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LANGUAGE AND GENDER IDEOLOGY IN TEKNO'S 'WOMAN'

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Abstract

This study examines how the use of language projects gender ideologies in Tekno's 'Woman'. Scholarship in gender ideologies embedded in literary texts abound. There is also need to explore how gender ideologies are depicted in the music genre. This genre becomes of interest to the researcher because music has a greater appeal to the current generation of people. It is in view of this that this work examines how linguistic elements are used to express gender ideologies in Tekno's 'Woman'. To this effect, the study deploys Ruth Wodak's discourse historical approach (DHA) to critical discourse analysis (CDA) in analysis of data. This is because this theoretical framework facilitates researches in discourse, language and gender, and also supports analysis of data based on historical context. Data for the study are purposively collected based on their ideology-filled contents. From all analyses done, the study reveals linguistic indices which indicate the patriarchal gender ideology. This paper equally brings to the fore the rejection of sexist ideologies, and the promotion of gender equality. This research paper concludes that the artiste's opinion and the prevalent gender ideology embedded in the text of Tekno's 'Woman' is the ideology of gender equality. Therefore, the study recommends that gender equality should be encouraged at all spheres of life.

Keywords: Language, Gender Ideology, Womanhood, Tekno, Patriarchy.

INTRODUCTION

Language is a means by which humans communicate within a specific speech community. It is through language that emotions, desires, thought, religious and socio-political views and beliefs of individuals, groups of individuals and that of an entire community of people are expressed. Many scholars have diverse views concerning the concept of language. Commenting on this concept, Udofot (2004:2) notes that 'language is the instrument by which people from the same or related linguistic community interacts and expresses their feelings and thoughts.' Furthermore, Sapir (1921) opines that language is a method of communication that is purely human. He adds that this method by which ideas and desires are expressed involves a system of voluntarily articulated symbols. This serves to point out that language is an organized system of communication which is used solely by humans. In consonance with this, Essien (2003) holds that language entails a system of rules in which sound pattern and meaning are put together for the purpose of communication. Similarly, Etuk and Urujzian (2018) assert that "Humans use language, in a distinct way, to communicate their feelings,

desires and beliefs" (87). From the ongoing, language could be summarized to mean a tool for human communication. It is the instrument deployed by humans for their daily interaction and exchange of ideas.

Following Wodak (1996), Olateju (2004:17) notes that 'language use may be ideological.' Language, therefore, has the capacity to bind a group of people together, and also has the tendency to indoctrinate people into certain social, political, or cultural belief system which may in turn bring about discrimination, subjugation or dominance. It is in this sense that Kesebir (2020) observes that a certain use of language has the ability to change people's thoughts, and also that language is a means of domination. For instance, Niger Delta youths have been known to the people as those who agitate for their right. To the masses and human right activists, these youths may be seen as freedom fighters, but to the government of the federal republic of Nigeria these youths are described as militants. Therefore, the reference to someone as a 'militant' is a reference to the person as someone from the Niger Delta. Hence, the use of the word 'militant' suggests a particular ideology.

Ideology, in common parlance, may be seen as a set of ideas and beliefs system which governs a person's or a group's behaviours and its social relations with others in society. Also, ideology entails assumptions and value systems which are collectively upheld and projected by a social group (Simpson, 1993). While commenting on this, Irvine (1989:255) posits that ideology is ' the cultural system of ideas about social and linguistic relationships, together with their loading of moral and political interest'. It suffices to state, therefore, that ideology is usually meant to project and protect a certain interest, be it social, cultural or political.

Hence, gender ideology becomes an interesting aspect of discourse as most patriarchal societies and social groups tend to use gender ideology, what may be easily called "gender propaganda", as a means of dominance and suppression. Philips (2001) commented that gender ideology involves the normative beliefs concerning proper roles and what the fundamental nature of both men and women in society are. He notes further that the distinction between sex and gender is central to the concept of gender ideology.

The relationship between language and ideology has aroused and sustained the interest of scholars in the field of Discourse Analysis. It is worthy to note that the study of language and gender in Sociolinguistics is often usually associated with Lakoff's *Language and Woman's Place* (1973). Given that most social relations in society are gender-based and certain gender ideologies and notions have been woven into the fabrics of social discourse and discursive strategies, there is a growing concern by discourse analysts and critics to analyze texts (written and spoken) in order to reveal the embedded ideologies in them. Perhaps, this is why Ghaderinezhad (2015) notes that there is hardly anything said or written about the world that is not from a particular ideological position. It should be noted that gender is a vital element in social relationships and these gender relations are encoded in language. This aligns with the fact that ideologies are embedded in linguistic properties and are also expressed through language. It is against this backdrop that this research examines how language is used to express gender ideologies in Tekno's 'Woman'.

Statement of the Problem

Language and ideology have been examined in texts of various kinds by scholars in the field of Social Sciences, Arts and Humanities, especially those in the domain of Discourse Analysis. Many scholars and critics have examined the relationship between language and ideology. Wang (2009) focuses on the Taiwanese gossip-filled entertainment column in the tabloid and examines the gender stereotype held regarding male and female artists. Also, Han (2014) equally pays attention to the relationship between gender and language, the impact of language in reflecting social differences as well as sexist language and discrimination. It describes the distinctions between language spoken to and produced by men and women. The study concludes that society's perception and stereotype are reflected through language. Irvine and Gal (2000) have assessed the ideological aspects of linguistic differentiation, the ideas with which participants and observers frame their understanding or perception of people, events and activities related to them. Although these critical works have examined language and ideology in written texts, there is also need to examine how language is used to express gender ideologies in the music genre, specifically Tekno's 'Woman', given its much appealing tendency to the present generation.

Theoretical Framework

Ruth Wodak's discourse historical approach (henceforth DHA) to critical discourse analysis (henceforth CDA) is adopted as the theoretical framework for this study. This approach is an off-shoot of critical discourse Analysis, CDA. During the 1990s, critical discourse Analysis (CDA) became a well-known approach in linguistic analysis which is distinct from its socio-philosophical counterpart. The basic assumptions of CDA which were important in the earliest stage of linguistic analysis as noted by Wodak and Meyer (2001) include:

- Language is a social phenomenon
- Texts are the relevant units of language in communication
- Not only individuals, but also institutions and social groups have specific meaning and values that are expressed in language in systematic ways.

The discourse historical approach to CDA emerged from the backdrop of 'the struggles and contradictions which characterize the modern world' (Wodak and Meyer, 2001:639). Discourse Historical Approach (DHA) became an important critical model to the study of discourse and emphasizes strong historical research interest, especially in the English-speaking countries (Reisigl, 2015). Wodak and Meyer (2001:9) confirm this as they note that 'discourses have historical roots and are interwoven'. Indeed, every discourse has some background information which is shared by participants in that discourse and this sets the premise upon which the discursive event is carried out and also helps in a better understanding of the discursive event. DHA, therefore, attempts to integrate a large quantity of the knowledge of historical and background information about the social or political domain in which discursive 'events' are embedded (Wodak and Meyer, 2001). The DHA is described as a flexible and result-oriented kind of CDS (Critical Discourse Studies) which usually looks out for the problem-oriented areas (Reisigl, 2015).

Furthermore, 'the discourse historical approach, committed to CDA, adheres to the socio-philosophical orientation of Critical Theory' (Wodak and Meyer, 2001:64). The CDA is interested in how linguistic entities are used in different mediums and power manipulation

(Wodak and Meyer, 2001). Scholars of CDA are usually said to be the voice and strength of those who suffer socio-political discrimination and dominance or oppression. In terms of criticizing oppressive, discriminatory and exploitative ideologies, DHA draws its inspiration from the Critical theory of the earliest scholars such as Adorno, Horheimer, Benjamin, et cetera (Reisigl, 2015).

Also, DHA suggests a triangulation procedure to ensure validity. This is based on the concept of context which takes into account four levels:

(i) the immediate language or text-internal context;
(ii) the intertextual and interdiscursive relationship between utterances, texts, genresand discourses;
(iii) the extralinguistic (social) level which is called context of situation; and
(iv) (iv) the broader socio-political and historical contexts (Wodak and Meyer, 2001).

The following are some of the characteristics of DHA as noted by Wodak and Meyer, (2001):
(i) the approach is interdisciplinary;
(ii) the historical context is always analyzed and integrated into the interpretation ofdiscoursesand texts;
(iii) the categories and tools for the analysis are defined according to the specific problem under investigation;
(iv) multiple genres and multiple public spaces are studied.

In a similar vein, Reisigl (2015) notes the following to be areas of research interest to DHA:
(i) discourse and discrimination;
(ii) language barriers in various social institutions such as courtrooms, hospitals, academic language, media, et cetera;
(iii) discourse and ecology (climate change), among others.

In sum, within the purview of language and gender ideology, DHA, thus, appears to be a veritable theoretical model for analysis of texts.

REVIEW OF RELATED LITERATURE

Language and Gender Ideology

Language is the medium through which humans communicate within a specific speech community while adhering to the linguistic rules set by, and for speakers of such a language in that speech community. However, the function or purpose of language transcends the mere fact of giving information. Sapir (1929) argues that we do not necessarily live in the world alone, but also at the mercy of a particular linguistic medium of expression. He stresses further that to a great extent, the material world is built upon the language behaviour of a group. This aligns with Han (2014:1) who notes that 'language is not used for communication of information alone, it is used to ... support the performance of social activities and social identities and to support human affiliation within cultures, social groups, and institutions'. This presupposes that language use goes beyond the ordinary message it gives, to identifying with certain groups with their peculiar norms or values (ideologies) which support some social practices and identify members of a community within certain social or cultural groups.

More so, Malinoski (1923) holds that every utterance made by humans aims at and functions to express some thoughts (ideologies) which are either meant to serve the purpose of unity or establish ties of phatic communion. Therefore, language becomes the vehicle for conveyance

of the mental concept which Thompson (1984:85) sees as 'that part of consciousness which can be said'. Studying language and gender ideology, therefore, gains great importance. However, gender as a social construct informs 'the psychological, social and cultural differences between males and females' (Gidden, 1989:158). It is interesting to note that this difference is expressed in language.

In her study on "How Language Affects Gender Roles in Society", Recoma (2014) maintains that language continuously provides the impetus in ascribing gender roles even till date. She argues further that even in conversational behaviour, language usage by women and other extra-linguistic features in conversation clearly spell out gender differences and the social role of interactants. In most cultures in Nigeria for instance, it is a norm that women are not supposed to look a man in the eye while he is talking. Thus, the norm of extralinguistic behaviour for women and men during conversation is a pointer to the underpinning gender ideologies in the culture.

Furthermore, Lakoff in her work, ***Language and Woman's Place,*** notes that 'women experience linguistic discrimination in two ways: the way they are taught to use language and the way language treats them' (Lakoff, 1973:46). She further argues that language assigns women subservient functions especially that of sex object and servant. A lexical item has a different meaning when used in association with women and men respectively, but not usually any other difference than that which relates to the social roles of both sexes (Lakoff, 1973). Perhaps, it is in this sense that Lober (1994:30) defines gender ideology as the 'justification of gender statuses, particularly their differential evaluation. The dominant ideology tends to suppress criticism by making them seem natural'. Also, in discussing "The Power of Gender Ideologies in Discourse", Susan Philips (2014) notes that patriarchal gender ideologies give justification for men's domination of women. She further points out that ideology in this context is seen within the Marxist connotation. This view is suggestive of the fact that the dominant value or opinion serves the male interest in keeping women subordinated while they (the women) remain in sheer ignorance of it.

Han (2014:98) observes that '...when hearing some jobs like 'bácsī' (doctor), 'kīsu' (engineer), many people refer them to male rather than female'. Therefore, it is the consciousness of a particular gender ideology that actually makes people to instinctively conjure up the image of a woman in their mind, whenever they hear the word "nurse". Han (2014) argues that the addition of suffix to the words "usher" and "waiter" which results in "usherette" and "waitress" respectively, is a linguistic expression of the inferiority of women. Indeed, this sort of linguistic indices portrays a patriarchal gender ideology which insists on the inferiority and subordination of females, hence, the rationale for male dominance of women in all spheres of life. This view is supported by Ortner (1974) who in discussing "Is Female to Male as Nature to Culture?" argues that in every culture, women are assumed to be closer to nature given their biological reproduction of species while men are associated with culture. It follows that culture is very important since it differentiates man from other animals and thus supports the superiority of men over women. From every observable point, language remains an indispensable tool for the propagation and expression of Ideologies. This is why Wardlaugh (2010: 354) hints that 'it may be utopian to believe that language use will even become "neutral". Humans use everything around them— and language is just a thing in that scene— to create differences among themselves'.In a nutshell, the literature above points to one thing,

and that is the fact that ideologies are embedded in certain language usages in most discursive events.

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- **Linguistic Expression of Patriarchal Gender in Ideology in Tekno's 'Woman'**

Patriarchy is an organized system of beliefs which 'inferiorate' the female gender, relegate the females to the lower rungs of the social, economic and political spheres, thereby asserting male dominance over female gender. Although Nigerian women are said to constitute about half of the country's total population (Osezua and Agoholor, 2019), the dynamics of females' social relations in Nigeria, most often, revolve around the family where they are principally recognized as mothers and wives. Osezua and Agoholor (2019) point out that while responding to his wife's comment that she may not support him in the 2019 presidential election in Nigeria, President Mohammed Buhari said that his wife, Aisha, did not belong to any political party, '...but she belongs to my kitchen and living rooms and other rooms' (Osezua and Agoholor, 2019:409). This statement itself associates the woman with the domestic sphere as well as supports and upholds patriarchy.

Furthermore, in the data collected for this study, patriarchal gender ideologies support inferiority of women, male dominance and restriction of females to domestic chores. These are evident in the text and are linguistically represented thus:

> Them say woman place na for kitchen
> Say she suppose to fry all the chicken
> No suppose to talk for the meeting
> Concern herself with the cleaning.

A critical examination of the first two lines reflects the restriction of females to domestic works, especially cooking of food. The fourth line, 'concern herself with the cleaning' is indicative of the preservation of subservient functions to women. It, thus, serves to suggest that within the purview of patriarchal gender ideology and in the context of this study, the importance of the females could not be appreciated beyond cleaning of the house and cooking— domestic services. Makama (2013) opines that the domestic domain is continuously seen as the rightful space for females while the public sphere is meant for males. Also, the text, 'no suppose to talk for the meeting' is a linguistic expression of the ostracization of the female gender from decision-making processes of society and, invariably, a systematic exclusion of women from the socio-political and economic spheres of society and this aligns with Bulkachuwa's (1996:15) assertion that 'in many areas women are still regarded as chattels to be inherited.... They are forever under the control of either their husband or male relatives.... They cannot ...participate fully in public life and decision-making process within their immediate community'. The females, therefore, become 'second-class' members of society and those who live by the dictate and mercy of men.

Although Afisi (2010:223) maintains that '...since the era of colonialism, women have been placed on the lower rungs of the proverbial ladder...', suggesting, therefore, that gender-based roles and the purported inferiority of the female gender are debris of colonialism, it is worthy to note that the discrimination of women and gender inequality in colonial and post-colonial

Nigerian societies and other African societies are the vestiges of African traditional societies. From historical perspective, Osezua and Agoholor (2019) assert that the traditional Benin society in the middle belt of Nigeria was a classical patriarchal society. They note that the pre-colonial period was characterized by primogeniture, where hereditary titles and right to property were the preserve of the males (especially the eldest sons). 'Female children traditionally do not have access to hereditary titles.... Despite extraordinary achievement of some women in Benin City, they cannot be made "chiefs" or elected as part of the cabinet of the traditional Benin monarch, Oba' (Osezua and Agoholor, 2019:413). In the contemporary Benin City in particular and Nigerian society in general, the vestiges of this political discrimination of females are very glaring. The exclusion of females from right to have a share in their parents' property in most African traditional societies is indeed the bedrock and foundation upon which women economic dependency on men and economic discrimination of females are established.

Moreover, most widowhood rituals and traditional rites which are rampant in traditional African societies are debasing cultural practices against females. These evil practices against females are part of the traditional patriarchy's systematic discrimination, oppression and subjugation of females. Anyalebechi (2016) concludes that there is no human society in which females are not discriminated against or marginalized, and the extent to which they are discriminated against varies across societies. She also notes that most cultures celebrate men, make domestic chores exclusive for females, thereby making gender inequality to be pervasive in many societies.
This reveals patriarchal gender ideologies such as male dominance, assumed female inferiority and exclusion of females from important public life affairs as well as delegation of subservient duties to women.

- **Language and Exploration of Ideology of Gender Equality**

Ideology is most often expressed through a linguistic process and the various degrees of effect of such an ideology is arguably dependent on the medium of expression. Chouliaki and Fairclough (1999:150) assert thus: 'our views is that the links between particular discourses and social positions, and therefore the ideological effects of discourse, are established and negotiated in the process of articulation within a practice'. Augustine Kelechi, popularly known by his artistic name as Tekno, has embedded the ideology of gender equality— a concept which argues for equal socio-political and economic opportunities and privileges for both males and females, and equality of social, political, economic rights and privileges for women and men, in his song through a creative use of language. An examination of the data collected for study reveals the ideology of gender equality in the following text:

A woman can be a helper
A woman can be a teacher
A woman can be the President
Say you want your baby for kitchen
I want my baby beside me
Say you want your girl for the cleaning
I want my baby to get a lot of money

The first three sentences in the text above express the potentials and ability of the females. The text, 'A woman can be a teacher', is a clear expression of the high intellectual endowment of

women and their academic capabilities. Teachers are highly intelligent people, hence, the assertion 'a woman can be a teacher' is contrastive to the 'less intelligibility' of women which is an ideological propaganda popular in patriarchy. The intelligibility of women resonates with Leith's (1967) assertion that women in traditional African society were those who taught children the language, music, dance, history and the cultural habits of society. 'They were the teachers and responsible for instilling traditional values and knowledge in children' (Leith, 1967:34). This affirms the fact that although women were assigned the teaching of cultural habits, which arguably was a less important or honourable duty to men, they were given a space (even though seen as insignificant) to contribute to societal development. But it is very appalling and unfortunate that in the political sphere and the leadership of Nigeria since her independence from Britain in 1960, there has not been a female President in the country. The females have been so politically marginalized and discriminated that even when a female aspirant for the office of the President emerges, she will be threatened to drop her aspiration in favour of the male aspirant. Sometimes, if the female aspirant for the office of the President goes ahead and purchases the nomination form, she will not win during the party's primary election. This is not because the females lack the potentials to lead the country but it is a clear evidence of patriarchal prejudice against females.

However, the artiste is of the view that women have the capacity to lead the country, Nigeria, as could be found in the text, 'A woman can be the President'. The ideology here is that females have the ability and potential to be the President of a country, if given an opportunity. A look at history reveals that some women in Nigeria had played important and active roles in the political struggle of the country prior to independence in 1960. For instance, Afisi (2010:223) opines that 'in... Nigeria ...women had roles they played in economics... and politics of the society. Queen Aminat of Zaria, Madam Tinubu of Abeokuta, and a host of other notable women excelled in politics'. It is also worthy of note that even in the colonial era, many Nigerian women played active and vital roles in resisting the obnoxious policies of the colonialists and indeed, a resistance against colonialism in Nigeria. A cogent example is the Aba Women Riot of the 1920s which was an open protest against the inhuman taxation policy in Eastern Nigeria. In contemporary Africa for instance, 'the first female African President, Ellen Johnson-Sirleaf ...emerged in Liberia' (Afisi, 2010:235). This development is certainly the result of Western education which tries to bridge the patriarchal gender gap and encourage gender equality in all spheres of life.

In contemporary Nigeria, female education and women's continuous agitation for gender equality in politics has only resulted in thirty-five percent representation of women in politics. However, the legislation that purportedly supports this is so porous that in local government councils, among Governors of states, commissioners, in ministerial appointments, members of State Houses of Assembly, the Senate, among others, the percentage of females is clearly very low. For instance, in Akwa Ibom State House of Assembly, the 7th Assembly, there is only one female legislator (Rt. Hon. Felicia A. Bassey). Also, in the 6th Assembly, Hon. Felicia Bassey was the only female House of Assembly member apart from Mandu Umoren who was the clerk. The situation in the National Assembly is not different. Out of the one hundred and nine (109) senators that comprise the Senate, only seven (7) were females in the 8th Assembly and same figure recurs in the 9th Assembly. An investigation into the composition of the current Honourable Commissioners in the Executive Council of Akwa Ibom State government reveals that out of the twenty-one commissioners, there is only one female commissioner, Dr.

Glory Edet. This, therefore, calls to question the patriarchal political space in Nigeria, hence, the artiste's popularization of the ideology of gender equality in Nigeria. This is because women also have the right and potentials to lead at any level of governance, 'we now have women in every profession as we can boast of female professors, doctors, judges, engineers, lawyers and pilots' (Bulkauchuwa, 1996:15). The observation by Bulkauchuwa buttresses the point of view that a woman can be a President of a country, if given opportunity.

Furthermore, the artiste specifically expresses his personal acceptance and promotion of the ideology of gender equality. For instance, in the text 'say you want your baby for kitchen, I want my baby beside me', the artiste differs from the patriarchal subjection of the female gender to the kitchen. The equality of all genders is, therefore, linguistically expressed in 'I want my baby beside me', thereby advocating equal social regard, civic and social rights and privileges for women and men in society. Also, equal economic opportunities and viable business environment are advocated in the text, 'I want my baby to get a lot of money'. This presupposes the economic freedom, right and privileges of women to have equal access to financial instruments which enhance their exploration and exploitation of local and foreign businesses or economic ventures with a view to achieving financial independence as does their male counterpart. This becomes very important, especially given the fact that it is economic independence of women from men that truly supports the ideology of gender equality because all ideological points of view are usually founded on the socio-political and economic structures of society, and the popular ideologies only serve to strengthen the structures upon which they were established.

Stylistic Features Expressing Gender Ideology in Tekno's 'Woman'

- **Linguistic Foregrounding**

The artiste uses foregrounding as an important stylistic feature to express the various ideologies embedded in the song, 'Woman'. For instance, the text:

Them say woman place na for kitchen
Say she suppose to fry all the chicken
No suppose to talk for the meeting
Concern herself with the cleaning,

appears three times. This foregrounds the dominance of patriarchal gender ideology in Nigeria. Away from that, the repetition of the text calls attention to such an ideology, and questions both the social and moral justification for the discrimination and oppression of females. It is of the artiste's opinion that the female should not be subjected to subservient duties (concern herself with the cleaning). This is why he cries out in stanza two, thus:

Yoyoyo
My mother is a woman
You cannot talk like this.

The recurrence of the text above, thus expresses the artiste's strong disapproval of the marginalization of and discrimination against females. He has become the loudest voice which encourages gender equality amidst the many voices that speak for the discrimination of women. The single occurrence of the text:

Say you want your baby for kitchen

I want my baby beside me
You want your girl for the cleaning
I want my baby to get a lot of money,

foregrounds the fact that the ideology of gender equality as could be deduced from the text above, does not gain popularity in the milieu of study.

Equally, there is the linguistic foregrounding of 'local colours'. This facilitates communication and understanding between the artiste the audience. The use of local colours is necessitated by the fact that Nigeria is a multi-lingual society, thus, this style facilitates easy communication to the target audience. For instance, he uses the Igbo language to communicate with the audience, thus: 'Nwanne Chukwu goziri umunwanyi', translated to English as 'Brother, God bless the women'; 'Maka Chukwu ihe I na-ekwu here o', translated to English as 'For God understands what you are saying here o'. Therefore, the creative artiste's use of the local colour enhances the smooth passage of his message to his patriarchal Igbo audience. It also reduces the risk of missing links between the artiste and his audience.

Another instance of linguistic foregrounding in the text is the dominant use of the English-based Nigerian pidgin. What informs the artiste's choice of this is not only because of the multi-lingual nature of the targeted audience, but also because the majority of the constituents of the artiste's audience are youths. Since the Nigerian pidgin English is seemingly the ordinary everyday language of young people from multilingual background, it becomes a suitable medium of passing his message to them, because the language has an appealing effect on them.

- **Graphology and Lexis**

At the level of graphology, the texts are written are written out clearly. There are mixtures of words from English, Nigerian pidgin English, and Igbo in most stanzas of the song. This stylistically portrays the multi-lingual nature of the milieu of study, Nigeria. The inclusion of the Igbo language indicates the artiste's special focus on the patriarchal Igbo society while using the Nigerian pidgin English to address the youths of the same place, and others from different ethnic backgrounds. It suffices to state, thus, that the artiste and his artistry appeal to people across the country. Hence, he campaigns for the equality of females throughout the country, Nigeria. In a nutshell, the above stylistic features aid the expression of the various ideologies in the chosen text, and enhances a better understanding of the artiste's opinion on gender ideologies.

Conclusion

The study examined language and gender ideologies in the text. The analysis of selected data for the study reveals how language is used to portray various gender ideologies. Such gender ideologies include the patriarchal gender ideology which subjects the females to discrimination, oppression and marginalization, and the ideology of gender equality which argues for equal opportunities for both males and females in all human endeavours. The research equally reveals the stylistic features which facilitate the expression of these gender ideologies. Such stylistic features include linguistic foregrounding like repetition, foregrounding of local colours, and graphology.

The study concludes from all the analyses, that the data is embedded with two gender ideologies— the patriarchal gender ideology, and ideology of gender equality. Equally, it concludes that while the patriarchal gender ideology is popular in the milieu of study (as could be deduced from the elements of linguistic foregrounding in the text), the prevalent gender ideology, and indeed, the artiste's opinion is that of gender equality. In a nutshell, there should be equal respect and opportunities for both males and females in Nigeria.

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