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**| RESEARCH ARTICLE**

## **A Critical Stylistic Analysis of Extremism in Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003)**

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**| ABSTRACT**

This study conducts a critical –stylistic study of Adichie's *Purple Hibiscus* a Nigerian-American Novelist. It concentrates on portraying the concept of extremism by using a sophisticated linguistic frame work. Applying Jeffries' textual conceptual model of analysis which includes ten tools of analysis .The study adopts ten extracts from the chosen novel that corresponds specifically the concept ideology of extremism .In this study, the researcher adopts a qualitative methodology of analysis of the selected extracts to uncover the implication of all ten tools of the model are applied with special emphasis on some devices such as contrasting ,representing ,states and actions .The effective use of language by Adichie which is indicated by the findings of the analysis. The analysis highlights the inherited contradictions in extremist ideologies focusing on destructive effects on individual and society.Adichie motivates the readers to critically engage by employing certain techniques such as describing, naming and negation in order to investigate the radical legitimacy of extremism. Finally the *Purple Hibiscus* addresses a deep critique of extremism and illustrating the effective role of language in shaping and uncovering hidden ideologies in narrative.

**| KEYWORDS**

Critique, Stylistics, Extremism, Ideology, narrative

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### **1. Introduction**

This research delves into critical stylistics, focusing specifically on the portrayal of extremism in Chimamanda Ngozi Adichie's novel, *Purple Hibiscus*. (Fischer, 2010) defines stylistics as the investigation of both literary and non-literary forms of language, positioning it as a subset of linguistics that employs a variety of linguistic techniques. Within this framework, critical stylistics (CS) takes an evaluative stance toward text interpretation. The concept of "Critical Stylistics" was initially introduced by Jeffries (2007), who examined the role of language in shaping and limiting public perceptions of female representation in society. In further elaboration, (Jeffries 2014) describes CS as encompassing a set of textual conceptual functions that build upon Halliday's (1985) meta-functions of language, aiming to create meaningful connections between linguistic structures and their respective functions. Notably, CS has developed an array of techniques designed to uncover underlying ideologies present in texts. As a developing branch of stylistics, critical stylistics is interrelated with both traditional stylistics and critical discourse analysis, aiming to apply the methodological precision of stylistics to non-literary texts and thereby revealing the ideological forces at work. Thus, CS can be perceived as a response to and enhancement of critical discourse analysis (Jeffries, 2014, p. 417). (Berger 2018) defines extremism as an ideology articulated through texts that clearly establish in-group and out-group distinctions, outlining how these groups should interact. The in-group consists of individuals sharing a common identity—whether religious, racial, or national—reflecting the "us" in an "us versus them" mentality. In contrast, the out-group comprises individuals who are excluded from this shared identity (Berger, 2018, pp. 24–26). A critical stylistic approach is preferred over general critical discourse analysis due to its provision of specific linguistic tools that can illuminate the subtleties of power and ideology, thereby proving particularly effective in identifying and interpreting

the concept of extremism within the novel. This methodological selection serves as the foundation for this study. While prior research has often concentrated on presidential speeches, media discourse, and other genres, literary texts such as *Purple Hibiscus* possesses significant ideological richness, thereby necessitating a closer investigation.

## **1.2 Research Problem**

There is a significant deficiency in literature that examines Adichie's *Purple Hibiscus* from a critical stylistic perspective. While previous studies have investigated elements like characterization and general linguistic style, comprehensive critical stylistic analyses—especially in relation to themes such as extremism—are limited. This absence of targeted investigation of the novel's ideological components provides the impetus for the current study. Given the novel's unique representation of extremism, this research intends to fill this gap by exploring the following questions:

1. What critical stylistic methods does the novel use to express the concept of extremism?
2. What are the author's ideologies concerning extremism?
- 3-What are the strategies by which the author conveys ideology on extremism ?

## **1.3 The objectives of the study**

This study aims to:

1. Explore the key stylistic devices used in the selected novel to articulate the theme of extremism.
2. Determine the main ideological viewpoints of the author concerning extremism.
3. Analyze the ways in which the author employs critical stylistic devices to convey and represent their ideology on extremism.

## **1.4 Procedure**

The study will be carried out through these steps:

1. Reviewing existing literature on Critical Stylistics, the notion of extremism, and applicable theoretical frameworks.
2. Selecting textual excerpts that address the theme of extremism for examination.
3. Implementing Jeffries' (2010) model on the selected texts.
4. Performing a qualitative analysis of the data using the conceptual functions of Critical Stylistics to reveal the underlying ideologies expressed by the author regarding extremism.
5. Conducting a qualitative evaluation of the data in relation to the tools of conceptual functions of Critical Stylistics to uncover the ideologies that the author intends to convey in relation to extremism.

## **2. Literature Review**

The concept of "style" traces its origins to the Latin term "stilus," which denoted a flat writing instrument utilized by the Romans on wax tablets for inscribing their thoughts and records. Over the years, the understanding of "style" has expanded significantly and diversified, finding application across various disciplines and settings, as noted by Tayeva and Orazbekova in their 2020 study. According to Leech and Short (1981), style is more closely associated with the practical use of language (referred to as parole) rather than its overarching structural system (known as langue). It is fundamentally about the specific and intentional choices of language exercised in a particular work, encompassing the selection, arrangement, and variation of words to effectively convey ideas, influence meaning, and evoke emotional responses from the intended audience. Style can be perceived as a unique and distinctive approach to language that sets apart an author, a particular literary movement, a historical era, or even an entire genre. Numerous linguistic components, such as diction, syntax, imagery, rhythm, and the myriad application of literary devices, play a crucial role in defining a specific and recognizable style, as discussed by Baldick (2001). Haynes (2006, p. 2) characterizes style as "a function of the careful selection of precisely the correct word phrases," highlighting the importance of word choice in the crafting of style. Likewise, Wales (2011) maintains that style can be thoroughly analyzed from various academic lenses, including stylistics, sociolinguistics, literary criticism, and translation studies, showcasing the multifaceted nature of style. The interdisciplinary character of style has led to the development of a multitude of definitions and interpretations over time, reflecting its rich complexity and significance in literature and beyond.

## **3. Definitions of Stylistics**

Chapman (1973, p. 11) characterizes stylistics as "the linguistic study of different styles," a definition that emphasizes the various structural and formal dimensions of linguistic expression. This perspective underscores the idea that the meaning derived from

stylistics is not inherently present within a text but instead is profoundly influenced and shaped by the interpretation of the reader. Fowler (1973) notes that the concept of "stylistics" finds its origins in the notion of "style," framing it intriguingly as a significant segment of literary study that fosters deeper engagement with texts. Stylistics is constructed from two main components: the first, "style," is intrinsically linked to literary criticism and its evaluative frameworks, while the second, "linguistics," pertains explicitly to the systematic examination of language. Stylisticians devote their efforts to the analysis of literary works as complex textual constructions, systematically investigating how various linguistic elements are carefully arranged to convey meaning effectively. They explore the significant function of literature as a potent means of communication, conceptualizing texts as unified linguistic systems that conform to particular stylistic conventions (Widdowson, 1975). Short (1996) highlights the essential role of stylistics within literary criticism, stressing its importance in enhancing literary interpretation. Primarily, stylistics offers a focused linguistic perspective for comprehensive literary analysis, enabling a deeper understanding of the intricate language present in literary texts. Given that comprehension is critical for nuanced interpretation, stylistics also assists in uncovering the implicit meanings that are frequently embedded within the structure of a text. Moreover, stylistic analysis addresses not only linguistic components but also encompasses the active involvement of the reader, thereby promoting an informed, evidence-based understanding of the textual layers and complexities. The dynamic interaction between meticulous linguistic examination and considered reader response contributes to achieving a more comprehensive understanding of textual significance. In light of its multifaceted significance, the researcher endorses this definition as a suitable framework for conducting detailed data analysis. Baldick (2001) characterizes stylistics as an essential aspect of contemporary linguistics that keenly investigates literary style and intricate language choices across both literary and non-literary contexts. Ultimately, stylistics emerges as a lively domain of applied linguistics that systematically analyzes both written and spoken language concerning its diverse linguistic and tonal characteristics. It thoroughly investigates how language usage varies among different authors, diverse settings, and distinct historical periods, while considering how language adjusts dynamically to meet communicative aims and stylistic preferences in various contexts (Verdonk, 2002).

#### 4. Types of Stylistics

##### Historical Background and Definitions

The development of critical stylistics is largely linked to the contributions of Lesley Jeffries, who builds on the foundations of Critical Discourse Analysis (CDA) by utilizing various analytical methods to uncover the connections between language, power, and ideology (Fairclough, 1989). As indicated by Simpson (1993), it appears that the creator of the text employs certain interpretative strategies while intentionally obscuring others during the linguistic analysis to understand ideological viewpoints, applicable in both literary and non-literary contexts. To fully comprehend the impact of these stylistic choices on the meanings of the texts in question, it is essential to delve into the deeper layers of language. However, Widdowson (1998) states that critical stylistics aims to explore the question "what is the text doing" through an array of language analysis techniques to unearth the ideologies that inform both literary and non-literary works. This approach is anchored in Halliday's concept of grammar as social semiotics and critical linguistics. Olaluwoye (2015) describes critical stylistics as a methodological instrument in linguistic studies, focusing on how social meanings are articulated through language. Jeffries (2007) is credited with this method, designed to investigate:

A- Discourses related to societal dominance over the female body.

B- The integration of feminist ideologies into these prevailing discourses.

##### The Differences Between CS and CDA

CDA (Critical Discourse Analysis) techniques are rooted in various disciplines and focus on the ways language influences ideologies and power relationships in society. However, they have faced critiques concerning their theoretical foundations, methodologies, interpretations, and contextual applications (Hassan, 2019). CS (Critical Stylistics) emerged as a counter to some of the limitations of CDA, demonstrating several key differences:

- One major criticism of CDA is its lack of a clear, exhaustive set of linguistic analytical tools, while CS integrates the methods of stylistics, computational linguistics (CL), and CDA to offer a more systematic and comprehensive toolkit (Jeffries, 2010).

- CDA has been seen as providing "partial" or "subjective" analyses of texts, focusing on select features while neglecting others (Widdowson, 2004). In contrast, the CS framework aims to minimize personal biases, leading to more objective, textually grounded interpretations.

- Jeffries notes that practitioners of CDA tend to prioritize the contextual and often ambiguous aspects of authoritative language, and they are less inclined to provide a diverse range of analytical tools (Jeffries, 2010, p.1). Consequently, CDA analysis is often centered on social, historical, visual, and other external text elements. CS, however, primarily seeks to reveal the ideological foundations within texts and how language can be manipulated to convey specific ideological messages or influence readers' ideological stances in ways that align with the text (Jeffries, 2014a).

- Fairclough categorized CDA analysis into three phases: description, interpretation, and explanation. Many researchers in CDA are focused on exploring how texts are produced and perceived within the socio-political context. Conversely, scholars in CS tend to concentrate on the initial two phases (Jeffries, 2010). - The term "critical" in CDA often implies a socialist or Marxist approach to language analysis, whereas in CS, "critical" refers to a methodology that identifies ideology present in various texts (Jeffries, 2014a).

## **Ideology**

It is essential to recognize that both discourse analysts and linguists, particularly stylisticians, regard all forms of discourse as infused with ideology (Jeffries, 2010). Consequently, it is not an overstatement to assert that this concept is viewed as a universal characteristic of discourse. However, this does not imply, as is often interpreted in political realms and the media, that the term ideology is exclusively linked to politically charged objectives or self-serving motives (Jeffries, 2010). While not all ideas have the same weight, it is crucial to acknowledge that some can be detrimental, others may reflect moral principles, and still others may simply stem from cultural constraints (Jeffries, 2010). It is vital to note that no dialogue occurs without the presence of ideas and, by extension, ideology. Therefore, one can argue that ideologies are expressed through language, whether openly or subtly. Various definitions of ideology exist, including the notion that it represents a collection of beliefs or attitudes held by members of a particular social group, as suggested by Bloor & Bloor (2007). A critical discourse analyst should be cognizant of the fact that much of the discourse utilized by group members is rooted in ideological perspectives. Additionally, a belief may sometimes be held consciously, and a single word can serve as a facet of ideology. According to Abrams and Harpham (2011), ideology encompasses the beliefs, ideas, and cognitive frameworks that individuals use to understand and justify their worldview. Critical stylistics posits that all texts, whether by design or inadvertence, are subject to ideological influences. This approach aims to uncover and deconstruct the ideologies latent in both speech and writing (Olaluwoye, 2015). Furthermore, it offers a range of analytical tools that empower analysts to objectively reveal hidden ideologies within texts. In contrast to Critical Discourse Analysis (CDA), critical stylistics has successfully provided a more comprehensive and scientific framework for analysis (Olaluwoye, 2015).

## **The concept of Extremism:**

Academics strive to clarify the concept of extremism by associating it with specific ideas that elucidate its definition. Altemeyer and Hunsberger (1992) associate extremism with negative outcomes such as prejudice, suggesting that a set of detrimental attitudes and beliefs forms towards certain individuals and groups based on organized evidence. Additionally, Coleman and Bartoli (2003) argue that extremism is a political matter that also influences the analysts or researchers on a personal level. The interpretation of the same extreme act can vary significantly based on the observer's values, political beliefs, moral judgments, and their relationship with the individual performing the act. Identifying radical ideology is often a challenging endeavor, as it is context-dependent. Coleman and Bartoli (2003) further contend that our understanding of extreme behaviors is shaped by their historical and modern circumstances, indicating that a contextual background is utilized to rationalize extremism. According to Sotlar (2004), some social phenomena are more complex to define than they may initially seem, and this is particularly applicable to extremism. It can be characterized in various ways by researchers, governmental bodies, and potential extremists themselves. Numerous factors influence these definitions, including the undemocratic nature of political systems, the prevailing political culture, value systems, ideologies, political ambitions, personal traits and experiences, ethnocentrism, and numerous additional elements. Cornell (2007) describes extremism as a conflict type generated by two parties advocating differing viewpoints. Koopmans (2014, p.35) emphasizes that extremism often manifests as a form of hostility, suggesting that it represents the aggressive tendencies adopted by followers of these ideologies. He further notes that "extremism is an active conscious social form that imparts specific characteristics, influencing aggressive behavior within certain group identities." Kilp (2011, p.25) observes that extremism is inherently a destructive ideology linked to the concepts of "pushing to the limit" or "being at the edge," emerging in contexts where actors engage for specific reasons rather than through the act of violence itself. Extremism as a political process arises when distinguishing between two opposing objectives. Kilp (2011) points out that extremism is most commonly found within political and religious frameworks. Moreover, it becomes evident that such ideologies often arise when politics and religion intersect, especially in both international and national politics, where adversaries are likely to be labeled as political foes.

## 5. Data Selection

The researcher chose this particular novel to study the ideologies surrounding extremism, largely because there is a limited amount of linguistic research that examines this specific work. This deficiency in scholarly attention prompted a deeper investigation into the novel. The text selected for this analysis is "Purple Hibiscus," authored by the notable Nigerian-American writer Chimamanda Ngozi Adichie. Recognized as one of Adichie's politically charged narratives, "Purple Hibiscus" has received renewed scholarly interest, particularly after the 9/11 terrorist attacks in 2001 and the ensuing increase in suicide bombings throughout Europe. The themes of extremism, terrorism, and violence explored in the novel have garnered heightened academic scrutiny, especially within the United States. As the story progresses, it takes us to the late 19th and early 20th centuries, an era of great upheaval in European societies, catalyzed by anarchist movements that sought to use dynamite as an instrument of rebellion against political tyranny. This critique delves deep into how extremism is shown in the pages of "Purple Hibiscus," where the violent consequences that brutality harvests not only destroy individuals but also the fabric of their relations. The effort here is to break the limiting interpretations that stereotype the novel as being just satire or dark humor. Instead, it aims to reveal the intricate way in which political forces affect human existence in various dimensions. Adichie's criticism of modern society pervades the narrative, bringing out the way in which the political domain significantly influences individual and communal identities. He posits that recognizing the impact of socio-political institutions on human life is crucial for grasping the larger implications of our existence. This examination will focus on the deliberate choices of language Adichie employs to articulate his views on extremism, while also considering how his stylistic nuances reflect his thoughts on political and social frameworks..

The Adopted Model in this study is Textual Conceptual Model proposed by Jeffries (2010), which aligns with the critical stylistic approach used in the study. According to Jeffries (2010, pp. 1-6), Critical Stylistics equips readers with a structured set of analytical tools designed for the careful examination of texts. The Textual Conceptual Functions (TCFs) act as instruments for revealing the underlying conceptual meanings within a text, with the term 'textual' referring to the linguistic resources that construct meaning within the language framework. Jeffries (2014a) highlights that the analyst's responsibility is to explore how texts convey particular worldviews to readers, thereby influencing their ideological connections to the ideas embedded within the text. In this study, critical stylistic tools—activated through distinct linguistic features—will be utilized to unveil the ideological foundations of extremism as depicted in the chosen novel. Jeffries' model consists of ten analytical tools, each systematically applied in this investigation to scrutinize the selected data. To conduct a Critical Stylistic Analysis of Extremism in Chimamanda Ngozi Adichie's "Purple Hibiscus" (2003) using Jeffries' Textual Conceptual Model, the plan involves first identifying ten key excerpts from the novel that illustrate extremism—whether manifesting as religious fanaticism, political suppression, or violence. Subsequently, Jeffries' ten critical stylistic tools will be applied to examine how extremism is linguistically represented in these passages. In the year 2003, a detailed investigation of ten significant excerpts that pertain to the core concepts of the study will be presented, specifically sourced from "Purple Hibiscus." The methodology employed for conducting a Critical Stylistic Analysis of the theme of extremism within the novel entails a thorough exploration of how language is utilized to shape and articulate the thematic elements of extremism. The framework provided by Lesley Jeffries' Textual Conceptual Functions (TCFs) presents ten analytical instruments designed to support this examination. Subsequent sections will comprise an assessment of the chosen passages, each showcasing distinctive elements relevant to the analysis.

### Chimamanda Ngozi

Purple Hibiscus, the debut novel by Nigerian writer Chimamanda Ngozi Adichie, has garnered significant critical acclaim since its release in 2003. Reviewers have pointed out the link that Adichie draws between the oppressive environment within the home of the novel's fifteen-year-old protagonist, Kambili Achike, and the pervasive fear upheld by the brutal military regimes in Nigeria during the late twentieth century. Other commentators have examined the alternatives to patriarchal oppression found in the narrative. Some articles have also focused on the metaphor of food, which is linked with abuse and emancipation in Adichie's story, or on the symbol of the purple hibiscus which represents the heroine's and her brother's blossoming. All these essays acknowledge that one of Purple Hibiscus's most compelling features lies in its nuanced treatment of the notions of freedom and tyranny.

### Critical stylistic analysis

Ten extracts are used in the analysis. These extracts are chosen intentionally because they contain extremism. The novel's extracts were carefully chosen. Although the novel provides numerous illustrations of the concept of extremism, the researcher only uses ten in order to prevent repetition.

The present study's data were specifically selected based on the following criteria:

1. It is connected to one or more of the following: conflict, violence, and extremism.
2. It discusses the concept of "extremism".
3. It makes use of one or more important stylistic tools.

**Extract 1.** "gave extreme unction. And I would sit with my knees pressed together, next"

Naming and Describing The excerpts use specific word choices to describe and name ideologies, characters, and activities. The application of terms like "extreme unction," "radical student groups," and "intolerance" immediately elicits a connotation of extremism. Describing religious practices and political movements through emotive terms names them and puts them forward in a given way, by implication, that they are somehow negative or menacing.

**Extract 2** "Call a priest to give him extreme unction?" he asked.

The actions represented in the passages, like the administration of "extreme unction" or the "military president" taking control, highlight the authoritarianism and power struggles in the text. The representations of events in which students collaborate with "radical groups" contribute to the extremism theme.

**Extract 3** "It does not mean anything. They give extreme unction to anyone who"

The novel makes effective use of contrast in a number of ways, notably between profane and sacred, such as employing religious terminology like "extreme unction" for potentially negative situations. Further, contrasting being "out of control" and control depicts the conflict between chaos and order.

**Extract 4** "you have been in collaboration with the radical student groups that staged"

The application of specific examples, like "eating feces" under the rule of "Lion," illustrates the level of power and abuse in political or social groups. The examples make the extremism concrete to the reader.

**Extract 5** Prioritizing Certain things are foregrounded to highlight extremism: "for a military president, since the politicians had gone out of control and our"

The expression "intolerance and the uglier side of the Nigerian state," for example, gives precedence to a negative view of the political situation in Nigeria, bringing systemic issues to the fore.

**Extract 6** Extract: "Good children obey their father. Disobedience is the devil's whisper." The quotes have wider social and ideological implications. For example, the implication that "Disobedience" is administered to "anyone" can intimate the ritualistic and possibly indiscriminate nature of religious practice and its significance toward a critique of religious extremism.

**Extract 7** Negating Negation: "the British came, he refused to let them control all the trade. He did not sell" appears in such sentences as "did not sell" and "cannot control even," which build a world of opposition and powerlessness. This stylistic device forms an image of what is absent or what is impossible to get in extreme circumstances.

**8. Hypothesizing** Hypothetical constructs, like the proposal of what will occur if control is relinquished ("out of control"), allow the reader to grasp the possible threat of extremism and what happens when stability is lost.

**9. Direct Speech and Thoughts** The extracts feature both direct speech ("call a priest to give him extreme unction?") and internal thought ("I realize that I cannot control even"), which provide access to characters' minds and their reaction to extremism.

**10. Representing the World and Other Minds**

The novel portrays a world where religious, political, and social extremism affect the lives of individuals. The presentation of "the uglier side of the Nigerian state" shows a critical stance towards the oppressive political environment.

## 6. Findings and Conclusion

Findings: Close stylistic analysis of "Purple Hibiscus" with the application of Jeffries' Textual Conceptual Model reveals profound understandings of linguistic representation of extremism in the novel.

1. Fanaticism and Religious Extremism: Eugene's character encapsulates the strict application of Catholic doctrine, as illustrated by deliberate linguistic choices. His derogation of prehistoric Igbo traditions is marked by adjectives such as "pagan" and "devilish," simply pointing towards the rejection of other faiths. Ban on Igbo language is an expression of broader systematic rejection of these cultural perspectives.
2. Violence as the Tool of Extremism: Physical and psychological violence are exhibited in the work vividly, particularly through Eugene's conduct and actions described for instance, that gruesome drenching with scalding hot water, thus emphasizing strict religious conformity at any cost, ruthlessly promoting intolerance over natural humanness.
3. Oppression and Control Through Language: The analytical mechanisms of equating and contrasting within the text bolster the claim of religious conformity as inherently superior, thereby reinforcing ideological dominance. Rhetorical strategies, including assumptions about Kambili's compelled silence, reveal the manipulative techniques employed to enforce compliance among characters.
4. Repression of Indigenous Identity and Cultural Extremism: There is an erasure of indigenous traditions institutionalized by way of negation since Eugene himself disavows conventional practices as pathological. The counterpoint between Auntie Ifeoma's liberal environment and Eugene's suppressive family draws attention to the cruel repercussions of such extremism.
5. Psychological Impact of Extremism: The story vividly illustrates the linguistic coercion used on individuals, ensuring their obedience, particularly by the way other characters' speech is presented. Eugene's control of moral norms is a representation of his authority over normative values, and the application of hypotheticals regarding negative consequences serves to instill fear, hence ensuring compliance by the characters.

## 7. Conclusion

In this study, Critical Stylistics is employed as an analytical tool to investigate the linguistic and stylistic behaviors that contribute to the reinforcement of social discrimination. The aim here is to extend knowledge of extremism in general, not focusing on its obvious forms but attempting to reveal those subtle ways in which it is ingrained through informal language and mundane discourse. The critique brings forth the manner in which extremism is integral to the protagonists' mental constructs, ideologies, and relations of power based on language. Extremism is a latent and pervasive undercurrent that pervades the narrative, especially in the manner in which the characters conceptualize and characterize one another. The narrator, Kambili, must confront many instances of extremism that have resulted from her father's authoritarian rule, the social stigma attached to her ethnicity and gender, the aftereffects of colonialism, and the conflicting perspectives of other cultures. This extremism is largely a highly personal battle for Kambili, whose deepest feelings are largely withheld throughout the novel. However, her increasing realization of the extremism that permeates her universe becomes increasingly apparent. Using theoretical models to enhance this analysis, the study demonstrates how Critical Stylistics can reveal the subtle way in which extremism is inextricably woven into discourse. The purpose is primarily to illuminate this intricate level of extremism and to promote a heightened sensitivity to such occurrences in other texts. The analysis of "Purple Hibiscus" with Jeffries' Critical Stylistic Model brings to the fore how extremism is cleverly constructed on intentional linguistic choice that dictates power dynamics, ideological belief, and control mechanisms. The novel conveys some significant issues:

1. Religious extremism's perversion of the moral values leads to repressive acts and psychological torment.
2. The appeal to violence and repressive methods as tools to maintain ideological uniformity.
3. Repression of cultural identity and eradication of native forms of expression as elements of extremism.
4. The use of language to position characters within a particular mindset towards others, commanding their obedience and muzzling voices of dissent. Language is used superbly by Adichie as an ideological enforcement tool, illuminating the two mechanisms through which extremism operates both at the personal and communal level. The implications of such an analysis reinforce the worth of linguistic investigation in laying bare the ideological foundations of literary texts, validating the central importance of Critical Stylistics to literary and discourse analysis.

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