylistic levels: compare Russian Zhizn” bytie and zhite, three level of the neutral word zhizn” (life). This variety, he says, constitutes a great resources for linguistic and literary language.

Each style, he states further, may also have narrower though less well defined subdivisions. The literary style is used for official, commercial, scientific, scholarly, journalistic and publicist writings; and the familiar colloquial style is used in informal language, student slang and other types of speech. Each style is appropriate to certain social conditions and situations; the formal literary style to official contacts, the neutral conversational style to ordinarily contacts at work and everyday life, and the familiar colloquial style to informal and family contacts. He stated further that in Soviet linguistics, all styles and stylistic subsections or sub-divisions are sometimes called functional style. Some linguists view literary speech- the normal speech of educated people- as a functional style and the style of literature as a whole.

The great *Soviet Encyclopedia* (1979) inferred that emotional and expressive shadings of language must be distinguished from stylistic division, although such shadings are sometimes termed stylistic as well. These shadings may occur within a single style and may elicit such value judgment as “lofty and elevated” “solemn” neutral or “low” as well as “coarse” or “ironic” Owing to the historical development of languages, lofty terminology tends to be found in the formal literary style and “low” “coarse” terminology in the informal and colloquial style.

Style is expressed to be a distinctive formal or characteristic manner of expression in words, music, painting etc. Stepanov (1965) states that style can exist only when a linguistic system permits a choice of linguistic means. Consequently, style is a historical category that originates together with the concept of a linguistic norm. The three basic styles have three distinct historical sources. The formal literary style generally originates in the age which is often different from the everyday language of the majority of the population. For example, in Russia, the formal literary language originated in Old Church Slavonic. In France, Italy and Spain, it originated in Latin, and in the republics of Middle Asia, in ancient Ugher language. The neutral conversational style originates in the popular language and the informal colloquial style originates largely in the urban colloquial language.

Stepanov stresses further that individual national traits in the origin and literary development of style are reflected in different interpretation of the concept of neutrality in French, the formal literary style in Russian, on the other hand, the neutral style has come close to conversational colloquial speech. This is because the French literary language took form during the age of classicism (the 17<sup>th</sup> century), whereas the Russian literary language took form during the period of establishment of realism (the age of Pushkin) at a time differing attitudes towards the democratic elements of the language.

In the development of language, the breakup of stylistic boundaries is often an indication of new literary or ideological trend. Vinogradov (1938) observes that the division of style into three levels existed in ancient Rome, where it was identified with specific literary genres and was used only in the formal literary language to designate actual objects. Examples 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 a general note a given object could be designated on only one stylistic level. Vinogradov also stressed that during ancient and medieval time, style was studied as part of rhetoric and poetics. In the 17<sup>th</sup> and 18<sup>th</sup> centuries, style was the subject of three-style theory accepted in Europe and applied in Russia by M. V Lamonosov.

Vinogradov maintains that in its modern meaning, the term “style” appeared in European languages in the development of 19<sup>th</sup> century owing to the development of the theory of historicism. The term was introduced towards the mid-19<sup>th</sup> century by Spencer and Steirthal. With the emergence of semiotics, such scholars as Foucault proved that style is important not only in

literary affair but in every area in which language is used, including science and in the present investigation such as the work we have at hand.

In Vinogradov words, a manner of speaking or writing and individual's speech in a given social milieu or situation constitutes the style. The style of an individual is his finger-prints. The style of language is the aggregate of speech traits used in a given social situation and the style of speech or of a written text results from the choice made by a speaker or writer from the stylistic means available in a given language. Consequently, the styles of language and of speech are the same phenomenon-style-studied from different standpoints by means of stylistics. Style is also the secondary level of any linguistic system including that of an artificial language. The level arises when a purposeful choice is made among the system's available means. The purpose of such a choice may be to provide information, evaluation, or instructions when one of the three modes of language usage: semantic, syntactic, or pragmatic is studied.

### **3. RESULTS AND DISCUSSION**

#### **3.1. The Interplay of Language, Style and Ideology in the Two Novels**

The ideological inclination and disposition of an individual or writer dictate the language and style of such personality. There are a lot of influences and parallels in the linguistic orientation, stylistic dimension and ideological disposition in Achebe's *Anthills of the Savannah* and Adichie's *Purple Hibiscus*. The nexus and interplay of language, style and ideology in the two literary prose works shall be explored, textually, in this area. For example, some of the angles we shall examine here are the ones in which we can draw parallels, that is where the ideology, style and linguistic choices of the authors are different and the places where Achebe's writing and ideology have influences on Adichie's work. Some of the stylistic dimensions and ideological preoccupations to be examined in this arena include: linguistic simplicity of expression, easy narrative style, use of mono / polylingual code-mixing, use of proverbs and idioms, employment of the folktales and folklores, and the use of exquisite figurative expressions such as metaphors and similes. In addition, other thematic ideological orientations that are in the works 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.

In view of this, the affair of gender ideological dimension which is grouped under two classes: culturally related gender, and sociologically related gender are critically examined first, in the two novels. It is deduced that Achebe is manly or masculinely biased in his gender ideological orientation, with some few digressions in *Anthills of the Savannah* while Adichie tends to feminine ideological disposition, although subtly pursued in *Purple Hibiscus*. In other words, Adichie's ideological persuasion, though it is not flouted in our faces like a placard, bends towards feminism.

The sociologically related gender persuasion expressions are marked by the words written in italics. These are gender related dimensions which have social trends, that is it is the societal issues that prompt such ideological gender bias. For example, it is deduced 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 employing the lexical word "man" because of his ideological gender affiliation for the masculine sex.

Subtly, however, unlike Chinua Achebe, Chimamanda Adichie indirectly weaves her feminine gender ideology into the conceptual and constitutive core of her novel in *Purple Hibiscus*. Although she did not flash her sex gender ideological stand against our face like a glittering sword, Adichie, with complex subtlety portrays women as being very gentle and caring, which indicates an intrinsic, intriguing, intricate and subtle superiority of women over men. In Adichie's word choice in the following short samples from pages 11 and 15 of *Purple Hibiscus*, it is comparatively evident that in sociological ideological terms, when men tear down or destroy the fence, women, in their kind heartedness, redress such destruction and mend up the torn fence by men. 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".....

Here, Adichie underscores a socio-cultural feminine ideological premise in Nnukwu celebrating the natural notion of being blessed with a daughter for the son he has in Eugene Achike does not translate to benevolence for him as a female child does; and Ifeoma does what Eugene could not do for their father as a man. 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“ .

So also, in another femininely inclined traditional and cultural ideological dimension, Adichie subtly diffuses her gender belief into the core of her piece here where the woman „mmuo“ [masquerade] is placed higher than the male one because of its 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 beautifully and femininely appealing 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)

There is a clear indication here that the woman mmuo is more celebrated and accepted than the male ones in that 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 look at the man mmuo which is fearsome, ugly and grotesquely bizarre make the author’s feminine ideological preoccupation more evident.

In the Igbo world Achebe reports and he himself is born into, there as 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 portrays 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

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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 and rocentric 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 women 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.

Indeed, the andocentric gender preference is appallingly more expressed by the author of *Anthills* in the hot chase of a male lizard after a female one. The male lizard in all his bright, alluring and flamboyant appearance gives a vigorous sexy chase to the female lizard that uses her drab and unattractive body to hide herself from the mating "ferocious sexuality of her man". Achebe's linguistic phallogocentric strategies is the more fore grounded by 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. And again, some other masculine biased expressions 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", are visible indications 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 notices 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 holistically, the term "men" and mankind" are often employed. 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 his attempt, aside from Beatrice, who is given a voice in the fiction, other female characters like her operated in an aura of "muteness" which signifies the alienation of women from a recurrent and dominant articulation system in the Nigerian social context. A notable linguist, Ardener, has maintained that being mute 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). Furthermore, the authoritarian posture involved in performance of proverbs is the more emphasized by the fact that in the fiction those who employ proverbs are elders, that all constitute the male members of the society. This comes out of the fact that a major number of the proverbs in the fiction are introduced by such phallogocentric 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 immediate samples above are examples of culturally inclined ideological tropes. The characters' socio cultural ethics and beliefs are, as well, evidently expressed here.

#### 4. CONCLUSION

The introduction of this study brings us to the conclusion. In other words, Adichie borrows a lot from Achebe's manner of writing in simple free-flow linguistic and stylistic presentations, there is, nevertheless, a wide disparity in their sexist beliefs and ideological orientations. Meaning that while Achebe tends towards phallogocentric predilection, Adichie subtly differs by pitching a camp with her gender lot – feminism. This creates a wide valley between the two mountains.

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