

CHAPTER 6

Analysis of Ideologies of Religious Intolerance and Patriarchy in *Purple Hibiscus*

Gladys Bulus

gladsb2006@gmail.com

Department of General Studies,
Isa Mustapha Agwai 1 Polytechnic,
Lafia

Abstract

Ideologies as beliefs are predominately represented in African literature. Chimamanda Adichie's *Purple Hibiscus* is an example of such with different ideological inclinations that this study seeks to examine. Interpretation and meaning given to a literary text have a lot to do with the worldview of the writer. This study, therefore, aims at identifying the ideologies of religious intolerance and patriarchy represented in Chimamanda Adichie's *Purple Hibiscus* by using Jeffries' (2010) critical stylistic tools as its theoretical framework, while insight from Halliday's meta-function and critical discourse analysis (CDA) are also useful. The study deployed a purposive sampling technique where the data adopted from the text for the analysis is generated based on identified ideologies such as feminist and religious doctrines. The findings reveal personal and societal ideologies projected through patriarchy,

silence and intolerance dominant in *Purple Hibiscus*. Representations of actions/event/ state of being immensely contribute to the overall interpretation and meaning of the text. Material action intension processes (MAI), verbalisation processes (VP) and mental processes (MP) make a significant meaning impact on the reader, so also CDA which identifies power dynamics and its effect in the text. The study concludes that ideologies are important in texts as they help the reader to have an in-depth understanding of the intended meaning and message of texts.

Keywords: Critical stylistics, religious intolerance, patriarchy, ideologies, Critical Discourse Analysis

1. Introduction

When people go through a literary text, at times, they do so to evaluate meaning only on the surface level neglecting the deeper levels. This is to say the *why* and *how* the writer selects his/her words carefully, choose certain word above others, and why the patterning of his /her phrases and clauses have been done in a particular. This patterning is controlled by some belief, basically referred to as ideologies. Ideologies are beliefs or principles commonly shared by a community or society, how these (ideologies) are understood or interpreted depends on the way language is used to communicate them. To avoid misinterpretation of texts, it is important to identify the distinctive ideologies presented in literary texts by writers through language to pass across their message effectively.

Jeffries (2010, p.5) describes ideology as “ideas that are shared by a community or society ... communicated, reproduced, constructed and negotiated using language.” Wales (2014) sees ideology as “the ideas or mode of thinking, characteristic of a class or political economic system; particularly ideas which are claimed to be “natural” or universally valid, although basically legitimating a class or materialistic interest” (p. 210). From these definitions, it is obvious that ideologies are shared viewpoints people communicate through language and thus can emanate from personal opinion to socially shared values. A writer is part of the society, whatever he or she writes is shaped by different beliefs and ideologies which are consciously or unconsciously reflected in his or her work. Ideologies are what form a literary piece. There are different approaches to discussing ideologies in texts but the most recent approach and the one this study adopts is critical stylistics. (CS, henceforth). Ahmed (2023) posits that CS is a new approach of study within stylistics; it is a type of contemporary stylistics. Critical stylistics according to Norgaard, Montoro and Busse (2010, p. 11) “is a term used to refer to stylistic work investigating the ways in which social meanings are manifested through language.” It was founded by Lesley Jeffries in 2007 with the aim of giving “the reader a clear set of analytical tools to follow in carrying out the critical analysis of texts, with the aim of uncovering or discovering the underlying ideologies of texts” (Jeffries, 2010, p. 6). Jeffries further explains that text has a way of organising people’s realities as depicted in the words and structures of the text themselves. Olaluwoye (2015) adds that CS is an approach that deal with assembling of major and general function which a text possesses in representing the real world.

In other words, critical stylistics is an approach to identifying the ideologies in any kind of text.

The text selected for this study is Chimamanda Adichie's *Purple Hibiscus* (2003). The choice of the text is because it discusses issues of ideology ranging from feminist, religious to political which are explored through themes of family ties, emotional and physical abuse amongst others.

2. Synopsis of the text

Adichie in *Purple Hibiscus* creates a Nigerian family of four where the father, Eugene also known as Papa, a successful business man controls his family through his religious fanatical beliefs hinged on his Catholic faith. At the beginning of the novel, Kambili and her brother Jaja are ignorant of their father's domineering character. Their awareness comes during their visit to Aunty Ifeoma's house at Nsukka where they experience a different atmosphere that enables freedom of expression. This realisation gives them the understanding that despite their wealth and father's faith, their home is not a happy one. After the visit, things begin to change in their home as Jaja becomes rebellious and Kambili also begins to express herself. These changes infuriate their father who mete out punishment on them. At the end of the novel, Eugene is poisoned and murdered by his wife, Beatrice, as a result of her sadness and oppression in the marriage.

3. Stylistics

Stylistics, as a macro linguistics category, studies linguistic choices that place a discourse in context. For Norgaard et al. (2010, p. 1), stylistics is an aspect of

linguistics that studies the manner in which meaning is formed through language; not only in literature but in other texts as well. They further clarify that a text is analysed by stylisticians through certain analytical linguistic tools such as grammar models, theories and frameworks so as “to describe and explain why and how a text works as it does, and how we come from the words on the page to its meaning.” Ottoh-Agede (2022) views stylistics as the “study and interpretation of style” (p.53). She adds that stylistics is “a branch of applied linguistics concerned with how style makes [sense] and meaning possible in a text, verbal or nonverbal.” From the definitions, it is obvious that style plays a major role in the meaning making processes.

4. Critical discourse analysis (CDA)

Another concept linked to critical stylistics is critical discourse analysis (CDA, hereafter) which according to van Dijk (2001) is concerned with “social problems” particularly on the function of “discourse in the production and reproduction of power abuse or domination (p.96).” From the definition, CDA has to do with how language is used to reflect power. Critical linguistics (CL) and Critical Discourse Analysis are terms used most times interchangeably to refer to the same concept which, in recent times, has been viewed by some scholars as Critical Discourse Studies (CDS) (Wodak & Meyer 2009). Describing the goal of CDA, Wodak and Meyer (2009) see it as a discourse analytical approach that “critically investigates social inequality as it is expressed, constituted, legitimised by language use (or in discourse) (p.10).” Norgaard et al. (2010, p. 69) add that “Critical discourse analysis investigates the relations between language, power and society.” They further explain that

the most essential goals of CDA are “to create awareness of the power of linguistic constructivism and of its impact on society and to trigger change.” These implies that CDA displays how language is effective in expressing power in the society.

A vital aspect of CDA is Halliday’s Systemic Functional Linguistics (SFL) which function as a major theoretical framework for Critical Discourse Analysis. SFL considers language as “social semiotic systems or meaning potentials” which have developed into three meta-functions namely: ideational meaning or function (represents and identifies people, things and events), interpersonal meaning or function (express social roles and attitudes) and textual meaning (coordinates texts in the context of production and reception) (Abdullahi & Amodu 2018). Ideational meaning or function is focused on the expression of human experiences in reality through language (Eggins, 2004; Wang & Ma, 2023).

5. Ideology

The term ideology has been defined by different scholars such as Simpson (1993), Fairclough (1996), Jeffries (2010) and Wales (2014) based on their perception. Simpson (1993), from a critical linguistic perspective, sees ideology as the “ways in which what people say, think and interact with society”. He concludes that “an ideology therefore derives from the taken-for-granted assumptions, beliefs and value systems which are shared collectively by social groups” (p.5). From Simpson’s definition, it is obvious that ideology is derived from those assumptions and beliefs people do not really pay attention to. The concept of ideology in critical linguistics refers to the interaction between

people's speech and thought with society (Simpson, 1993). Fairclough's (1996) definition of ideology shifts the focus of the assumptions to power. It goes thus:

Ideologies are closely linked to power because the nature of the ideological assumptions embedded in particular conventions, and so the nature of those conventions themselves, depends on the power relations which underlie the conventions; and because they are a means of legitimizing existing social relations and differences of power, simply through the recurrence of ordinary, familiar ways of behaving which take these relations and power differences for granted (p.2).

Fairclough's definition connects ideology with power, both political and social. Jeffries (2010, p.5) describes ideology as "ideas that are shared by a community or society ... communicated, reproduced, constructed and negotiated using language." Fairclough adds that discourse analysts and linguists regard ideology as an "unavoidable fact of all discourse" and that "language can carry ideologies either explicitly or implicitly (p.8). This implies that every text contains an ideology and language plays an important function in embedding the ideologies in text discourse. The term ideology is said to be connected to politically inspired goal and self-centered intentions when considered from the political and mass media point of view (Jeffries 2010). More so, it is noteworthy to state that ideologies do not carry equal relevance, some are likely to be destructive, others may be morally justified while others may be culturally limited (Jeffries 2010).

The concept of ideology is often associated with Marxist criticism which Wales (2014) defines as “the ideas or mode of thinking characteristic of a class or political economic system; particularly ideas which are claimed to be “natural” or universally valid, although basically legitimating a class or materialistic interest” (p. 210). Wales explains further that ideology is connected with “hegemonic power relations” (p.210). Also, Wales posits that “ideology is often simply used in semiotics to mean any system of values based on ideas and prejudices and cultural and social assumptions which amounts to a pervasive, unconscious, world view” (Wales, 2014, p.210). This implies that ideologies are beliefs that people hold on to which form their worldview. To sum up what ideology is, Yang (2023, p. 54) asserts it as one of the most crucial concepts in Critical Discourse Study (CDS).” Therefore, from the definitions of ideology explained above, this research sees ideology as not only concerned with a community or a society but also as a personal belief that shapes an individual’s mindset and world view.

6. Local colouring

Adichie in her work, *Purple Hibiscus*, makes use of Igbo words and expressions to add to her style of writing as an Igbo female writer. The use of Igbo terms is a way of projecting Igbo language and culture, an Africanist anthropological tendency (Osundare, 2008 in Ottoh-Agede, 2022, p.43). This kind of projection is an Africanist ideology of asserting Africanism which Osundare (2008 in Ottoh- Agede, 2022, p. 43) refers to as an anthropological style. The anthropological style, also known as information style (Young, 1971), reveals that early period when Africa, just emerging from the yoke of direct

colonialism, began to create its own literature and assert its own culture. Code-mixing, the use of two or more languages within a sentence, is usually employed for emphasis, clarity, confidentiality, r convenience or for deficiency in one of the languages (Monday & Eze, 2012). An example of such expressions in *Purple Hibiscus* is “*Ke kwanu*”, “I asked, although I did not need to ask how he was doing (p.19). Adichie adds the Igbo expressions in such a way that the reader can infer the meaning.

7. Empirical review

In this section, the researcher reviews a few works of different scholars related to stylistics, ideologies and critical stylistic analysis carried out on Adichie’s *Purple Hibiscus* and other relevant works which relate to theories or methods that are relevant to the current study.

Olusola and Lawal (2013) explore Adichie’s use of language to address ideological issues of power and gender in *Purple Hibiscus* using critical discourse analysis (CDA) as the theoretical framework. Their study reveals discourse as “an element of social life which is interconnected with other elements, and may have transformative and constructive impact on other elements” (p.12). Their findings indicate that Adichie employs linguistic skillfulness in presenting the ideological issues of gender and power in relation to the society. Their study is similar to this current work as both studies are on ideology but the difference is in the theoretical framework. While their study uses CDA as its theoretical framework for the study of the text, this current study employs an eclectic study where Critical stylistics and insights in SFL and CDA are used to examine the text.

Olaluwoye (2015) investigates the manner in which minority groups are depicted and fashioned into discourse in *The Nation* and *The Guardian* Newspapers. Using Critical stylistics as the theoretical framework, the data has been analysed based on the tools provided by Jeffries (2010). The findings of the research show that CS tools like enumerating and exemplifying, assuming and implying, presenting other's speech and thoughts, and presenting processes and states, add to a large extent to the meaning of the texts and also serve as a linguistic built up of the minority group in Nigeria. Olaluwoye's work is not a literary analysis but it applies to the current study because of the theoretical framework, Critical stylistics, that has been employed to analyse the newspaper texts.

Allagbe and Allagbe (2017) examine Adichie's *Purple Hibiscus* through a systemic functional stylistics approach of MAK-Halliday where they analyse the text using Leech and Short's (2007) checklist. The checklist is divided into lexical categories, grammatical categories, figures of speech, cohesion and context, to explore the "writer's style and mind-style." The methodology used is a sampling method where three extracts from the text were selected for the analysis.

The findings of their analysis indicate that: at the lexical categories, word classes such as nouns, adjectives, verbs and adverbs have been employed by Adichie in the text under review. Secondly, at the grammatical categories, Adichie uses declarative and simple sentences. Thirdly, at the level of figures of speech, the findings reveal that Adiche makes use of simile, metaphors, synecdoche, amongst others. Fourthly, at the cohesion and context categories, findings show that cohesive features like reference, lexical cohesion and

conjunction have been used. Also, contextual clues have been lexicogrammatically enacted by three contextual variables of field, tenor and mode to create coherence. The study is similar to the current study but differs in focus.

8. Theoretical framework

Critical stylistics (CS)

Critical stylistics is the method of studying language based on stylistics and critical discourse analysis. It was founded by Lesley Jeffries in 2007 in her effort to explore the hegemonic discourses on the female body and whether feminist ideologies have successfully been incorporated into these hegemonic discourses (Olaluwoye, 2015 p. 88). Jeffries' aim of developing the tools is to give "the reader a clear set of analytical tools to follow in carrying out a critical analysis of texts, with the aim of uncovering or discovering the underlying ideologies of the text" (Jeffries, 2010, p.6). According to Norgaard *et al.* (2010, p. 11), CS is a term used "to refer to a stylistic work investigating the ways in which social meanings are manifested through language." In other words, critical stylistics is an approach to identifying the ideologies in any kind of text. It merges text analysis features from stylistics and ideological awareness of critical discourse analysis (Jeffries & McIntyre, 2010, p.194).

CS consists of ten (10) tools namely: Naming and Describing; Representing Actions/Events /States; Equating and Contrasting; Exemplifying and Enumerating; Prioritizing; Implying and Assuming; Negating; Hypothesizing; Presenting Others Speech and Thoughts; Representing Time, Space and Society. Each of these tools explains and gives meaning to a text, also showing the style the writer has chosen. According to Jeffries (2010), these tools could be selected and used individually or collectively "to establish what a text is doing

(p.6)” or what is most needed or appropriate for the text analyst. This current study adopts two tools namely representing actions/events /states and implying and assuming tools to analyse the data.

Representing actions/events/states

Representing actions/events /states tool examines the writer or speaker’s choice of lexical verbs as it affects the general view of the text. The action refers to “what is being done”; events to “what is happening” and states “what simply is” (Jeffries 2010). The model that best denotes the element of meaning that connects to the verbal part of the clause is Halliday’s transitivity model. This model is approached from its meta-function rather than its form or structure to be able to give the ideological meaning to the clause.

Simpson (1993 cited in Jeffries 2010, p. 42) describes Halliday’s transitivity model by grouping lexical verbs into various classes based on the type of “process or state they appear to be describing.” These are the major categories: material actions, which are the most prototypical verbs referring to something that is done or happens frequently in a physical and also abstract way. They are divided into three: (a) Material Action Intension (MAI), these are intentional actions carried out by a conscious being, (b) Material Action Supervention (MAS) refers to unintentional actions performed by a conscious being, and (c) Material Action Event (MAE) which has to do with “the use of verbs with an inanimate Actor” (Jeffries 2010, p.41). The participant who performs the action in Material Actions is known as the Actor, which according to Halliday (2014, p.82) “functions in the structure of the clause as representation,” the Process is

the verb in the clause while the Goal refers to the participant who receives the action.

The second class is the Verbalisation process (V). This depicts any action that makes use of language. In this class, the participants are regarded as the Sayer (the speaker), Verbiage (the words said) and Goal/Receiver (the person being addressed). The third class is Mental processes, which are divided into three namely: Mental Cognition (MC), Mental Reaction (MR) and Mental Perception (MP). The participants are known as the Senser and Phenomenon. The fourth class is Relational processes which are further divided into: Intensive Relations (RI) with the verb *to be*, Possessive Relations (RP) with the verb *have*, and Circumstantial Relations (RC) with verbs that have to do with movement and the verb *be*. Here, the participants are regarded as Carrier and Attribute.

9. Methodology

The research adopts qualitative research method. Excerpts from Chimamanda Ngozi Adichie's *Purple Hibiscus* have been collected through purposive sampling technique. The data selected (which are spread across the chapters in the texts) are analysed using critical stylistic tool (Representing actions/events/state). This is an example of how the texts will be analysed using the representing actions/events/state tool: Material action process (MAI) Mama (Actor) **was** (Process) *at the door* (Goal) when we (Actor) **drove** (Process) *into our compound* (Goal). Her face (Actor) **was swollen** (Process) *and the area around her right eye* (Actor) **was** (Process) *black-purple shade of an avocado* (Goal). She (Actor) **was** (Process) *smiling* (Goal) (PH, p.197).

10. Data Presentation and Analysis

Ideology of religious intolerance

Excerpt 1

Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the etagere (*PH*.p.11).

Excerpt 2

“What is Anikwenwa doing in my house? What is a worshiper of idols doing in my house? Leave my house!”

“Do you know I am in your father’s age group, *gbo?*” the old man asked “Leave my house!” Papa pointed at the gate (*PH*, p. 78).

In excerpt 1, Adichie explores the ideology of religious intolerance through the character of Papa (Eugene) whom she depicts as a religious fanatic who is intolerant of people who do not believe in the same way he does or who go against his Catholic belief. Papa’s character of religious intolerance is unveiled from the beginning of the novel as shown in excerpt 1 where he “flung his heavy missal” because Jaja did not attend communion. That violent action revealed his anger towards Jaja for going against his ideological belief. This is depicted through the material action intension (MAI) expressed through the lexical verbs (processes) “started”, “fall apart”, did not “go”, “flung”, “broke”. In excerpt 2, Papa exerts the same character of religious intolerance through the use of language (Verbalisation process) to send Anikwenwa, an idol worshipper,

out of his house due to their religious differences. Thus, “What is Anikwenwa doing in my house? Leave my house!” is ideological. This ideology is both authorial and character driven as the author, Adichie draws from her personal beliefs and experiences to critique issues of concern to the society as seen in the character she has created in Eugene to address the ideology of religious intolerance in the text.

In analysing excerpt 1 using the CS tool assuming and implying, an example of logical presupposition that falls under the category of change of state verbs is given. The lexical verb “started” in the sentence presupposes a change from the earlier state of affairs as a result of the change that has occurred by the process of the verb. The presupposition in the sentence is that things were going well in Kambili’s home before the change. Excerpt 2 is analysed using Verbalisation process where Papa is the Sayer who is addressing Anikwenwa, exerting his social power over him, “What is Anikwenwa doing in my house? What is a worshiper of idols doing in my house? Leave my house!” Anikwenwa, on the other hand, can also be regarded as the target who receives Papa’s action. “Do you know I am in your father’s age group ...?” In this excerpt, Adichie presents Papa and Anikwenwa’s speech as direct speech (DS) specifying to the reader the person speaking and exerting authority over the other. Papa’s ideology of religious intolerance takes over his sense of reasoning and feelings. Relating this to the present, religious intolerance is a global problem, Nigeria inclusive. Boko haram terrorists who are intolerant of other people’s beliefs attack individuals and communities.

The ideology of Patriarchy and Silence

Excerpt 3

We always dropped in to visit Father Benedict after Mass. “Let me stay in the car and wait biko,” Mama said, leaning against the Mercedes. “I feel vomit in my throat.” Papa turned to stare at her. I held my breath. It seemed a long moment, but it might have been only seconds. “Are you sure you want to stay in the car?” Papa asked. Mama was looking down; her hands were placed on her belly, to hold the wrapper from untying itself or to keep her bread and tea breakfast down. “My body does not feel right,” she mumbled. “I asked if you were sure you wanted to stay in the car.” Mama looked up. “I’ll come with you. It’s really not that bad.” Papa’s face did not change. He waited for her to walk towards him, and then he turned and they started to walk to the priest’s house. (PH, pp 37-38)

Excerpt 3 is an example of the ideology of patriarchy. The author, Adichie, consistently portrays the character Papa (Eugene), in the novel as a man of power who exerts authority and total control over his household. His character has been used to project the patriarchal culture in the Nigerian society. This is revealed through silence and abuse that characterise Achike’s home. As a result, Mama’s (Beatrice) feeling and voice is not respected or heard. She denies and minimise her voice and feelings to please him at any cost. In the conversation

above, Mama is trying to communicate her discomfort due to pregnancy to Papa that she cannot go to Father Benedict's house after Mass as she is feeling like vomiting but Papa is not empathetic at all as depicted in the Verbiage "*Are you sure you want to stay in the car?*" Papa (Sayer) asked (Verbal Process). This was more of a rhetorical question that had a lot of undertone meaning. "*My body does not feel right,*" (Verbiage) she (Sayer) mumbled (Process). This statement is Mama's true state and feeling at that time. "*I asked if you were sure you wanted to stay in the car.*" By this statement, Papa's dominant voice is revealed. Mama's understanding of the ideology behind his statement - a command and not a question - agrees to go with them suppressing her feelings. "*I'll come with you. It's really not that bad.*" (Verbiage) Mama's action of subjection and silence reveals her suppression due to the dominance and control exercised by Eugene.

11. Findings

From the analyses, the findings reveal personal and societal ideologies projected through patriarchy, silence and intolerance dominant in *Purple Hibiscus* using Papa (Eugene), Kambili, Jaja and Mama (Beatrice) to buttress the points. Representations of actions/event/ state of being immensely contribute to the overall interpretation and meaning of the text with material action intension (MAI) showing the conscious actions of the humans involved in the text, as well as the verbalisation process, hence, revealing how their conversations are analysed to understand the intended meaning and thoughts of the speakers (characters). In addition, assuming and implying tool unveils how the characters, Kambili and Jaja perceived their home before the change.

Finally, the findings also reveal the manner in which power is exerted through the use of language.

12. Conclusion

The study has used Lesley Jeffries Critical stylistic tools, representing action/events/state, Halliday's Transitivity, the Assuming and implying tool and CDA to analyse data. From the analysis carried out, ideologies of religious intolerance, patriarchy and silence are prevalent in *Purple Hibiscus*. Representing actions/events/ and state tool reveals that material action intension, (MAI), and verbalisation processes have been used in the text to describe the actions and conversations of the characters. In the same vein, assuming and implying tool reveals that ideologies can be embedded in the part of the sentence that is assumed or implied through presuppositions and implicatures. The study concludes that ideologies are important in texts as they help the reader to have an in depth understanding of the intended meaning and message of a text.

References

Abdullahi, A. A. & Amodu, J. E. (2018). Ideologies and power relations in political discourse examples from the APC's manifesto. *Lafiya Journal of Arts (LJA)* 1, 38-46.

Adichie, N. C. (2003). *Purple hibiscus*. Lagos: Farafina Imprint.

Allagbe, A. A., & Allagbe, M. A. (2017). A systemic functional stylistic appraisal of Chimamanda N. Adichie's *purple hibiscus* (2003). *International Journal on Studies in English Language and Literature (IJSELL)*. 5(1), 69- 86.

Bernard, H. R. (2006). *Research methods in anthropology: Qualitative and quantitative approaches* (4th ed.). Oxford: AltaMira Press.

Dornyei, Z. (2007). *Research methods in applied linguistics* (5th ed.). Oxford: Oxford University Press.

Eggins, S. (2004). *An introduction to systemic functional linguistics* (2nd ed.). New York: Continuum.

Fairclough, N. (1996). *Language and power*. London: Longman Group UK Limited

Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. ResearchGate. Retrieved from <https://www.researchgate.net>.

Halliday, M.A.K. & Matthiessen, C.M.I.M. (2004). *An introduction to functional grammar* (3rd ed.). London: Hodder Education.

Halliday, M.A.K. & Matthiessen, C.M.I.M. (2014). *Halliday's introduction to functional grammar* (4th ed.). Oxon: Routledge

Hamawand, Z. (2023). *English stylistics: A cognitive grammar approach*. Palgrave Macmillan. Doi.10.1007/978-3-031-22556-7

Jeffries, L. (2010). *Critical stylistics: The power of English*. Basingstoke: Palgrave Macmillian
Leech, G. & Short, M. (2007). *Style in fiction.: A linguistic introduction to style*. Harlow: Pearson Education Limited.

McCarthy, M., Matthiessen , C. & Slade, D. (2010). *Discourse analysis. Introduction to applied linguistics (2nd ed.)*. N.Schmitt (Ed.). London: Hodder Education.

Monday, H. & Eze, C.C. (2012). *Basic studies in English and communication skills for tertiary Institutions*. Makurdi: SOHA Productions Limited.

Norgaard, N., Montoro, R., and Busse, B. (2010). *Key terms in stylistics*. London: Continuum.

Omachonu, G.S. (Ed.), (2011). *NSUK text in general linguistics*. 1. Enugu: Rossen Publication Limited.

Olaluwoye, L. (2015). A critical stylistic analysis of the identity of minority groups in the Nigerian print media. *Journal of Literature, Languages and Linguistics*. (16) <https://www.iiste.org>

Ottoh-Agede, B. S (2022). *Style and media rhetoric: reporting terrorism in Nigeria*. Makurdi: SEVHAGE.

- Simpson, P. (1993). *Language, ideology and point of view*. London: Routledge.
- Simpson, P. (2004). *Stylistics a resource book for students*. London: Routledge.
- Thomas, E. I. (2023). A critical stylistic study of Wole Soyinka's re-enactment of actions in *interventions* I, IV and VIII. *LWATI: A Journal of Contemporary Research*. 20 (4):139- 149 Retrieved from <https://www.ajol.info>.
- Van Dijk, T.A. (2008). *Discourse and power*. Basingstoke and New York: Palgrave
- Wang, B. & Ma, Y. (2023). *Theorising and applying systemic functional linguistics: Developments by Christian M.I.M. Matthiessen (1st ed.)*. New York: Routledge. DOI: <https://doi.org/10.4324/9781003041238>
- Wales, K. (2014). *A dictionary of stylistics*. New York. Routledge.
- Wodak, R., & Meyer, M. (2009). Critical discourse analysis: History, agenda, theory and methodology. In R. Wodak, & M. Meyer (Eds.) *Methods for critical discourse analysis* (pp. 1- 33). London: Sage.
- Yang, Y. (2023). Ideology in critical discourse study: A review of literature. *Journal of the University of Ruhuna*. 11(2), 53-63. Doi: <https://doi.org/10.4038/jur.v11i28012>