

SATIRICAL DISCOURSE OF VIOLATION OF HUMAN RIGHTS IN ADICHIE'S PURPLE HIBISCUS :

towards a constructive, progressive and permanent rupture paradigm

by

William MUNGIKO BARATA

*Assistant au Département d'Anglais et Cultures Africaines de l'ISP/Bukavu,
Doctorant à la Faculté des Lettres et Sciences Humaines,*

Martin DUNIA MUSHABAH

*Assistant, Faculté des Sciences Sociales Administratives et Politiques,
Université de Kinshasa*

Abstract

The paper aimed at identifying (1) types of satirical speech acts that model instances of human rights violations in the novel and (2) how these acts discursively shape the agencies claiming to protect human rights in general, and (3) to list acts of violation resulting from these kinds of speech acts, types of violated rights, their perpetrators and victims. The study adopted a diachronic-synchronic approach, supported by the triangulation of literary theories such as textual linguistics, feminism, gender studies, and human rights studies. The findings showed that (1) satirical discourse of human rights violations is actualized in the novel through various types of irony (verbal, dramatic, situational, and Socratic), meta-contradictory statements, and dichotomous and allusive juxtapositions. (2) These processes are modeled in the narrative through the 15 satirical sampled propositions or statements dramatizing 5 types of violated rights including the freedom of expression and movement, gender, religious, children, cultural, press and information rights as codified in international legal instruments such as the Universal Declaration of Human Rights (1948), the ICCPR (1966), the ICESCR (1966), and the CEDAW (1979). The research results also showed that (3) integrating a satirical approach to human rights violations in a synchronic-diachronic perspective broadens the scope of critical analysis for a more targeted and broader view of the nature and origin of human rights; (4) the synchronic-diachronic approach to human rights violations triggers an epistemological rupture based on positive transformation and providing human right action a constructive, progressive, and permanent character that leads to a dialectical change in behaviors and commitment of actors and beneficiaries of human right action (5) It promotes human dignity by shifting the subjects beyond the purely textual framework towards a realistic conception of human rights; (6) the three aforementioned principles enrich existing and known principles of human rights as they building realistically on the contradictory, dichotomous and contextualized nature of human life; (7) the functional character of known human rights principles weakens the implementation, operationalization of awareness-raising, and appropriation of human rights action, philosophy, and perspectives; (7) It is important and equally urgent that the functional approach to human rights be supported by a methodological approach based on the constructive, progressive and permanent nature of human rights which emanates from the dichotomous and dialectical character of human nature and which can be understood out of a diachronic-synchronic perspective.

Résumé

L'article visait à identifier (1) les types d'actes de langage satiriques modélisant les cas de violations dans le roman et (2) comment ils forment discursivement les agences revendiquant la protection des droits de l'homme en général, (3) à énumérer les actes de violation résultant de ces genres d'actes de langage, les types de droits violés, leurs auteurs et victimes. L'étude adopte une approche diachronique-synchronique, étayée par la triangulation des théories littéraires telles que la linguistique textuelle, le féminisme, l'approche genre et l'approche fondées sur les droits humains. Les résultats montrent que (1) le discours satirique sur la violation des droits humains est actualisé dans le roman à travers différents types d'ironie (verbale, dramatique, situationnelle et socratique), des énoncés méta-contradictoires et des juxtapositions dichotomiques-allusives. (2) Ces procédés sont modélisés dans le récit à travers le 15 propositions ou énoncés satiriques portant sur 5 types de droits bafoués telle que la liberté d'expression et de circulation, les droits liés au genre, les droits religieux, les droits de l'enfant, les droits culturels, le droit à la presse et à l'information, principalement codifiés dans des instruments juridiques internationaux à l'occurrence la Déclaration Universelle des Droits de l'Homme (1948). Le PIDCP (1966), le PIDESC (1966) et la CEDAW (1979). Les résultats de la recherche ont également montré que (3) l'intégration d'une approche satirique des violations des droits humains dans une perspective synchronique-diachronique élargit le champ d'analyse critique pour une vision plus ciblée et plus large de la nature et de l'origine des droits humains ; (4) l'approche synchronique-diachronique des violations des droits humains déclenche une rupture constructive, progressive et permanente qui aboutit à un changement dialectique des comportements et à l'adhésion des acteurs à la promotion de la dignité humaine dépassant le cadre purement textuel vers une vision réaliste, constructive, progressive et permanente des droits humains ; (5) les trois principes susmentionnés enrichissent les principes existants et connus sur la notion de droits

humains bâtissant de manière réaliste sur le caractère contradictoire et dichotomique contextualisé de la vie humaine ; (6) les principes actuels des droits humains sont fonctionnels, ce qui fragilise la mise en œuvre, l'opérationnalisation de la sensibilisation et l'appropriation de l'action, de la philosophie et des perspectives des droits humains. (7) Ainsi, compte tenu des faiblesses de l'approche fonctionnelle des droits de l'homme, cette réflexion montre combien il est important que l'approche fonctionnelle de droit de l'homme soit soutenue par une approche méthodologique fondée sur le paradigme constructif, progressif et permanent des droits de l'homme qui émane de la nature dichotomique et dialectique de la nature humaine et qui ne peut être comprise qu'au travers une perspective diachronique de celle-ci.

INTRODUCTION

In Africa, literature has consistently functioned as a socially committed art form (Wellek (1973 : 95). Writers such as Wole Soyinka, Ayi Kwei Armah, Kobina Sekyi, Chinua Achebe, Femi Osofisan, Niyi Osundare, Festus Iyayi, Sam Ukala, Alex Roy-Omoni, and T.M. Aluko employed satire to interrogate leadership failures, religious hypocrisy, bribery, and societal moral decay and advocated for the need of an urgent reform; Muiyiwa (1988:227) used it to call for artist's role of awakening the perilous society and Ngugi(1969:56) considered irony, wit and humor as satiric tools that the artist should use to set up moral standards against which societal transgressions should be measured and provoke reform through constructive social criticism of particular and wider social issues.

The main question to answer in this paper is seeking to understand by which discursive means Adichie ridicules human rights violations in her novel. By Answering this question, the paper would cover 4 main objectives including (1), identifying types of satirical narrative patterns discursively conveying and/ or performing acts of violations and (2) how they discursively form the agencies claiming for the protection of human rights in general, (3) listing acts of violations, types of violated rights, perpetrators and victims .

This paper adopts the diachronic-synchronic method supported by a triangulation of literary theories such as textual linguistics, feminism, gender and human rights-based approaches. The synchronic perspective helped the critic visualize how all the discursive representation of human rights violations satirically conveyed azimuth similar oppressive meanings, whereas the diachronic perspective helps the critic look into the way each of the juxtaposed satirical statements came to be into existence and what do they suggest. The diachronic-synchronic approach helps visualize and understand the object formation of violations acts i.e how were they socialized, accepted, and reproduced as truths(Nadine, S. 2019). The discourse-comprehension approach helps examine how 4 literary angles conjugate in the process of rendering *Purple Hibiscus* an arsenal denouncing and alerting about the way power abuse affects human rights violation (William, B.,2025). Feminism as a literary approach consists of verbal support and argument about women's rights on the ground of the equality of sexes (*Oxford English Reference Dictionary,2003*). Human rights-based approach roots from the Universal Declaration of Human Rights (UDHR) stipulating international norms and standards that should be observed for a life of dignity and well-being for all ⁽¹⁾.

After all, *Purple Hibiscus* is an allegoric satire of serious violations of different type human rights modelled through irony, dichotomic allusive juxtapositions, meta contradictory statements to ridicule violations of rights such as freedom of speech and movement, right to physical and mental integrity, child rights, religious right, cultural right, right to information, gender based right etc.

As such, fifteen (15) propositions or statements have been purposively selected from the novel modelling satirical discourse of human right violations.

I. ANALYSIS SATIRICAL DISCOURSE OF VIOLATION OF HUMAN RIGHTS IN ADICHIE'S *PURPLE HIBISCUS*

Satire is always featured through irony and sarcasm exposing the contrast between what is said and what the general public infers as strategic catalyst for building awareness and provoking positive change. It is a strategic discursive tool to mock societal malaise (Raj, K.,2012).

Irony, in its broadest sense, is a rhetorical device, literary technique, or event characterized by an incongruity, or contrast, between reality (what is) and appearance (what seems to be). Verbal, dramatic, and situational irony are often used for emphasis in the assertion of a truth. The ironic form of simile, used in sarcasm, and some forms of litotes can emphasize one's meaning by the deliberate use of language which states the opposite of the truth, denies the contrary of the truth, or drastically and obviously

¹ <https://unsdg.un.org/2030-agenda/universal-values/human-rights-based-approach>

understates a factual connection (Raj, K.,2012). Irony can be either verbal, dramatic, situational and /or Socratic.

Human rights violations occur when individuals are denied their inalienable rights. In the words of Alan (1980 :1), these rights are the ultimate legitimate basis for a universal human community", "claims made by men, for themselves or on behalf of other men for the affirmation of human dignity"(Dowrick, 1979:8-9) and "belong to all human beings" (Clapham, 2007:6). These rights need to be protected by state or non-state actors who must take pre-emptive or reactionary measures, precautions, and provide peaceful and security conducive means.

1.1. Irony and violation of human rights in *Purple Hibiscus*.

Four types of Irony have been discovered in the novel including verbal irony, situational irony , dramatic irony and Socratic irony.

1.1.1. Verbal irony and violation of freedom of speech -movement, physical and mental integrity

The Verbal irony involves saying one thing but meaning the opposite as read in the bellow statement.

St1. *"But what we Nigerians needed was not soldiers ruling us, what we needed was a renewed democracy. Renewed Democracy. It sounded important, the way he said it, but then most of what Papa said sounded important"* said Kambili (p.15). Through verbal irony, Eugene is represented as a man who likes freedom but cannot give freedom to his own family members. He is a fake partisan of democracy and that is why the narrative states that what he said sounded important when he said and how he said it, while nothing had changed home. His sayings were only words on the lips, but not what he used to do. Hence, the violation of freedom of speech and movement including the right to physical and mental integrity which are prosecuted consecutively by Articles 19 and 5 of the Universal Declaration of Human Rights (UDHR, 1948) prohibiting torture or cruel inhuman or degrading treatment.

St.2 *I asked if you were sure you wanted to stay in the car" (p.29).* Eugene knows that her wife is suffering, and he does not want to listen to her as if visiting father Benedict was more urgent than his wife's health situation. Denying listening to her and imposing her something harmful to her health violates Article 19 of both the UDHR and ICCPR that stipulates that *"everyone has the right to freedom of opinion and expression.*

1.1.2 Situational Irony and the violation of the right to freedom of expression

Situational irony occurs when the outcome of a circumstance or action does not match our expectations as illustrated through the below satirical statements.

St.1 *"You don't look well.". I'm fine Father. It is only my allergies because of the weather."* (p.30). Beatrice sounds ironic as she answers the question of her husband Eugene, whose intention is to launch an attack on her rather than sympathize with her. She has, therefore, to ironically assert her being sick and in good health at the same time, which is contradictory. Actually, Beatrice cannot even voice up to express the pain she is feeling. She must pretend to be feeling well just to please her husband's request and tyranny which withholds her right of freedom of expression also consecrated by Article 19 of both the UDHR and International Covenant on Civil and Political Rights (ICCPR) that stipulates that *"everyone has the right to freedom of opinion and expression.*

St.2 *"Let me stay in the car, biko" I feel vomit in my throat [...] I'll come with. It's not really that bad"* (p. 29). The irony of being sick and healthy and at the same time is perceived in Beatrice's speech as Eugene silenced Beatrice from expressing her body pain as were on their way to go and pay a visit to Father Benedict after mass. Eugene has even insisted that she must show Father Benedict that she is okay.

The two phrases *" I feel vomit in my throat"* and *"I'll come with"* show her indecision on her own life that prevents her from expressing her denial of visiting a priest whose health was good and accept to kill herself and yet she had a health problem. Such traumatic experience by Beatrice prevents her from speaking her mind she acts as a robot to be moved by using a remote control, which another violation of Article 19 of both the UDHR and International Covenant on Civil and Political Rights (ICCPR) that stipulates that *"everyone has the right to freedom of opinion and expression.* Eventually, Beatrice resorts to poisoning Eugene to reclaim her family's freedom. This act represents a desperate, morally complex response to sustained oppression. The novel also contrasts her silence with Aunty Ifeoma's outspoken resistance. Unlike Eugene's immediate family, Ifeoma asserts herself confidently, challenging patriarchal authority and societal expectations of women. Through Eugene's character, Adichie exposes the hypocrisy of

religious zealotry in African society, were public generosity masks private brutality. He represents the many authoritarian figures whose obsession with control, perfection, and outward appearances leads to the oppression of vulnerable family members.

St.3 *"Papa died yesterday"* said Kambili (p.287). Kambili seems to show as if she were surprised and shocked by the death of her father and yet she was celebrating. The due death was intentionally and systematically plotted by both Sisi and her mother, Beatrice who gave him poisoned food. Despite his terrorism, his wife (Beatrice) and cook's (Sisi) conspiracy that led to his death is an ironical claim and denunciation of the violation of Eugene's right to life consecrated in the Article 11(1) of the UDHR and Article 14(2) ICCPR (1966) that stipulate : *"Everyone charged with a criminal offence shall have the right to be presumed innocent until proved guilty according to law..."*.

1.1.3 Dramatic Irony and Violation of civil and cultural rights

Dramatic irony is a structural device that involves the audience knowing something the characters are unaware of² as illustrated in the satirical statements.

St.1 *"During his sermons, Father Benedict usually referred to the Pope, Papa and Jesus -in that order. He used Papa to illustrate the Gospel-When we let our light shine before men, we are reflecting Christ's triumph Entry, he said that Palm Sunday"* (PH, p.4). Here, Father Benedict presents Eugene as virtuous and pious role model simply because he financially supports the church. Eugene is compared to Jesus and Pope and yet the entire church knows he is vicious and beats his wife and kids every time. He also treats other people stereotypically mostly those who are not of his faith. This dramatic irony becomes a discursive strategy used in the novel to denounce the religious hypocrisy and the systematic use of language the institutionalized use of language by institutions or media to dehumanize and /or humiliate people, a practice violating church Father Benedict church members' civil right consecrated by Article 7 of ICCPR (1966) that prohibits cruel, inhuman or degrading treatment.

St.2 *"They closed the standard again ... they said it was for spreading falsehood. (p.39)*. The Nigerian government officials made a conspiracy for justifying the banishment of *The Standard* which was monitoring exactions against local Nigerians. The Nigerian government officials thought that the audience was not aware of the false accusations plotted against *The Standard* and its journalist, yet ironically it was. Banning journalism becomes a governmental strategy to suppress the right to seek, receive and impart information and ideas of all kinds consecrated in the Article 19(2) of ICCPR (1966), and the UN Human Rights Council Resolution of 21/12/2012 that *"affirms that the same rights that people have offline" including the right to freedom of expression "regardless of frontiers and through any media of "of one's choice.*

St.3. *"Father Benedict had changed things in the parish, such as insisting that the credo and kyrie be recited only in Latin. Igbo was not acceptable. Also, hand clapping was to be kept at a minimum, lest the solemnity of mass be compromised. But he allowed offertory songs in Igbo, he called them native songs, and when he said "native" his straight line -line lips turned down at the corners to form an inverted U."* (p. 4). This statement sheds light on Father Benedict's rejection and humiliating character against the Igbo culture. It ridicules the violation of Igbo's culture which is banned from being celebrated during the great moment of Eucharist celebration. The western culture via Latin songs is supposed to be the only language that God listens to. In other words, Igbo's prayer can be heard only if performed in Latin, which is an irony of alienation, which is a violation of human religious and cultural rights consecrated by Article 18 of the UDHR (1966) stipulating that guarantees the right to freedom of religion, including the freedom to adopt, change and practice any religious belief.

1.1.4 Socratic Irony and violation of right to religion

Socratic irony occurs when a person pretends to be ignorant to entice others to admit to knowing or doing something. It's sometimes referred to as "playing dumb"³ as it sounds in the bellow statements

St1 *"... I spent more than fifteen minutes at my grandfather's house", "I said finally. "My grandfather is a pagan". "Did you eat any of the native food sacrificed to idols?". "No, Father". "Did you participate in any pagan rituals?". "No, Father, I paused. "But we looked at mmuo. Masquerades". Did you enjoy that? I looked up at the photo on the wall and wondered if the Pope himself had signed it. "Yes, Father," You understand that this very wrong to take your joy in pagan rituals, because it breaks the first commandment" Yes, Father." "For your*

² [Free Proofreading | Proofreading Free Sample From Proofed](#)

³ Furgeson (2022) What Is Socratic Irony? In [Socratic Irony: Definition and Examples](#), retrieved on 2nd December, 2025.

penance say the Our Father ten times, Hail Mary six times, and the Apostles 'creed once' (p.106). This question-answer based dialogue between Kambili and Father Benedict during repentance procession is a form of Socratic irony through which Father Benedict acts as if he knew nothing about the last Kambili's visit to her grandfather's house who is considered heathen, unpure simply because he is not Christianised.

Father Benedict's objective is to make Kambili midwife the truth that she sinned against the will of God to accept visiting a pagan's house. However, all the yes answers provided by Kambili seem to be ironically opposed to what she believes might be the truth. For her, she cannot understand how and why touching her grandfather's picture would become a seen and yet in her father's house, there is hanged Pope's picture which does not cause problem as it can be read in the sentence "I looked up at the photo on the wall and wondered if the Pope himself had signed it.". This irony denounces, once more, religious hypocrisy and discrimination that ends in violating Papa Nmukwu' right to religion consecrated by Article 18 of the UDHR (1966) stipulating that guarantees the right to freedom of religion, including the freedom to adopt, change and practice any religious belief.

St2. "What are you doing, Kambili? I swallowed. "I.....I "You are eating ten minutes before Mass? Ten minutes before Mass?" "Her period started and she cramps---" Maman said. Jaja cut shot. "I told her to eat cornflakes before she took Panadol, papa. I made it for her" (p.101). This conversation with Socratic irony flavour as the objective of Eugene is not epistemologically looking for the reason behind Kambili's lack of respect of religious dogma but rather but rather to make her confess her mistake and endure the physical and psychological torture she must go through. This type of irony reveals once more the institutionalized religious dogma which are not reason based and end up by violating several rights. In the case of Kambili, the violated rights by religious dogma including the right to good health consecrated by the Article 12 of the ICSECR (1966): *the right of everyone to the enjoyment of the highest attainable standard of physical and mental health.*

II. META CONTRADICTIONARY STATEMENTS AND GENDER-BASED VIOLATION

In this paper meta contradictory statement is referred to as a self-destructive proposition that convey inferred social harmful cultural norms that perpetuate domination as it can be illustrated in the bellow statements.

St1. "You have come again, Ifeoma. You know what I mean. How can a woman live like that?" Mama's eyes had grown round, taking up more space on her face. "Nwunye m, some timelife begins when marriage ends ". "You and your university talk. Is this wat you tell your students?", Mama was smiling.... Seriously, yes". "At least somebody will take care of them when they marry" (HP,74-75). The idea of meta contradiction in this paper has to do the Marxist theory 's principle of dialectical materialism which stipulates that "Every phenomenon contains within itself the seeds of its own contradiction of destruction".

The dialogue between the two women, Ifeoma and Beatrice responds to that principle. and reveals how women socialize with norms targeting to their own destruction. Beatrice's mind is oppressively structured subjugation by men is considered mere extension of the situation of colonizers and colonized. In the novel, Beatrice's declaration that "women cannot live without men because they are unable to take care of themselves is like the political saying that justifies why former colonies should remain under metropolitans' control through neocolonialism since those former colonies have no maturity to take care of themselves. The conversation between Beatrice and Ifeoma actualizes women's acceptance of frivolous masculine power over them and how they even celebrate it unconsciously. It suggests self-destruction and presupposes a possible transformation to which Adichie calls women as consecrated by Article 5 of CEDAW (1979) that requires the modification of social and cultural patterns that re-enforce gender roles or segregation.

St.2 "Nekene, see the boy that will inherit his father's riches!" one woman said, hooting even more loudly, her mouth shaped like a narrow tunnel. "If we did not have the same blood in our veins, I would sell you my daughter," another said to Jaja. She was squatting near the fire, arranging the firewood underneath the tripod. The others laughed. "The girl is a ripe agbogho! Very soon a strong young man will bring us palm wine!" (p.74). This speech act is performed by a woman has just come across Jaja, a son of the wealthier man. Here, once more the woman evokes her accepted and socialized oppression socially reproduced into structured harmful societal norms looming in her psyche as in "see the boy that will inherit his father's riches!" By believing in the oppressing socially constructed truth, she participates to her own subjugation

By her conviction that only a son can inherit his father's wealth and not a daughter as commonly accepted in traditional African societies. The same sounds true when she unconsciously exteriorizes her belief in her own commodification by the establishes oppressive societal norms. The deliberate use of the

verb "to sell" in the conditional sentence "If we did not have the same blood in our veins, I would sell you my daughter," another said to Jaja" "shares the way she overlooks at herself and her peers, which is a self-destruction as she plays the game of her own oppressor. Such act is a gender based discrimination denying equal rights for both men and women prosecuted several international Human Right Law such as the Article 26 of the ICCPR (1966) stating that "prohibits discrimination on any ground, including sex and assure equality before the law" and the Article 5 of CEDAW (1979) that requires the modification of social and cultural patterns that re-enforce gender roles or segregation.

III. ALLUSIVE JUXTAPOSITION OF DICHOTOMIC NARRATIVE PATTERNS AND THE VIOLATION OF PRESS AND PHYSICO-MENTAL INTEGRITY

The idea of allusive juxtaposition refers to the way different contradictory narrative occurs in a literal work to create in the mind of the reader a certain kind dialectical reflection on the exhibited object. Such juxtaposition creates a transformative result in the psyche of the reader as it is the case in the bellow statements.

Act.1 "...the burning on my feet was climbing up, in swift courses of excruciating pain, to my head and lips and eyes. Papa was holding me with one wide hand, pouring the water carefully with the other. I did not know that the sobbing voice – "I'm sorry ! I'm sorry ! – was mine until the water stopped... Papa put the kettle down, wiped at his eyes... the skin of my feet would peel off if I tried to step out of the tub" (p.201). This is inhumane and cruel punishment exerted over Kambili by her own father and presents an image of authoritarianism. It is a violation of physical and mental integrity caused by excessive physical and mental torture prohibited by the Article 19 of the UDHR (1948) and Article 5 of the ICCPR (1966).

St.2 "Ade Coker opened the package, and the bomb exploded. He died instantly. (p.208). It shows the way Ade Coker was murdered by the Nigerian government officials after they send him a package that was containing a bomb that killed him after explosion. Such an assassination triggered at the same time the violation of the right to life consecrated by the Article 6 of ICCPR that "no one shall be arbitrarily deprive of life" and the Article 19 that protects the freedom of expression.

St.3 "They took Ade Coker. He was arrested last night." (p.42). It amplifie the suppression of the freedom of press by the Nigerian government. The Nigerian military government's struggle to control the press is an effort to maintain dominance and poisonous power for perpetuating repressive measures against those who seek to unveil and critique systemic issues which a serious violation of the right to freedom of press consecrated in the Article 19(2) of ICCPR(1966), and the UN Human Rights Council Resolution of 21/12/2012 that "affirms that freedom of expression applies online and offline, and journalists must be protected from threats and repression.". Tyranny, especially under military regimes, curtailed freedom, exemplified by the arrest of journalist Mike Omoleye for criticizing the Air Force. Religious hypocrisy is also targeted, as many leaders live lavishly while exploiting their congregations, reflecting broader moral decay. Similarly, gender subjugation, historically reinforced in literature and society, is challenged by satirical critique.

The allusive juxtaposition of St1 and St2 and St3 brings ironic images that highlight the dialectical relationship operating between well-structured institutions of power and the way they interchangeably torture and silence people at home and state levels. Through his hypocrisy, Eugene condemns the government officials' brutal violation of Nigerian citizens' rights as monitored by his *The Standard* journal pretending to defend and protect human rights that himself violates in his own home. Thus, both the family and government institutions are power holders and perpetrators negatively affecting human dignity.

CONCLUSION

The present paper intended to identify and analyze types of satirical discursive strategies deployed by Adichie to model and ridicules human rights violations in her novel and push for a constructive revolution based on human dignity.

It has been found that the satirical discourse of the violation of human rights was deployed in the novel through different types of irony (verbal, dramatic, situational and Socratic), meta contradictory statements, and dichotomic-allusive juxtapositions which were modelled in the narrative through 15 sampled satirical propositions or statements. The paper also identified 5 types of infringed human rights including freedom of speech and movement, gender-based right, religious rights, child rights, cultural rights, right to press and information. Most of the violated international legal instruments violated in the 15 samples satirical discourses were the Universal Declaration of Human Rights (UDHR), International Covenant for Civil and Political Rights (ICCPR,1966), International Covenant for Social, Economic ,and

Cultural Rights (ICESCR, 1966), and the Convention for the Elimination of All forms of Discrimination Against Women (CEDAW, 1979).

Finally, the paper also proved that (1) the satiric discourse approach to human right violation taken from synchro-diachronic perspective, demonstrates a potential power capable of provoking a constructive rupture in the minds of both the locutor and interlocutor and trigger a dialectical change of behavior; (2) the satiric discourse calls for Socrates' midwifery method that pushes the interlocutors to midwife truths that the contrasted narrative patterns generate in their spirits, i.e, the adhesion to the promotion of human dignity. (3) Satire makes possible a shift from a purely textual framework towards an ideological level, (4) Adichie's novel provokes a contradictory debate inside which human rights truth emerges for creating a constructive, progressive and permanent realistic view on human dignity. Therefore, human right is Constructive because human rights emerge from a constructive contradiction, progressive because, due to its structural character, any spontaneity would result from lack of realism, and permanent because it is entire process, an ideal to achieve.

(5) The 3 principles come to enrich the existing and known principles on the notion of human rights by adding the constructive, progressive and permanent character of human rights that root from contextualized contradiction and dichotomy of human life.

(6) The current human rights principles are functional. This posture fragilizes the implementation, operationalization of sensitization and self-appropriation of the action, philosophy and perspectives of human rights. Given the weaknesses of the functional approach to human rights, this paper shows how important that the functional approach to human rights be supported by a methodological approach based on the constructive, progressive and permanent character of human rights which emanates from the dichotomous and dialectical nature of human life and which cannot be understood out of a diachronic perspective. Thus, the paper advocates for an epistemological rupture in the conception, implementation and consolidation of human right action.

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