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A DIACHRO-SYNCHRONIC ANALYSIS OF DISCOURSE OF POWER ABUSE STRUCTURES IN ADICHIE'S PURPLE HIBISCUS :

Towards a Cognito-textual-instantaneous databases approach

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Abstract

The paper aimed at identifying types of power abuse structures painted Purple Hibiscus narrative I, listing discourse indices modelling those structures and identifying the type of relationship among them. This exploration adopted the Ideal-Language philosophy theoretical framework from a synchro-diachronic view of Searle's speech act theory. The result showed that 5 power abuse structures including family nexus, religious hegemony, gender stigma, cultural domination and language hegemony were modelled in the novel through 51 stretches of language of power abuse discursively deployed to denounce and alert about oppression and its collateral damages on human community. The result also highlighted a kind of lacking in Searle's language of philosophy theory commonly known as "speech act theory" due to its synchronic character to suggest that the analysis of illocutionary acts should simultaneously take into account the synchronic and diachronic levels of the performed act to facilitate better inference of the intention of the performed utterances because the current intention of a speaker is an accumulation and network of cognito-textual -instantaneous database of intentions whose relationships are dialectical and dependent of cognitive instantaneity of both speaker's and hearer 's psyches.

Keywords: *Diachronic analysis, synchronic analysis, diachro-synchronic analysis, power abuse structure, cognito-textual approach, Cognito-textual-instantaneous database approach.*

Résumé

L'article visait à identifier les types de structures d'abus de pouvoir décrites dans le roman, « Hibiscus Violet », à dresser la liste des indices discursifs modélisant ces structures et à identifier le type de relations entre elles. Cette exploration a adopté le cadre théorique de la philosophie du langage idéal, selon une perspective synchronique-diaphonique de la théorie des actes de langage de Searle. Le résultat a montré que cinq structures d'abus de pouvoir, incluant le nexus familial, l'hégémonie religieuse, le stigmate de genre, la domination culturelle et l'hégémonie linguistique, étaient modélisées dans le roman à travers 51 segments de langage d'abus de pouvoir déployés discursivement pour dénoncer et alerter sur l'oppression ainsi que dommages collatéraux que celle-ci cause à la communauté humaine. Le résultat a également mis en évidence un certain manque dans la théorie du langage philosophique de Searle, communément connue sous le nom de « théorie des actes de langage », en raison de son caractère synchronique, suggérant que l'analyse des actes illocutoires devrait prendre simultanément en compte les niveaux synchronique et diachronique de l'acte accompli afin de faciliter une meilleure inférence de l'intention des énoncés réalisés car l'intention actuelle d'un locuteur est une accumulation et un réseau de base de données cognitivo-textuelle instantanées des intentions dont les relations sont dialectiques et dépendent de l'instantanéité cognitive des psychés du locuteur et de l'interlocuteur.

Mots-clés : *analyse diachronique, analyse synchronique, analyse diachro-synchronique, structure d'abus de pouvoir, approche cognitivo-textuelle, approche de base de données cognitivo-textuelle instantanée.*

INTRODUCTION

The history of power abuse and its collateral damage on mankind is as old as man on earth, and a resultant of cyclic violence that can be justified by the emasculated and patriarchal makeup of the human community. As an act and discourse at the same time, power abuse denotes the capacity, ability and willingness to take an action that harms, dehumanizes the person it is acted upon depending on the motivation and intentions of the person or people holding such willingness, capacity and ability (Robert, 1957:202). It is domination exerted through speech acts, as well as social constructs aiming at communicating the domination of the powerful people over the powerless.

Discourse, being "language in use for communication" (Cook, 1989:6), it is made up of a set of mutually related texts (Beaugrande, 1987:2) that "operate at the level meaning". The concept of discourse and text therefore make clear the understanding of how language could help represent power abuse and explain by which mechanisms certain knowledge or beliefs came into practice in particular contexts. And to Nunan (1993) cited in Touria (2021), adds that discourse is "a complete meaningful unit conveying complete message through language, paralanguage and semiotic signs; and it cannot be understood out of context (Fairclough & Wodak, 1997:277).

The idea of language and context brings -in that of language arbitrariness (David Holdcroft,1991) and explains meaning instability. This instability is due to the incomplete character of language.

Linguistic and literary scholars have proved that no meaning could be made out of context but failed to indicate by which procedure speakers or readers systematically and instantaneously create those contexts referred to in this paper as Cognito-textual-instantaneous data base i.e cultural, political, gender, religious knowledge and/ or meaning, ... accumulated through history. The concept, "Cognito-textual-instantaneous database" explains the arbitrariness of unjust cultural norms through which power abuse practices are implemented and systematized in human communities and shows that human behavior can only be understood instantaneously from synchronic and diachronic perspectives.

The synchro-diachronic approach helps analyze and understand how discourse structures or speech act or stretches of language "represent state of affairs which might be correct or incorrect" (Mabaquiao, 2018) and understand each of the structures or patterns came to be into existence in a course of time.

To analyze the discourse of power abuse structures in Adichie's *Purple Hibiscus*, this research paper adopts the Ideal-Language philosophy theoretical framework from a synchro-diachronic view of Searle's speech act theory in order to understand the essence of 5 Power abuse discourse structures (family nexus, religious hegemony, gender stigma, cultural domination, and language hegemony) modelled through fifty-one (51) propositions or statements have been randomly selected from the novel.

The unique question answered in this paper is that of seeking to know what kind of discursive relationship exists among the different power abuse structures painted in the target narrative? By answering this question, the paper would cover 3 objectives including (1) the identifying types of power abuse structured painted in the novel, (2) listing discourse indices modelling the discourse of power abuse structures in the novel and (3) studying the type of relationships contained in those power abuse discourse structures from an illocutionary perspective.

Purple Hibiscus is an allegory of pernicious effects of family, religion, gender and language absolutism and patriarchal control (Basu, 2016) on characters peopling the whole narrative. It depicts a family over torn by multifaceted power abuse ideologic structures including religious hegemony, culture domination, linguistic hegemony and family nexus. It explores the life of Kambili Achike, a 15yearold girl living in Nigeria under the oppressive rule of her abusive father, Eugene Achike¹. It pleads for a constructive rupture which helps shift from violence / violation to the establishment of peace, mutual understanding, tolerance. These power structures include family nexus, religious hegemony, gender stigma, cultural domination, and language hegemony modelled through 51 purposefully random sampled stretches of language.

I. ANALYSIS OF FAMILY NEXUS AS POWER ABUSE STRUCTURE

David Newman (2009:4-16) views family 'as a social institution, [with] established and organized systems of social behavior with a particular and recognized purpose. And for Michel Foucault (1982) a family is a sovereign power structure in which members are hierarchically related in terms of power sharing. It functions as power formation or structure in which every single entity contains a certain level of power either to implement parent's object formation but also children or other family members' resistance.

Bell (1993:61) compares family sovereign power to other states or political institutions where father influences the character of every member of the family as is the case in PHS.

The family as power structure echoes throughout *Purple Hibiscus*. In the narrative, the family nexus power system is represented through Papa Eugene's actions against his family members: his wife and two children; Kambili and Jaja.

Here are 7 examples of discourse of power under family nexus as from *Purple Hibiscus*

Act.1 "He did things the right way, the way the white people did, not what our people do now!" (p. 67). It shows Eugene habitus attitude towards his dependents that inspires fear as was an accumulation of alike fear dating from his colonial experience and as a worker of white father, Father Benedict. His kids and wife are terrified. He is a kind of terrorist who thinks that he has all rights and do whatever he wants. He is brutal with false masculinity inherited from colonial apparatus portrayed through father Amadi and Father benedict.

¹[https://www.bing.com/search?q=what%20is%20Purple%20hibiscus%20%20about%20%3F&qsn&form=QBRE&sp=-1&ghc=1&lq=0&pq=what%20is%](https://www.bing.com/search?q=what%20is%20Purple%20hibiscus%20%20about%20%3F&qsn&form=QBRE&sp=-1&ghc=1&lq=0&pq=what%20is%20)

Act.2 *"You cannot stop perceiving the body of our Lord"* (p.2). This statement also betrays Eugene's cultural capital in a Cristian religious form that pushing him to force his family to attend Christian service. This rapport de force triggers fear and lack of self-confidence on the behalf of wife and kids through whom alienation is perpetrated.

Act.3 *"I asked if you were sure you wanted to stay in the car"* (p.29). Eugene is insisting that his wife Beatrice leaves the car despite her excuses, to come and greet Father Benedict as if greeting a priest was more important than taking care of his wife's health! Here, not only that Eugene's oppressive character is at work as a result of the patriarchal environment he grew up in from Father Benedict's convent, but also the manifestation of gender based oppressive mindset

Act.4 *"Papa likes orders"* (p.23). The statement is uttered by Kambili to show that her father was a tyrant. The liking of orders betrays Kambili's intention that his father is tyrant, authoritarian, and brutal. His action mime white men's authority over their form colonies.

Act.5 *"I wanted to say, 'I'm sorry Papa broke your figurines; but the words would not come"* (p.10). The illocutionary act ironically, shows Kambili's grievance towards her father but could not speak it out. That is the result of accumulated instances of silencing culture. The kids are tired and have to accept such a reality as normal mode of life infused and institutionalized in a family.

Act.6 *"He Powered the hot water on my feet. The pain was so pure, so scalding, I felt noting a second"*. Here, Kambili shares her plight for having been born through a father psychically affected by inhumane corrective measures that consist of burning her feet with hot water the day she did not attend church service. This statement presents Catholicism as a variety of Christianity which is more authoritatively structured chaotically impacting on the freedom Eugene's children.

Act.7 *"The silence was heavy, a silence of waiting, of listening, of knowing, and knowing"*, (p.17). The illocutionary act shows that Eugene's kids could not express their ralbol. They could not talk back but respect and endure. The socialized culture of silence is reproduced by Eugene over his children marking a shift and redistribution of fear and social ills from generation to generation, from church to homes, religion to family.

II. ANALYSIS OF RELIGIOUS HEGEMONY AS POWER ABUSE STRUCTURE

Religious hegemony is the fact that a particular religion exercises domination on an entire family or society without tolerating other religions and leading to the marginalization of other religious denomination or beliefs. Lease Garry (1994) argues that "religion is the most finely tuned examples of structures, patterns of what force which control human lives and dictated how they are to be conducted"

Eight stretches of discourse representing religious hegemony as power abuse could be mentioned from *Purple Hibiscus* as portrayed through the Eugene's and Papa Nmukwu's authoritarianism, which is the resultant of the oppressive culture promoting silence, fear and violence.

Act.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 étagère"* (p.3). This shows brutality and rigidity which dictates Eugenes' actions, reactions and interactions towards both his wife and children because of the religious accumulated rigidity that affect the whole family.

Act.2 *"The belt stung more because it was Papa's belt, because it was the instrument of grace"* (p.194). It amplifies the brutality justified under religiosity. The belt is seen as means of achieving redemption and it is ironically beatified under the name of religion

Act.3 *"Mama was slung over his shoulder like the jute sacks of rice his factory workers bought in bulk at the Seme Border [...] There's blood on the floor," Jaja said. I'll get the brush from the bathroom."* (pp. 32-33). Eugene beat his wife Beatrice, who later on miscarried and Jaja's complaint against the way his mother was bleeding. His patriarchal mindset resulted from the accumulation of violent stimulus from violence promoting cultural, religious and family environment.

Act.4 *"Although our spacious dining room gave way to an even wider living room, I felt suffocated"* (p.7). It shows how Kambili feels suffocated by abusive religiosity but cannot retreat. She is raised in a culture of silence. She is sick but she is forced to fast and cannot interrupt fasting because her father obliges her to take care of religious practices.

Act.5 *"What are you doing, Kambili? . . . You are eating ten minutes before Mass? Ten minutes before Mass? 'Her period started, and she has cramps', Mama said"* (p.101-102). This statement shows how Eugene is too strict, he does not allow his daughter to eat before the mass, although she was sick and needed to take some food before drinking Panadol.

Act.6 "He is a pagan. You cannot be in the same room as with pagan" (p.68). Eugene discriminates against people. He does not allow his family to live with those he considers pagan simply because himself is a Christian. He has denied his children, Jaja and Kambili, to visit his own father that he names heathen. For him Christianity is above traditional religions.

Act.7 "Let us pray for Papa Nmukwu that God may convert him, your steadfastness is an inspiration to us all" (p.46). It amplifies the hegemony and suppressive character of the western religion over of the African traditional beliefs.

Act.8 "God is not a police man; I don't have to spend every moment thinking about hellfire" (p.95). Eugene's sister sharply addresses Eugene that he always promises hell to people as a strategy to panic them and control their minds. For Ifeoma, God is love, caring for man and merciful. His love cannot be built around fear that the Western religion infuses in the minds of poor African minds to help control and panic people.

III. ANALYSIS OF GENDER STIGMA AS POWER ABUSE STRUCTURE

Gender stigma evokes the prejudice, stereotyping, and discrimination directed against women and men based on their gender, socially constructed behaviors, role-distribution or belief

Jessica, et al. (2017) adds that stigma operates as a mechanism of social control at both interactional and structural levels to preserve moral order.

Eleven stretches of discourse of gender stigma could be deduced from this novel as forces reproducing and institutionalizing violence against women by enforcing their silence, submission and sufferings.

Act.1 "I wanted to say something, but my lips were frozen, said Kambili." (p.16). It shows the culture of silence in which Kambili grew up, a culture stigmatizing woman by teaching them that a woman cannot voice up in patriarchal society. Kambili would like to react to his father's illegal rejection of her grandfather, Papa Nmukwu, she was even forbidden to touch her grandfather's picture.

Act.2 "There were never tears on her face. The last time, only two weeks ago, when her swollen eye was still black the black-purple color of an overripe avocado, she had rearranged them after she polished them" (p.18-19). The socially constructed culture of silence affects Beatrice who cannot voice out after she was innocently beaten by her husband, Eugene. She could not cry and denounce her husbands' domestic violence because that is how her mind has been shaped.

Act.3 "Good girls keep quiet and Obey (implied from papa's control" (p.12-24). In this kind of society, women are not supposed to talk back or react, a woman cannot challenge man's power since a defiant woman is considered by men as impolite who should be overlooked by community members including her peer women. Women are supposed to remain silent and submissive.

Act.4 [...] She lost the baby, she said (p.35). Beatrice desperately expresses her anger over the condition in which her baby died. She could not mention what caused the baby to die because she cannot cite the name of her husband who physically assaulted her and say 'the baby died of feticide by his own father'.

Act.5 "Don't speak like a woman!", Said Papa Nmukwu (p.86). To speak like a woman is to talk nonsense. Actually, women are considered as that kind of creature who do not talk sense in that kind of community which is why they do not attend men's meetings. Here, Papa Nmukwu is seen as a product of the oppressive African cultural traditions which stereotypically disvalue women by imposing oppressive cultural norms. Even his own Sun's oppressive and disvalue of women character is both anchored in the accumulated emasculated culture disvaluing women

be it in his father's home or Father Benedict's monastery.

Act.6 "But it is good that the children go, especially the boys. They need to know their father's homestead and the members of their father's Umunna" (p.74). Mama Beatrice is advising her sister-in-law, Ifeoma, to make sure that her children keep in contact with their relatives, but no girls do, which is quite discriminatory. Even women believe in the fact that boys are considered more than girls because that is how they were taught and alienated against themselves. They were taught to play the game of their own oppressors and normalize their own sufferings and social exclusion as a consequence of systematized diachronic accumulation of several occasions' practices favoring women's exclusion.

Act.7 "The people in his Ommuna said he left money somewhere and I have been hiding it. Last Christmas, one of the women from their compound even told me I had killed him (p.74)." This is Auntie Ifeoma after he lost her husband, Ifiodora, who passed away. Her in-law family members pressurized her to remind the power exerted by the community over women who are considered community properties.

Act.8 "So, you say. A woman with children and no husband, what is that, retorted Beatrice to Aunt Ifeoma" (p.75). Here, women are said to have no value if they are not married. Beatrice does not understand that a woman can live independently. Neither does she understand that a woman still a woman worth of respect and consideration whether she has or she does not have children.

Act.9 "At least somebody will take care of them when they marry" (p.75). This shows women dependency on man as conceptualized, accepted and socialized by women in such a community. This proposition is truth-bearer as it shows how inequality of women has been socialized and accepted. The perlocutionary level of this proposition indicates that Beatrice sides with her own oppression.

Act.10 "A husband crowns a woman's life, Ifeoma. It is what they want" (p.75). Perlocutionary level shows that women are prepared to believe they cannot live out men. It is a resultant history of violence in human community.

Act.11 "Nwunye m, sometimes life begins when marriage ends." It shows Ifeoma's position to the gender stigma. She is opposed to that kind of manipulation used as powerful tool to control and subjugate women.

IV. ANALYSIS OF CULTURE DOMINATION AS POWER ABUSE STRUCTURE

Western culture is power used to influence and shape the values, beliefs and practices of Africans by suppressing and devaluating indigenous practices.²

Twelve stretches of discourse of cultural domination could be deduced from this novel, Purple Hibiscus:

Act.1 "In the Afternoon, they gathered the children under Ukwa tree in the mission and taught them their religion [...]. One day I said to them, where is this god you worship? They said he was like Chukwu that he was in the sky. I asked then, who is the person that was killed, the person that hangs on the wood outside the mission? They said he was the son, but that the sun and father are equal. I was then that I know that the white man was mad." (p.84). Through expository act, the narrator's intention is to help explain the major reason behind the clash of the western and African cultures which to some extent translated resistance, conversion, progressive or spontaneous rupture as it is the case for Papa-Nnukwu and Eugene.

The western culture got spread in Africa throughout colonialism by deploying catholic missionaries to subdue and suppress indigenous cultures. Western missionaries used to gather African children and teach them the Christian religion. Africans were taught to disregard their gods because the whiten men's God was more powerful than theirs and that their cultural practices were all about idolatry.

Act.2 "I still, I say it was the missionaries that misled my son," he said tattling me" [...] I should not have let him follow those missionaries." (p.83). It is a declarative act by Papa Nnukwu that help explain the ill forces behind his son's alienation done through his immersion in Catholicism. In other words, for him Eugene's alienated behavior is dictated by the western missionaries through a total conversion. Eugene could call his father a heathen and he could not accept visiting him in Abba, their native village. The same declarative act indicates the resistant character of Papa Nnukwu and his affirmation to remain African in each and every thing.

Act.3 "Papa's sister, Aunty Ifeoma, said once that Papa was too much of colonial product" (p.13). Aunt Ifeoma presents Eugene as a prototype of a colonial subject, a fissured, disintegrated and dislocated who has lost his true self.

Act.4 "Papa always said that God in heaven must be very proud of Father Benedict" (p.4). by Kambili is narrates the way his father Eugene considers white man God. However, he does not give equal consideration to the Abba parish priest simply because he is an African

Act.5 "Papa said that the parish priest in Abba was not spiritual, enough. That was the problem with our people. You will never see white people doing that." (p.47). As we can see, holiness is connected with white, especially Father Benedict, and the lack of spirituality is connected with Abba's parish priest who is an African. So, whatever is western must be powerful, intelligible, meaningful and trustworthy; and that whatever comes from Africa is a failure, dirt and stupid.

Act.6 "The walls that surround Daughters of the Immaculate Heart Secondary School were very high, similar to our compound walls." (p.45). It implies Eugene's mimicry the western architecture, which exerts its power on the mind of the colonial subject, Eugene.

Act.7 "I cannot participate in pagan funeral, but we can discuss with the parish priest and arrange a catholic funeral." (p. 188-189). Eugene claims that he cannot mourn his father unless he gets permission from the

² <https://en.wikipedia.org>

catholic church priest, a symbol of the western cultural domination. In his mind, his own father (Papa Nnukwu), is a rebel and an outcast. And a catholic religious funeral is worth than the African traditional funeral ceremony.

Act.8 "Did you call the priest to give him the extreme unction?" he asked [...], "Ifeoma, did you call the priest? Papa asked. "Is that all you can say, eh, Eugene? [...] Our father has died! has your head turned upside down? Will you not help me to bury our father? (p.188). Eugene's argument is a simple scapegoat amplifying his total alienation. He accords to the catholic priest and gives the image of submission, subjugation, and oppression. He denigrates his own father simply because he was taught that whoever was not converted into Catholicism was a mere savage whose death was considered nonevent.

Act.9 "I will put my dead husband's grave up for sale, Eugene, before I give our father a catholic funeral. Do you hear me? I said I will sell Ifediora's grave first! Was our father a catholic? I ask you, Eugene." (p.95). This proposition operates a rupture opposing the cyclic

Act.10 "Your Papa-Nnukwu is not a pagan, Kambili, he is just a traditionalist," Auntie Ifeoma said [...]. I stared at her. Pagan, traditionalist, what did matter? He was not a catholic, that was all. He was not of the faith." (p81). Aunt Ifeoma swears that she will do whatever is in her capacities to have her father's funeral ceremony celebrated in respect of the African culture that she finds valid and powerful, though herself she is of the catholic faith. For her the cohabitation between the western and African cultures is possible and that it is a matter of lucidity, justice and mutual respect.

Act.11 Ojoka! Eugene must stop doing God's job. God is big enough to do his own job. If God will judge our Father for choosing to follow the way of our ancestors, then let God do the judging, Eugene" (p.95-96). This means that the white man should not be venerated or given themselves God's place, as is the case for Eugene who has given himself the right to judge his own father's culture and belief.

Act.12 "I told you I am not taking an English name father", she said. "And I have asked why" (p271). Why do I have to? Because it is the way it is done. [...] When missionaries first came, they didn't think Igbo names to be baptized. What the church is saying is that only an English name will make your confirmation valid?" 'Chimaka' says God is beautiful.' Chima' says God knows best, 'Chiebuka' says God is the greatest. Don't they glorify God as much as 'Paul' and 'Peter' and 'Simon' (p.272)". Amaka refused to take an English name as a sign of confirmation because she found the practice meaningless but rather a strategy of promoting the supremacy of the western culture over the African one.

V. ANALYSIS OF LANGUAGE HEGEMONY AS POWER ABUSE

Language hegemony refers to the dominance of one language over others often leading to the marginalization or suppression of non-dominant languages or cultures³

In *Purple Hibiscus*, language hegemony is felt through the rapport de force between the use of English and Igbo as an African language. Those speaking English are considered superior, and those speaking Igbo or any of the other African languages are considered inferior. Again, in Karl Max view, the infrastructure is determining the superstructure.

Nine stretches of discourse could be pointed to show the power of the English language over Igbo and tool of domination and alienation of the Africans.

Act.1 "He hardly spoke Igbo, and although Jaja and I spoke it with Mama at home. He didn't like us speak it in public" (p.13). Here, Kambili shows cases of Eugene's alienation. He considers people speaking Igbo language as savage and backwards and poor. Igbo language is associated with poverty and English with wealth, respect and honor, which diachronically may be understood as an oppressive rapport de force which can be justified through question whose language detains the means of production.

Act.2 "We had to sound civilized in public; he told us; we had to speak English" (p.13). As his daughter Kambili mentions, Eugene wanted his children to speak English to show they were from civilized and wealth family. Their proud in speaking English is material based. Igbo is associated with backwardness and poverty that its speaking community gets alienated through self-betrayal and denial.

Act.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" (p.6) to look civilized. The narrator's intention explains how the Igbo language was completely replaced by Latin, the language of the colonizer and power. It is as if God could not understand prayers in Igbo.

Act.4 "We always spoke English with Papa. Igbo was for Aunt Ifeoma's house" (p.23). Kambili's illocutionary act is declarative to assert and represent the discrepancy between those speaking English

³ (<http://www.scielo.org.co>)

and the those speaking Igbo. Aunt Ifeoma is therefore looked at as inferior and backward who should get civilized.

Act.5 "Papa changed his accent when he spoke, sounding British, just as he did when he spoke to Father Benedict. He was gracious, in the eager-to-please way that always assumed with the religious, especially with the white religious." (p.46). The narrator uses expository speech act with the intension of indicating the origin of Eugene's alienation as he changed his accent whenever he came across Father Benedict whom he has to impress and from whom he has to get validation.

Act.6 "Father Benedict speaks with a British accent; which Papa admires" (p.48). Kambili insinuates once more her father's alienation. He admires Father Benedict simply because he is a white man.

Act. 7 "Papa frowned when Jaja greeted in Igbo" (p.38). Eugene becomes angry with his son, Jaja, who does not feel any shame to express himself in his ancestors' language. But Eugene feels as shamed when his kids speak Igbo.

Act.8 "Papa read the standard aloud every morning and corrected our English" (p.42). Eugene is tuned to English and western culture. He grew up in a historical context from where supremacy, success and development were supposed whites' emanation.

Act.9 "People who could speak English were intelligent. The gateman waved with both hands over his head as we drove off. His name was Haruna, he had told Jaja and me a few days before and in his Hausa-centered -accented English that reversed /P/ and /F/, he told us that our pather was the best Big Man he had ever seen, the best emfloyer he had ever had. Did we know our Pather faid his children's school pees? Did we know our pather had helped is wipe get the messenger job at the local government oppice? We were lucky to have such a pather". Haruna, a Hausa -centered -accented English is a gateman who wants to prove to Jaja and Kambili that he is educated as they themselves. English is the standard of civilization. These phonological features indicate the struggle that Haruna makes to sound white and proves the hegemony of western culture on the Africans and how such situation affects their daily lives.

CONCLUSION

The present paper intended to discover the kind of discursive relation that could exist among the 5-power abuse structure and what could such a representation stand for in the *Purple Hibiscus*.

The result shown that family nexus, religious hegemony, gender stigma, cultural domination and language hegemony were intersected power abuse structures deployed to denounce and alert about oppression and the way it affects human community in an apparent and non-apparent way. The assigned objectives were met in that 5 power structures were identified, and 52 stretches of discourses were listed from the novel respectively 7 for family nexus, 12 for religious hegemony, 11 for gender stigma a, 12 for cultural domination and 9 for language hegemony.

Finally, the paper also proved that Searl's language of philosophy theory commonly known as speech act theory limits due to its typical synchronic character. Illocutionary speech act theory simply takes into consideration the intention of the performed act at a particular moment of its performance in ordinary language but does not search for its object formation or constituents in the course of time. The results suggest that the analysis of illocutionary act in the field of literary criticism is at the same time synchronic and diachronic character to facilitate better inference of the intention of the performed utterances because the current intention of a speaker at a given moment is an accumulation of intentions whose relationships are dialectical and cognitively instantaneous.

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