

A Metaphorical Study of Achebe's *Things Fall Apart* and Adichie's *Purple Hibiscus*.

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Abstract

This study is an intertextual study that is carried out with the aim of unraveling the metaphorical devices that are employed in *Things Fall Apart* and *Purple Hibiscus*. Basically because, though, the novels have different historical settings, the backgrounds of the novels are very similar in nature; they both embody the Igbo societal and cultural world view. Consequently, the metaphorical devices employed in these novels are highlighted and discussed. Since most times than not, different cultures use metaphors that are synonymous with the way they think. In carrying out this study therefore, the study was anchored on the Sperber and Wilson's *Relevance* theory of 1986. The theory contains a way of determining how we can make inferences based on the combination of what we already know and what we are receiving. Therefore, the study findings of *Obi*, *Womanhood and Motherhood*, *Instruction and Morality* and *Masked Spirit* Metaphors all highlight the norms, values, culture, customs and beliefs of the Igbo-nation.

Key Words: Intertextuality, Metaphor, *Things-Fall-Apart*, *Purple-Hibiscus*

Introduction

This paper is an intertextual study of Achebe's *Things Fall Apart* (TFA) and Adichie's *Purple Hibiscus* (PH). Intertextuality can simply be put as the relationship between texts, especially from the angle of literature. Both novels bear resemblance to traditional Igbo-Nigerian setting of oral context of everyday conversation and storytelling that become the anecdotes and lore that garnish the motifs of the novels. This Siamese twins' relationship of both novels is better captured in the introductory sentence of Kambili the fifteen-year -old first-person protagonist of PH when she says: "Things started to fall apart at home..." (Adichie 2006). This introductory statement on page three of the novel, PH, harmonizes the connectivity that exists in the novels. This fact is further enunciated by Brenda Cooper:

Chiamanda Ngozi Adichie strives for a holistic vision in her novel, *Purple Hibiscus*, one that integrates Igbo customs and language with catholic ritual and which incorporates men into her gender politics and embraces the literary traditions of her elder – Chinua Achebe ... (2009).

Cooper's statement above, shows that *PH* is an interface of Achebe's *TFA*. However, while Achebe's *TFA* is a proposition of post – colonial Nigerian Igbo setting with its folkloric avant-garde... the novel *TFA* has also been read as a source for historical and anthropological information about the African people in general and the Igbo people of Nigeria in Particular, *Things Fall Apart* is also a foundational text for postcolonial studies and has attracted Marxist and feminist readings (Anyadike and Ayoola, 2008). On the other hand, *PH* could be classified as post-modernist folkloric novel because of Adiche's attempt to represent her syncretized world through the material culture and everyday realities of life in modern Nigeria (Cooper, 2009). Adiche's *Purple Hibiscus* is woven around the fact that the study is not "only aesthetic, but also social, political and psychological, and that the entire work from start to finish, is concerned with social comment with the state of contemporary Nigeria using the folkloric style of Achebe to unlock her story, emphasis mine (Palmer, 2011).

This study therefore, provides answers to the intriguing relationships between both novels from the stand point of a metaphorical analysis; since metaphor is a bipolar instrument of literature and linguistics. This explains their juxtaposition:

The romantic theory of language and literature; with its emphasis on fiction as an unvarnished, un-embellished approximation of reality, it could have come from the realist, with their deep investment in the belief that language and literature can be made to truthfully and providentially reflect the world in which we live ... (Jeyifo, 2008).

The truism of the above, highlights the fact that literary texts could enhance interpretive strategies for both linguistic and literary studies.

Over the years, writers and poets have used literary language as a creative skill to either enhance their message or better still, as a tool of discourse. One of such tools has been the tool of metaphor. Aristotle in the poetics saw metaphor as a trope based on similitude. It is a figure of speech that enhances the rhetorical force and stylistic vividness and pleasantness of a discourse (Abrams and Harpham, 2009). However, Richards in (1986) introduced the terms *vehicle* for the metaphorical word and *tenor* for the subject to which the metaphorical word is applied. In place of the similarity view, he proposed that a metaphor works by bringing together the disparate "thoughts" of the *vehicle* and *tenor* so as to affect a meaning that "is resultant of their interaction" and that cannot be duplicated by literal assertions of a similarity between the two elements. He also asserted that metaphor cannot be viewed simply as a rhetorical or poetic departure from ordinary usage, in that it permeates all languages and affect the ways we perceive and conceive the world. Almost twenty years later, in an influential essay entitled "Metaphor" (1954 – 55), the philosopher Max Black refined and greatly expanded Richard's treatment. Black proposed that each of the two elements in a metaphor has a "system of associated commonplaces," consisting of the properties and relations that we commonly attach to the object, person, or event. When we

understand a metaphor, the system of commonplaces associated with the “subsidiary subject” (equivalent to I.A. Richards vehicle) so as to *filter* or *screen* that system, and thus effects a new way of perceiving and conceiving the principal associations serves to select and reorganize a second set, Black claims, is a “distinctive intellectual operation.” He also claims that, in place of saying that metaphors simply formulate a pre-existing similarity between the two subjects, “it would be more illuminating in some of these cases to say that the metaphor creates the similarities.” However, in (1980), Lakoff and Johnson in their text, *Metaphor We Live By*, brought a new blazing path to the study of metaphor. They were of the view that a “literary or poetic device is an inherent property of language and the human mind, so that the fundamental roots of language are figurative” (Carter, 2004). Lakoff and Johnson are interested in metaphor as a way of understanding the world: they argue that we habitually understand one thing in terms of another. Language, and our metaphorical use of language is a window on this process: the way we use language provides insights into how we perceive and think. Lakoff and Johnson went further to state that metaphorical understanding is not (usually) idiosyncratic or ‘one-off’, but are organized systematically. The catch-phrase in Lakoff and Johnson’s finding is “we habitually understand one thing in terms of another”, this becomes a schema, because it attempts to explain some aspects of the ways our perceptual and conceptual systems interact with our language systems. And since metaphor influences man’s perception and comprehension of his world, metaphor became an X factor in the study of cognitive linguistics:

So, a different choice of metaphor produces different senses for the same words. And the cognitive linguists are arguing that almost nothing can be expressed in any human language without the selection of a metaphor through which to express it (Trask and Mayblin, 2012).

This paper, therefore, is a cognitive study. Cognitive science is an aspect of linguistics that focuses on the workings of the mind as it relates to the interpretations of meaning in a given context. In the words of Akmajian et al:

Cognitive science draws on these activities of computer science, using them as an analogy that helps to unify our picture of the human mind ... knowing how programs and hardware are related in computer science might help us better understand by analogy, how our knowledge and how thoughts might be related to the neural structure of our brains. In particular, we might better understand how our knowledge of language and our ability to speak and understand might be related to the structure of our brain (2012).

The argument thus far, has shown that metaphors are cognized typology, because of their universal appeal and cultural emblems. The objective of this study is to

attempt to give cognitive interpretations to the Igbo metaphorical symbols used in both texts. With particular emphasis on how these metaphors help our understanding of the story lines of the texts.

A Summary of *TFA* and *PH*

Things Fall Apart details the life of the protagonist Okonkwo. His struggles with his father's reputation, (Unoka), the standards of masculinity, and the cultural practices of his clan (Umuofia), all mirror the hardship and eventual destruction of his clan. *Things Fall Apart* author, Chinua Achebe, provides a broad view of the Igbo culture. The invasion of white Christian missionaries disintegrates both the Igbo culture and Okonkwo's life.

On the other hand, *Purple Hibiscus* is the story of Kambili, who is the fifteen-year-old first-person protagonist. She lives in the violent and repressive atmosphere of her father, who physically abuses her meek mother, herself and brother, Jaja by beating them into submission. Yet he is a pillar of the community. He is an avid catholic churchman a very successful businessman and, most puzzlingly, he is also a brave and incorruptible defender of democracy in Nigeria.

Literature Review

Most times metaphorical ideas occur in many different words and phrases. For example, the idea of moving upwards or of being in a high position is found in many words or phrases that metaphorically describe increases in quantity (go up, rise, climb, soar, peak etc.), and similarly with the opposite ideas (go down, fall, drop, slump, dive). These are called conceptual metaphors, and they are the subject of *Metaphor We Live By* (1980), by Lakoff and Johnson. In this book, they demonstrate the importance of metaphor in relation to how we think and how we choose words to express our thoughts.

Very few languages have phrasal verbs like English, but the same conceptual metaphors can be found in the vocabulary of other languages. In fact, same metaphors seem to occur in nearly all languages. One universal metaphor is the idea of 'up/high' and 'down/low' refers to power and status: powerful, important people are thought of as being 'at the top' of an organization or society, while ordinary people without any power are 'at the bottom.' This idea seems to occur in most languages. Lakoff and Johnson believe that many conceptual metaphors originally developed because of basic human experiences, and that is why they occur in so many languages, even when the languages are not related. For example, the idea 'up/high' refers to large quantities because when more things are added to a pile, it becomes higher; and the idea 'up/high' refer to being powerful because if two people fight and one of them is physically on top of the other, that person usually wins.

There is a close link between cognitive science, language and metaphor because of their imbricate connections. The study of cognitive science is quite broad, because it draws from a spectrum of related disciplines; psycholinguistics, linguistics, computer

science, psychology and neuroscience. In recent times it has drawn its investigation from imagery, memory and language. For instance, Charlie (2013), examines cognitive science from the perspective of metaphor. He argues that “English employs metaphors likening time to money, whereas other languages may not talk about time in that fashion.” On the other hand, linguistics is the field of science that examines the origin, structure and the use of language. Langacker captures cognitive linguistics thus:

Cognitive linguistics theory proposes that the mind and experience of the language user mediate between language and the world. Language does not refer directly to things but evokes “mental images,” or concepts, in the mind of the hearer or reader. These concepts are not only sensory or visual but also include emotive and Kinesthetic sensations, as well as a person’s awareness and knowledge of the physical, social and linguistics (1988).

Similarly, Toren, adds further insight into the definition of cognitive science, when she says, ...

the brain or nervous system as a computer in which certain mental structures are regarded as ‘hard-wired’ products of biological evolution and thus as universal, and others as relative because they are the artefact of a cognitive program that governs acquisition of social or cultural knowledge. The model itself rests on a set of theoretical distinctions (between biology and culture...) (2010).

What this fact acknowledges, is that the human mind, environment, society and culture are a wholistic phenomenon that adds up to the man.

As a way of summarizing, an individual does not interpret meaning by just “looking up the words” in a mental “dictionary of the real world” and stringing word meanings together to find the meaning (and truth value) of the whole. Rather, to understand or find the meaning of what we hear or read, we draw our relevant knowledge about how individual words and expressions may mean, the context or situation they are being used in, and other contexts in which we have experienced their use or which have been similar in terms of sensory, emotive, or other experience (Smith, 1988).

Theoretical Framework

This study is anchored on Sperber and Wilson *Relevance* theory of (1986). The importance of the theory is that coded, in particular, linguistic, communication is not autonomous but depends on, and is subservient to, a variety of inferential processes. The major aim of *Relevance theory* is that it enables an individual to determine which of the possible implications of an utterance should be inferred in order to do the most

efficient information processing possible. For Sperber and Wilson *Relevance* theory helps an individual to determine how he can make inferences based on the combination of what he already knows and what he receives. The key points of this approach are briefly expatiated below:

Some information is old: it is already present in the individual's representation of the world. Unless it is needed for the performance of a cognitive task, such information is not worth processing at all. Other information is not only new but entirely unconnected with anything in the individual's representation of the world. It can only be added to the individual's representation as bits and pieces, and this usually means too much processing cost for too little benefit. Still other information is new but connected with old information. When these interconnected new and old items of new information are used together as premises in an inference process, further new information can be derived: information which could not have been inferred without this combination of the new and old premises. When the processing of new information gives rise to such multiplication effect, we call it *relevant*. The greater the multiplication effect, the greater the *relevance*.... Our claim is that all human beings automatically aim at the most efficient information processing possible. This is so whether they are conscious of it or not; in fact, the very diverse and shifting conscious interests of individuals result from the pursuit of this permanent aim in changing conditions. In other words, an individual's particular cognitive goal at a given moment is always an instance of a more general goal: maximizing the *relevance* of the information processed.... This is a crucial factor in human interaction.... Information processing involves effort; it will only be undertaken in expectation of some reward. There is thus no point in drawing someone's attention to a phenomenon [through human intentional communication] unless it seems relevant enough to be worth his attention (47-49).

Their argument is that, the principle of *Relevance* is an inevitable part of deliberate, intentional communication. We don't choose to "follow" the principle of *Relevance*... [we] could not violate it if we wanted to. The principles of *Relevance* without exception. What we do choose as speakers and writers, is what we believe will be relevant on the basis of our understanding of the social and cognitive context of our listeners or readers. And reciprocally, as listeners and readers we use the principle of *Relevance* to make the most significance (multiplicative) meanings we can, by using the new information we have received together with the old appropriately foregrounded in a variety of inferential processes, all of which go far beyond simply receiving through decoding, the thought of the speaker or writer (Mayher, 1993).

Methodology and Data Analysis

The methodology that is used in this study is purposive sampling technique. This technique refers to a group of non-probability sampling techniques in which units are selected because they have characteristics that a researcher needs in a given sample. In other words, units are selected “on purpose” in purposive sampling. It is also called judgmental sampling, because its sampling method relies on the researcher’s judgment when identifying and selecting the individuals, cases, or events that can provide the best information to achieve the study’s objectives.

The *Obi* Metaphor

The *Obi* in Igbo traditional culture stands for the hut of the father, which is usually built in the middle of the compound. It is a symbol of authority; manliness and it shows a sense of control over the polygamous nuclear family. This family structured organization, according to (Uwamsoba, 2007), is symbolic of the male and female principles in Igbo community:

The obi – the male – focused ancestral home – symbolically and metaphorically represents maleness. The Obi is usually where the UMUNNA meet when issues of any sort concerning their kindred unit are to be deliberated upon. There appears to be a binary opposition between the Mkpuké (women’s quarters) and the obi but we must state that this opposition is healthy and desirous for the process and survival of the Igbo society.

This fact is symbolically highlighted in Okonkwo’s Obi and Nwoye’s mother’s hut:

Okonkwo encouraged the boys to sit with him in his obi, and he told them stories of the land – masculine stories of violence and bloodshed. Nwoye knew that it was right to be violent, but somehow, he still preferred the stories his mother used to tell, and which she no doubt still told her younger children – stories of the tortoise and his only ways, was the bird e neke – nti – oba ... that was the kind of story that Nwoye loved. But he now knew that they were for foolish women and children, and he knew that his father wanted him to be a man. And so, he feigned that he no longer cared for women’s stories. (TFA, 42 – 43).

In *PH*, we might not find a typical traditional Igbo setting because of its contemporary background, there is an instance that can be alluded to:

Jaja swung open Papa – Nkukwu’s creaking wooden gate, which was narrow that Papa might have to enter sideways if he were to visit. The compound was barely a quarter of the size of our backyard in Enugu...

the house that stood in the middle of the compound was small, compact, like dice, and it was hard to imagine Papa and Auntie Ifeoma growing up here. (63).

In the above *PH* extract, “the house that stood in the middle of the compound was small” could be interpreted to mean Papa – Nnukwu’s obi, where it is assumed, he was using to give directives to Papa (Eugene) and Auntie Ifeoma when they were growing up. Whereas in Okonkwo’s obi, Nwoye and Ikemefuna are exposed to stories of violence and bloodshed, in Papa – Nnukwu’s obi, his children Eugene (Papa) and Auntie Ifeoma are exposed to his Chi, which Eugene asks him to throw away and he refuses; “Papa – Nnukwu laughed and said he simply wanted to see his grandchildren when he could. He would not throw his chi; he had already told Papa (Eugene) these many times” (pg. 61). The *Obi* in traditional Igbo society metaphorical connotes manliness, authority, control, rulership influence and headship. Nwakanma succinctly captures it as “a source of profound wit ... turned into a symbol” (2010).

The Metaphor of *Womanhood* and *Motherhood*

“No, don’t do all the talking. You’re a woman yet, how come you didn’t ask me? I am a man and I will do the talking now. You, you just listen to what I say. Nisa is my child. I also gave birth to her. Now, you are a woman and will be quiet because I am man” (Reilly, 2013).

The above extract is from the Kung culture of Southern Africa. The extract typifies what is common in most African traditions, especially as reflected in *TFA* and *PH*. In *TFA*, there are instances where Okonkwo shuns his most senior wife and daughter, Ezinma:

When Okonkwo brought him home that day, he called his most senior wife and handed him over to her.

‘He belongs to the clan’ he told her. ‘So, look after him.’ ‘Is he staying long with us?’ she asked. ‘Do what you are told, woman,’ Okonkwo thundered, and stammered. ‘When did you become one of the ndichie of Umofia?’ And so Nwoye’s mother took Ikemefuna to her hut and asked no more questions. (TFA, 12)

Let us also examine the conversation between Okonkwo and Ezinma:

‘Father, will you go to see the wrestling?’ Ezinma asked after a suitable interval. ‘Yes’, he answered. ‘Will you go?’ ‘Yes.’ After a pause said: ‘Can I bring your chair for you?’ ‘No, that is a boy’s job.’ (TFA, 36)

These two extracts show that in traditional Igbo society, women have no right to challenge the patriarchal authorities and there are roles that are specially designated to the men folk. There are also similar examples in PH:

“Nekenem, look at me. My son owns that house that can fit in every man in Abba, yet many times I have nothing to put on my plate. I should not have let him follow these missionaries.”

“Nna anyi” Auntie Ifeoma said. “It was not the missionaries. Did I not go to the missionary school too?”

“But you are a woman. You do not count” “Eh? So, I do not count? Has Eugene ever asked about your aching leg? If I do not count, then I will stop asking if you rose well in the morning” Papa-Nnukwu chuckled.

“Then my spirit will hunt you when I join the ancestors.” (PH, 83).

The above extract clearly shows that the Igbo society does not accord women their rightful place and respect, because of their paternal beliefs. Otherwise, how does one explain Papa-Nnukwu’s statement; “But you are a woman. You do not count.” This statement could be adjudged as derogatory, when one puts into perspective the care and love Papa-Nnukwu receives from Auntie Ifeoma, considering the fact that Eugene, Papa-Nnukwu’s son, has abandoned him, because to him, Papa-Nnukwu, is a heathen. However, these adversities commonly associated with women in the traditional Igbo societies could be referred to as metaphorically ironic, especially, when one realizes that the woman, turned mother, is the care-giver and protector of every child, whether female or male. Of course, in Uchendu’s account, we can still see the fetish of the mother-figure-as-the-protector-and-caregiver at work, but what he is saying is indeed ‘different’ against that culture, simply because the entire logic here is reversed. If the mother has a space of primacy in a child’s life, if it is the mother to whom it goes, in time of stress and anxiety...? (Gangopadhyay, 2008). This statement is apt, because, when Okonkwo was banished from his father’s village Umuofia, he ends up taking refuge in his mother’s village, Mbata. Where he was received with both hands. In the words of Uchendu, Okonkwo’s maternal Uncle:

But when a father beats his child, it seeks sympathy in his mother’s hut.
A man belongs to his fatherland when things are good and life is sweet.
But when there is sorrow and bitterness, he finds refuge in his motherland.
Your mother is there to protect you. (TFA, 107).

There are also instances of the motherhood symbol in PH, Kambili, Jaja and their mother have an abusive father, who abuses them physically. Each time he abuses them, they find succour in Auntie Ifeoma’s and her small apartment at the staff quarters of the University of Nigeria, Nsukka:

Aunty Ifeoma still held on to me as we entered the living room. I noticed the ceiling first, how low it was. I felt I could reach out and touch it; it was unlike home, where the high ceilings gave our rooms any stillness. The pungent fumes of kerosene smoke mixed with the aroma of curry and nutmeg from the kitchen. (PH, 113).

This extract from *PH*, above, clearly shows that the love of a mother is not quantified in houses and gold, because Aunty Ifeoma's house can in no way be compared to Eugene's house in Enugu. But because of the abusive nature of their father; the children are more at home in the small apartment of Aunty Ifeoma, at Nsukka. Metaphorically, the role of mothers in the traditional Igbo society cannot be underestimated, though women, but as mothers, they serve as cathartic mode of experience to their children in times of pain, anxiety and anguish.

Metaphors of *Instruction* and *Morality*

There are two major devices in the texts that are used by the authors to metaphorically question the mind, the will and the existence of their communities. This is because according to Achebe, "the universal creative rondo resolves on people and stories. People create stories create people; or rather stories create people create (2008). And one of the tools used under this heading, is the tool of proverbs; because of its cultural and local value. Folklore is the traditions of a people as they appear in their popular fiction, custom, belief, magic, ritual, superstition and proverbial sayings (Nnolim, 2010). The major reason for this device in these texts, is because, proverbs are oral traditional mechanisms that are used to instill moral virtues in the heart of traditional Igbo societies:

"Our Igbo say: when the moon is shining the cripple becomes hungry for a walk" (10).

"Let the kite perch and let the egret perch too. If one says no to the other, let his wing break" (15).

"As the saying goes, an old woman is always uneasy when dry bones are mentioned in a story" (16).

"Eneke the bird says that since men have learnt how to shoot without missing, he has learnt to fly without perching." (17).

"As the saying goes, an old woman is always uneasy when dry bones are mentioned in a proverb" (21). TFA

"Ifukwa gi! You are like a fly blindly following a corpse into the grave" (70).

"But I will not ask my brother to bend over so that I can lick his buttocks to get these things" (95).

"Will you pinch the finger of the hand that feeds you" (96).

“When a house is on fire, you run out before the roof collapses on your head” (209) (PH)

Each of these proverbs has its unique message and teaching, but, on the whole, they are metaphorical simulators that help man and society to shape their destiny; “... to comment on orb warn against foolish and unworthy actions” (Lindfors, 1978).

The second tool under this device, is the use of folktale; beyond the device as a poetic mileage as used by the authors, these folktales, metaphorically serve as tool for advancing meaning and highlighting the consequences of not living within societal norms and values. One such tale that is common to both texts, is the story of the Tortoise and the birds on pages 78 – 79 in *TFP* and the Tortoise and the dog on pages 156 – 159 in *PH*. Though, told differently by the authors, the story alludes to the same message of the consequences of greed and its attendant effect; because it is used as life maxims. The clue from our argument thus far, is captured in the statement of Gagliano, “the subtle insistence on stories as repositories and resources of necessary wisdom – social, political and psychological is a recurrent feature of both *Things Fall Apart* and *Purple Hibiscus*, emphasis mine, (2008). Achebe foregrounds this fact when he said:

For how could a mere painting on canvas exercise such awe unless in some way it accorded with, or had a disquieting relationship to, recognizable reality? Unless, in other words, it spoke a kind of truth (1978).

Truth are the paintings of these folktales, in both *Things Fall Apart* and *Purple Hibiscus*, because they are metaphorically tangents of universal paradigms.

The Metaphor of the *Masked Spirits*

Another metaphoric device that is common to both novels is the use of masked spirits. These masked spirits conjure the aura of supernaturality as they link both the spirits of the dead ancestors as well as those of the living:

‘Umuofia kwemu! Shouted the leading egwu, pushing the air with his raffia arms. The elders of the clan replied,
‘Yao!’
‘Umuofia kwenu!’
‘Yao!’
‘Umuofia kwenu!’
‘Yao!’
‘Our father, my hand has touched the ground,’ he said.
‘Uzowulu’s body, do you know me?’ asked the spirit.
‘How can I know you, father? you are beyond our knowledge’

Evil forest then turned to the other group and addressed the eldest of the three brothers. (TFA 71 – 72).

“Look at this,” Papa – Nnukwu said. “This is a woman spirit, and the women mmuo are harmless. They do not even go near the big ones at the festival.” The mmuo he pointed to was small; it carved wooden face had angular, pretty features and roughed lips.

“Look away! Women cannot look at this one!” The mmuo making its way down the road was surrounded by few elderly men who range a shrill bell as the mmuo walked. Its mask was a real, grimacing human skull with sunken eye sockets. A squirming tortoise was tied to its forehead. (PH 85 – 86).

These masked spirits create an Edenic metaphorical atmosphere within their Igbo cultural milieu because of the reverence the society accords them and secondly, because” many traditional beliefs are justified on the assumption that there is a God or a World Spirit or at least an immanent Cosmic Purpose” (Russell, 1980). Ethically, as we read *Things Fall Apart* and *Purple Hibiscus*, we come to discover that in the cult of the masked spirits is enthroned in Igbo society and culture all that partake of the religion, the morals, the mores, the esoteric sayings, the fiducial process, the politics and the festivals and ceremonies in Igbo society in a way that makes it impossible to separate from the institution of this cult and manners from culture and metaphors emphasis, mine. (Nnolim, 2010).

Conclusion

The major index of this study is foregrounded on the principal of how language is used, interpreted and understood, because any work of art is an interactional contract between the author and the reader. This is so because, at the disposal of the author is his tool of language that he uses to either evoke mental – images, or concepts, in the mind of his reader; because most often than not, every creative writer conceals his message, but it is the honour of the reader to unravel such message. Usually, these messages are concealed in metaphors because of its universal appeal and its creative instrumentality. Consequently, this study has been able to highlight the various metaphorical devices employed in *Things Fall Apart* and *Purple Hibiscus*, showing how these metaphorical devices have been used to project the different cultural Igbo – world view.

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