

IMPACT OF DOMESTIC VIOLENCE AND CLASH OF CULTURES ON SUBALTERN IDENTITY IN PURPLE HIBISCUS BY CHIMAMANDA NGOZI ADICHIE

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Abstract

Many drastic issues regarding the spiritual, cultural, emotional, and intellectual wounds left by the colonizers are still ravaging in many African countries. The 'Subaltern East,' coupled with oppressive social conditions, makes the present state of women more precarious as it has been portrayed in the novel *Purple Hibiscus* by Chimamanda Ngozi Adichie. The paper investigates the gender-based violence, especially domestic violence in *Purple Hibiscus* It as traces the sensitive role of colonial systems, religion, Patriarchal values, politics and tradition in stimulating clashes as well as their propagation for female subjugation and exploitation; domestic violence and subaltern identity of the 'double exploited.' Post-colonial theories and Psycho-social theories are applied to evaluate the marginalization and abuse of women.

Keywords: Postcolonialism, Domestic violence, Subaltern identity, Exploitation, Adichie

INTRODUCTION

Subaltern, as a postcolonial term, denotes the exploited entities. In that case, the Subalterns in Chimamanda Ngozi Adichie's Post-colonial novel *Purple Hibiscus* are more subjugated than the name usually implies. The book critiques the associated violence on women, cultural clashes, Christian religious intervention, colonial forces, and gender discrimination due to patriarchal domination. Meanwhile, it also beckons many parallel critiques, the African Igbo culture through many characters whose belief systems manifest multifaceted possibilities for a safer space for women and the possibility of erecting a more protect world or at least a harmless secular age. Many Nigerian women writers like Chimamanda Ngozi Adichie, Lola Shoneyin, and Ayobami Adebayo, Akwaeke Emezi, Chinelo Okparanta, Sefi Atta, Yejide Kilanko, etc. introduce readers to many sagas of misfortunes, sufferings, and traumas of women. Although their characters are fictional representations, the problems depicted in their works are reflections of social oppression and the suffering multitudes from the pages of history. The paper critiques that apart from painting the pitiable plight of female subalterns, women writers, scholars, activists, and creative writers (Aidoo 1996) evoke human consciousness. Post-colonial, as well as contemporary Psycho-social theories, are applied to retrieve the oppression and struggle of women to gain their rights as depicted in the novel. Life for many women in Nigeria is the total of domestic violence, degradation, physical abuse, mental abuse, social restrictions, religious taboos, political suppression, patriarchal dominance, and physical assault. In this respect, women are genuinely subalterns.

As a postcolonial novel, Chimamanda Ngozi Adichie's *Purple Hibiscus* critiques the colonial forces still working on subalterns. *Purple Hibiscus* depicts impeccable and rather contemporary issues affecting oppressed females in Nigerian society suffering from a myriad of problems. Recent studies show that there are two forms of gender violence in Nigeria; structural abuse and institutionalized violence (Amnesty International 2006). A report by the British Council entitled "Gender in Nigeria in 2012" estimates that violence against women is a customary event and a socially supported affair. (Nandi 2012; Zimmerman 1997) According to the UN, violence against women is the most pervasive violence of human rights (United Nations Secretary-General 2009); (Jekayinfe 2011; USAID 2008). World Bank data is shocking when it affirmed that 70 percent of women experience violence in one way or the other. (World Bank Data: 2014). Gender and violence are closely related (World Health Organization 2009.) Statistics and reports on Domestic violence and cultural inequalities announce that the practice of degrading another person to a distinctly unequal identity of "other" is the root cause of all material, social and political injustice. (Stanley 2009). In eastern Nigeria, a clinic-based survey of 300 women reported 40% of them had experienced violence in the previous year (Ilika 54). Such shocking statistics of human violation and female abuse flash in front when one reads Adichie's novel *The Purple Hibiscus*.

The opening sentence of the novel reveals the demanding patriarchal forces and gender oppression loom outside on the state-level, quite beyond their homes. The cultural contacts and supremacy constitute the major component of a dehumanized and oppressed community. The patriarchal values of the culture and power-based relationships suppress as well as manipulate the identities of many Africans: the cultural identity, especially in terms of the supremacy of the African Patriarchal system and the elite social dominance. In a way, these two social identities conflagrate in exploitation, and together they on a macro-level execute oppression and commit atrocities on family members at the domestic level as well. A close examination of the domination, subjugation, violence, and exploitation explicate elements of male dominance stemming from the power dominance of colonizers (Frantz Fanon, Nwankwo 1995) and their religion. According to Franc's theories, the colonial system includes inequality of power, hypocrisy, changes in the law, and severe punishment. Fanon's primitive model is most accurately considered by many as a phenomenology of oppression or ethnic struggle (Carmichael and Hamilton 1992), Memmi 1965; and Sartre 1968) as depicted in Purple Hibiscus.

Statistics show that most women in Nigeria are exposed to the risk of ill-treatment and are traumatized through situations like; domestic violence, Boko Haram Syndrome, limited social facilities and sanctions, lack of social support, biased social expectations, and cultural norms. Apart from the usual lacerating environment and events, the recent Boko Haram syndrome has subjected many Nigerian women to displacements, sexual abuse, and, most of all, the tormenting mental torture and psychological traumas. As a result of rivalry, power abuse, a series of terrorist attacks, many women and youngsters lost their life and peace. Prof. Cathy Caruth described witnessing or experiencing these terrible events as immensely hurting. Reports unravel the traumatized and shattered lives of many female survivors of Boko Haram. Michelle Faul, the associated press of CTV News, reported in the News article "Nigerian Women Rescued from Boko Haram Face Trauma and Stigma" that the situation of women rescued from Boko Haram as "traumatizing and horrifying."

While perceiving the real problem rendered in the novel, it is essential not to overlook the inherent paradoxes in both Igbo culture and Christianity. The Igbo cultural and ceremonial administration before the colonization in Nigeria reflects the taboos prescribed for women from the attention and values attributed to 'Kola nut' in the social and cultural life of Igbo people in Nigeria (Ukaegbu 2003). The denial of the right to break open Igbo's sacred Kola nut is symbolic of the status the social organizations ceremoniously entrusted on women. It implies her lack of equality in the society though there is no adequate rational support for such beliefs except the reason that Igbo culture has Hebrew roots.

REVIEW OF LITERATURE

Traditionally, domestic violence is committed against women and children in various parts of the world. One of the prevalent social injustices inflicted on women in Nigeria is gender-based domestic violence. The novel Purple Hibiscus refers to why women need more safety and attention. Two factors responsible for domestic violence against women in Africa, especially in Nigeria, are religion and cultural influence.

Chimamanda Ngozi Adichie monitors the tradition followed by other famous Nigerian writers like Chinua Achebe. Many of the third generation Nigerian writers directly or indirectly deal with contemporary social problems and cultural clashes set in the backdrop of twentieth-century Nigeria. Many writers like Ama Ata Aidoo, Flora Nwapa, Buchi Emecheta, Bessie Head, Nobel laureate-Nardine Gordimer Nawal el Sadaawi and new entrants to the literary field like Seffi Attah, Chimamanda Adiche, and Akachi Adimora Ezeigbo have discussed gender problems through the eyes of a woman besides dealing with other issues in their novels.

The literary tradition began by Zora Neale Hurston in the 1930s has been continued by many contemporary African women writers. Domestic violence of various types in multiple contexts appears in novels. For example, Hurston's *Their eyes were watching God*; Gayl Jones' *Corregidora*; Gloria Baylor's *The Woman of Brewster place and Linden Hills*; Toni Morrison's *The Bluest Eye*, Alice Walker's *The Color Purple*, Terry McMillan's *Mama and the Day Late and a Dollar Short*; Octavia Butler's *Seed to Harvest*.

Many African scholars have now begun to include the concepts of gender and violence in gender studies to understand how they play out in gender relations (Lindsay & Miescher 2003:1-3). And the novels written by women novelists disclose social injustices and find alternative ways to make their voices heard rather than remain in their perturbing roles. The Purple Hibiscus is one such endeavor.

COLONIAL SUPREMACY AND PATRIARCHAL SUBJUGATION

Colonial dominance and patriarchal subjugation are two sides of the same coin, while colonialism display a desire to violate and own spaces, patriarchy is the male desire to subjugate female identity. History of colonialism reveals how male explorers invaded virgin lands as Ann Mc Clintock puts male travel as "erotic of ravishment." Adichie's novel Purple Hibiscus portrays how colonialism and the patriarchal system go hand in hand with Christianity, and traditional norms shatter the simple life of some innocent women. The rigidity,

stubbornness superiority of ideology and expectations enforced upon inferiors or the ruled uphold supremacy. Father Benedict's insistence on conducting prayers only in Latin and not in the native Igbo language evolve out of the colonial world view of superiority that pervades in the day to day lives of Africans even centuries after the colonization.

It is appalling to watch the penetration of such world views into the daily life of Nigerians. The existing male supremacy and female subordination can trigger several social ailments. Among the social diseases, rape, physical assault, wife thrashing, female infanticide, and feminine circumcision top the list. Papa Eugene is a "colonial product." He continues the legacy of the civilized man. His intense devotion to Catholicism is his way of adopting the mindset of the colonizers- being superior and ill-treating even the close ones to establish his power, supremacy, and arrogance. In the name of culture and religion, he teaches lessons to family members based on his beliefs regarding the Christian religious ideology of sin and redemption. According to Charles E Bressler:

Postcolonial theory, on the other hand, moves beyond the bounds of traditional literary studies and investigates, social, political and economic concerns of the colonized and the colonizer. (Bressler 2012)

Therefore, an investigation based on 21st Century Post-colonial theory, aggressively criticizing the existing thoughts and beliefs regarding race and imperialism, will be equally useful to evaluate the ethnic clashes, cultural conflicts, marginalization of the subaltern, and abuse of women.

Eugene is a representative of Colonialism and the problems parades with it to the next generations. Susan Andrade, in her paper "Adichie's Genealogies; National and Feminine Novels' argues that while Purple Hibiscus represents politics of the family, at the same time, it narrates the tale of a nation. Therefore as Andrade (2011)says the novel, Purple Hibiscus plunges into many facets of contemporary life as Andrade says:

By illustrating cross-continental inspirations and interests in the book reveals Adichie's exploration of the modern Nigerian political crisis. (Andrade, p.91)

Many ideas of papa are rooted in the colonial system and patriarchal values. Papa thinks the right school has a high unsalable wall to keep the students protected and, of course, make school a place for discipline. Mama and Kambili are supposed to cover their hair and are not allowed to show their legs once they are in church. Whenever Papa saw her scarf slip away, he gets wild since he thinks it sinful for women to show one's hair in public. Papa, as an embodiment of patriarchal dominance, Jaja and Kambili live in frightened silence, whereas Ifemo's children are free, outspoken, and cheerful in the presence of their rational thinking mother.

Mama Beatrice always whispers. Kambili's mother is careful to keep everything hushed up and respectable, for she knows the outcome of the least pitfalls from her side. Ifeoma is proud and independent and chooses independence for wealth. Papa's physical assault and dominance of a typical patriarch has invariably ruined Kambili's little mind, and she feels everything except written in Papa's schedule as sins. Psychologically it has harmed the lives of Kambili and Jaja. Her silent withdrawal from friends and relatives affect her interpersonal relationships. To achieve the approval and appreciation of her patriarchal father, Kambili follows the 'scheduled' life papa wrote for the children on a piece of paper. Still, it invariably makes her gloomy and shut in a nutshell.

Walker, while discussing the racist folklore and preexisting literature, raised issues of dual colonization of black women and also their marginalized state in the male-dominant societies of Africa says that:

Black women are called, in the folklore, that so aptly identifies one's status in society, "the mule of the world," because we have been handed the burdens that everyone else- everyone else- refused to carry. (Walker 237)

By juxtaposing aunt Ifeoma's liberal, joyful attitude to children and papa's and Father Benedict's rigid, dogmatic thoughts of faith, Adichie poignantly portrays religion, or in that matter, any ideology can be repressive or beneficial according to the way we handle it. The difference in the doctrine of the two siblings from their attitudes towards the father. Adichie juxtaposes this perspective poignantly; papa's angry and sinister way of dealing with his father, Papa Nnukwe, as 'a heathen' is contrasted with Ifemo's intense love and affection for her father especially when he was sick and needed help. Eugene's colonial superiority and Christian mentality to decree his father from entering his mansion. Papa Nnukwu complains:

...look at me. My son owns that house that can fit in every man in Abba, and yet many times, I have nothing to put on my plate. I should not have let him follow those missionaries. (Purple Hibiscus P.83)

How deep-rooted is papa's rigidity, and religious belief is reflected in Kambili's mental state when she mourns her grandfather. She is sad and mourning yet cannot stop thinking that she is sinning. She is also worried about her father's anger for defying him. Papa's sneer and disregard for his 'heathen' father are again juxtaposed with Ifeoma's children mourning for papa Nnukwe without any inhibitions.

Papa was a typical product of the missionary school and the colonizers. The missionary school priests punished papa for sinning. And now Papa wants to save Kambili from sinning in the typical catholic way as he had been trained once through brutal punishments. The catholic tradition of choosing an English name for Christian

children to be confirmed officially as Catholics is another sign of the ongoing colonization. Kambili, in her dream, too connects the domestic tyranny with the political oppression in Nigeria.

What is more apparent in the plot of this postcolonial text is the confluence of these social systems in female subjugation, abuse, domestic violence, and suffering. Patriarchal cultures inherent in the Nigerian social traditions strengthened by the colonial male dominance have marginalized women as Subalterns. As a consequence, women are oppressed, both physically and mentally. Around the world minimum one out of 3 women is sexually abused or physically assaulted during her life, and most of it happens at the hands of a close male family member (WHO 2004) and 10-69 percent of women reported to be assaulted by an intimate partner (Krug et al., 2002). According to UNFPA (2002), more than 60 percent of women have been abused all around the world. Women are always at the danger zone according to the previously published studies and reviews based on gender-based violence (Heise 1998; Hindin and Adair 2012; Jewkes et al. 2002; Karamagi et al. 2006).

DOMESTIC VIOLENCE

Colonizers left Nigeria, and slavery is indeed abolished. Still, the prickly halo of a system they left behind along with patriarchal values and the native cum Christian religious values left no room for women in terms of their growth, development, and self-awareness. As colonialism was harmful to all genders, so also the existing replaced systems (patriarchal traditions) watered by the colonial ideologies of superiority and religious dogmas. It is just a new form of patriarchy becoming active in the oppression of women. Nevertheless, the ugly versions of misuse of power, supremacy, and violence still pervade in and out of the microcosm of society- the family.

Adichie envisages the ongoing parade of disorder, pain, and how it demolishes the identities of many human beings through the symbolic representation of 'figurines' in the novel. When Jaja refused to participate in the communion, Papa Eugene throws the prayer book at him. The violent punishments are a sign of his love, a powerful man's way to teach his wife and children the right direction. Breaking the figurines is part of that bursting violence that escalates in the domestic sphere.

Kambili remembers how her mother meticulously polished the figurines, especially after she was beaten up by papa Eugene. Papa takes off his belt and beats them all whenever he thinks that they are deviating from his supremacy.

Papa was like a Fulani nomad—as he swung his belt at Mama, Jaja, and me muttering that the devil will not win. We did not move two steps away from the leather belt that swished through the air.

(Purple Hibiscus P.102)

The pity is that papa's sense of sin and punishments are deeply ingrained in his subconscious mind that women and children deserve these punishments to proceed in the right path. Papa throws hot boiling water on Kambili's feet to save her from sins. Jaja, too, had become the target of papa Eugene's abuse. Eugene smashed Jaja's little finger as a punishment for not being first in the Holy Communion class. When Kambili and Jaja are at Nnukwe's house, mama comes to announce that papa had broken a table on her belly. The reason for her continuous miss carriages is nothing but papa's violent physical abuse and assault.

Patriarchal systems and traditional native values applied social stigmas to oppress women. Domestic violence and physical abuse are a potent means to subjugate and dehumanize female identities. The cycle of oppression, violence, and tyranny was at the peak politically, and its representation in the domestic level occurs in the form of personal tyranny of papa when mama denied papa's request to visit Father Benedict. Eugene thrashed her behind the closed doors of their bedroom until she became like a bleeding gunny bag.

We stood at the landing and watched papa descend. Mama was slung over his shoulders, like the jute sacks of rice, his factory workers brought in bulk at the same border....."There's blood on the floor." Jaja said. "I'll get the brush from the bathroom." We cleaned the the trickle of blood, which trailed away as if someone had carried a leaking jar of watercolor all the way downstairs.

(Purple Hibiscus P. 33)

On another occasion, the father slaps Kambili's face. Kambili's and Jaja's arrogance to bring papa Nnukwu's painting drive papa into a manic rage. He yelled and went on kicking her with his metal buckled shoes as her

delicate body lay curled up on the floor bleeding. He has nearly beaten her to death as she lay on the floor on top of the torn pieces of her grandfather's painting with a broken rib and internal bleeding.

The figurines somewhat act as the euphemism for domestic violence and the false front of papa Eugene, the patriarch. He is a wealthy, well respected, and ever praised by Father Benedict in the church as an example of a pious, ideal man. In contrast, the broken pieces of figurines are the ironic representation of the patriarch camouflaged as papa Eugene. No wonder, Adichie sketches the real picture of an influential, reasonably wealthy man in the shoes of a typical evil traditional patriarch. Rationally, one can imagine the innumerable women and children suffering at the hands of illiterate, superstitious men from the not well to do strata of society. As reflected in the works of some women, novelists of African origin, the empirical researches conducted in Nigeria on physical abuse are proof of domestic violence. The findings of various studies conducted in Africa report the extreme physical violence and abuse of women. (Askew 2006; WHO 2004.) And the rates reported may be higher in reality since the field studies on domestic violence, especially in Nigeria, as shown in the physical violence study and survey by Anderson et al. (2007), Gracia Morenc et al. (2006) many cases remain unreported or hidden from the public.

DOMESTIC VIOLENCE AND ITS PSYCHOLOGICAL IMPACT

Psychologically speaking, domestic violence has its repercussions in the psyches of women who undergo physical assault. The force of such atrocities committed right in front of the young children at their own homes by their parents affects their young minds. Kambili is locked in her childhood. Kambili suffers psychologically more than physically from the constant physical assault of her father. She is also mentally devastated by the way papa beats her mother, and she secretly wishes her father's death. She detests her mother's meek submissiveness, and at times, wonders why her mother is not supporting her children from their evil father. Unable to grow up in a peaceful atmosphere, Kimbili follows a world full of violence silently and practice an enforced silence. That might be the reason why Amaka, her cousin, thinks them "abnormal," and she asks her mother about Kambili and Jaja whether 'something is not right with them.'

Papa's violent and governing nature of a typical patriarch has mentally ruined Kambili, and she feels everything except what is not written in Papa's schedule are sins. Psychologically it has destroyed her growth as an individual. Her silence naturally impacts barred her from interacting with others, from having fun and relishing the joy of relationship. Kambili always tried to get approval and appreciation from her patriarchal father but ended up gloomy and isolated from lack of contacts.

SUBALTERN IDENTITY- YIELDING TO DOCILITY AND PATRIARCHAL VALUES

The Purple Hibiscus portrays specific indispensable reasons for domestic abuse of women through the fictional world of Adichie. Accepting one's fate or docility can be one of the reasons for the underlying violence. Mama submits to domestic oppression, so also Kambili and Jaja. One wonders whether the God-like father figure in young Kambili's mind is the typical image of a man in the subconscious mind of every child, which gradually turns into a willful submission to patriarchal values and yielding to docility. Mama and Kambili think it a plus point. The gossip in the family that mama Beatrice is not getting another child and their suggestion to take a new wife for bearing more children etc. are part of mental abuse and also part of domestic violence practiced all over the world.

Not only are physical assaults committed on their mother, but there are also mental tyrannies on the family members by controlling every movement of their lives. The written daily schedule pinned on the wall, and the children carry everywhere specifying the time for doing everything even 'family time' specified on it is an example of the lack of freedom. Censorship is a means of tyranny that can harm human development in any facets of life. Ade coke is unaware of the abuse going on in his boss' family. Yet, he notices the discrepancy between papa's personal life and ideology, the way he treats his children, and expectation of complete submission of his family members. Kambili clings to her guilt at breaking papa's rules, whereas Jaja moves past such guilty feelings later. Kambili always longed for her father's approval for her happiness. She studies hard to stand first in class, and please papa. Such thoughts are reflections of the bondage; One finds it hard to break off. Mama feels the same. She tolerates torture, abuse, and violence daily because she leads a life of dependence.

Mama's status raises many social and ethical questions. Why should the majority of women suffer in many Eastern or African countries? Why should women, especially African women, be more at risk of violence? An article on "The Guardian" on Monday 26th November 2018 points out in the section "Why are African women more at risk of violence? Nigeria tells a patriarchal tale" by Sede Alonge that women still live in a country where society often justifies female subjugation. Many crimes are committed on a routine basis, or many waves of abuse appear to be regular events. UN report on Women in Africa and their risk of violence shows that 23 % of women have been victims of physical or sexual assault by their husbands. In contrast, much domestic violence goes unreported, and many are committed to concealed premises. In a country of 194 million people, 23 %

figure is equal to many millions of women undergoing physical and sexual abuse is a stigma for the human race. The empowerment of subaltern women requires the cessation of violence, access to choice, economic security, and of course, access to educational facilities followed by a share in the infrastructure development and political presence.

CREATING POSSIBLE POSITIVE CHARACTERS AND PROGRESSIVE THOUGHTS

How far could Adichie succeed in creating positive female characters? Some of her characters exemplify that all are not the suffering lot; there is a ray of hope too. Adichie attempts to recast women in more positive roles away from their marginal positions as it has been attempted by some African female writers like Nwapa (1966), Emechet (1981), Dangaremba (1988), Mugo (1988) and Aidoo (2007). They all have portrayed gender violence in their works.

Aunt Ifeoma opens the new pathway to freedom. It is Ifeoma, who disrupts Kambili's well-organized docile life and introduces Kambili and Jaja, to a new kind of freedom and interpersonal connection. She is bold, liberal outspoken, and encourages people to speak their minds as well. Ifeoma has no infallible rules, no rigid dogmas, but possesses a flexible world view and interpersonal relationships. The agents search her apartment, accusing her of a supporter of riots. Finally, the authorities dismiss her from the job. Despite that, aunt Ifeoma is stern and believes in what is right.

How the difference in upbringing nourishes or destroys is portrayed through the character sketches of Kambili and Amaka. Amaka is of Kambili's age but clearly outspoken, confident, and culturally conscious, whereas Kambili lives in personal shell doomed in doubt, fear, anxiety, and helplessness. Kambili is even afraid to cry as she learned the 'art of silent crying.' But her cousin Amaka refuses to take an English name for her conformation, and it is her way of revolting against the existing versions of colonialism and authoritarian dominance.

Therefore, what is unique about Purple Hibiscus is, it is not just about subjugation and dehumanization. The novel advocates reversing the process of domestic oppression by one's family members. It instills an equalitarian cum feminist driven awareness to fight for one's identity and invites the readers to ponder on some social problems.

Jaja planting purple hibiscus is his symbolic journey towards freedom. But his sister Kambili is strangled in her silence and papa's version of sinfulness by restricting herself from even regular interactions. Aunt Ifeoma is the new version of Nigerian woman, liberal, open-minded, and fun to be around. Ifeoma helps Kambili to slip out of her silence and speak out instead of whispering to herself. It is aunt Ifeoma guides Jaja to his independence and personal freedom. A few stalks of purple hibiscus, Ifeoma's gift from Nsukka he brought back home, symbolize his Nsukka freedom. Jaja slowly begins to assert his independence. But unfortunately, brutality and violence enforce obedience and censorship, and anything except that is brutally wiped out as they murdered activist Ade Coker.

It needs abundant courage and will power to fight against violence, and once the boundaries are breached, force may be answered with counter-violence as it happened in the life of Mama Beatrice. Beatrice takes a vicious decision to destroy Papa Eugene by poisoning him when she could no longer tolerate his violence and physical assault. Mama's violent assertion of freedom raises many serious questions. Homicide is not a possible solution for domestic problems. However, such drastic decisions reveal another facet of mama's struggle within as a victim and her intense suffering that left no other way to escape from papa's cruelties.

The reference to the defiant leader resisting the British rule is another symbolic representation of the fight for individual freedom and independence. Ifeoma wants Jaja to be rebellious like the Jaja of Opobo to fight against dominance. Kambili, the obedient child of papa, too, turns against her father at the end when papa beats her severely. Her father, Eugene damaged her body organs, and she lay at the hospital bed with broken ribs and internal bleeding, Kambili suddenly feels a fit of rage at being submitted to papa's abuse. And papa is no more the God-like idol Kambili adored once.

The empowerment of women is a much-spoken slogan but less taken care of from its practical application and achievements on an overall scale. Empowerment of subaltern women requires the cessation of violence, access to choice, economic security, and of course, access to educational facilities followed by a share in the infrastructure development and political presence. This research has traced the indispensable reasons for the domestic abuse of women as represented in the fictional world of Adichie.

THE POLITICAL UNREST AND IFEOMA'S FIGHT FOR RIGHTS

Culture initiates a healing process on the individual level as well as the national level. Along with the change or transformation within the family, Adichie introduces the political turmoil in the background. The new coup in Nigeria and Papa Eugene call Ade Coker to verify it all foreshadow how 'men would always overthrowing one another'. Adichie introduces violence outside through a scene Kambili notices through the car window:

I felt that she wanted to shield us from seeing the soldiers and the woman. As we hurried past, I saw a woman spit at a soldier; the soldier raises a whip in the air. The whip was long. It curled in the air before it landed on the woman's shoulder. Another soldier was kicking down trays fruits, squashing papayas with his boots, and laughing. (Purple Hibiscus P.44)

The narrator Kambili is not fully aware of the political overtones shaping in the country. But there are references to the 'scent of freedom,' and the purple hibiscus bloomed in Jaja's garden. By comparing it to the slogans of the angry crowds enables Adichie to hint the political situation in Nigeria and how violence in any form invariably affect the women and children of that country.

The breaking of figurines is symbolic of the impending end of violence hitherto prevailed in the family. The destruction of figurines rip a gap in the family dynamic, Jaja has already started his rebellion against the biased beliefs of his father by refusing to take part in the communion, and the mother is not afraid of Physical assault anymore. Jaja's silence or not speaking English is another representation of growing tension and revolt within the domestic circle against the once prevalent patriarchal dominance and domestic violence.

Adiche poignantly conveys the message Kambili learned from the scent of purple hibiscus Jaja had planted in Ifeoma's garden- 'freedom to be, to do.' Jaja touching the purple hibiscus and feeling entranced is a symbolic gesture of his contact with real freedom, peace, and the joy aunt Ifeoma prayed that morning. Kambili, too, slowly emerges from her shell with the help of aunt Ifeoma and the Christian priest Amadi. The purple hibiscus in Aunt Ifeoma's garden symbolically introduces new perfume of freedom and independence both in the country and political arena and within the family circle as well.

CONCLUSION

Adichie's Purple Hibiscus reflects Nigeria's cultural clashes, domestic violence, sexual abuse, and also her intense desire to spread the message of human suffering. She paints real-life characters on the fictional canvas using graphic use of language. Her literary devices and apt way of using words and language capture the mood and rhythm of the situation alive. Adichie skillfully employs the political coup in the background to portray the power struggle as well as the subjugation of women like Beatrice, Ifeoma, and Kambili. Purple Hibiscus present ethnic tensions and cultural clashes that flared up even in the academic institutions. It also portrays the political unrest, religious supremacy, and the patriarchal power domination within the domestic circle and the female subjugation they might stimulate.

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