



GENDER VIOLENCE IN CHIMAMANDA ADICHIE'S PURPLE HIBISCUS



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ABSTRACT

The issue of gender violence has end up a novel discipline of learn about in literature and cultural studies, particularly with the emergence of the feminist motion in the twentieth century. This is in reality due to the fact gender violence has emerge as an day-to-day phenomenon in exceptional societies and increasingly dominated social issues. The elements such as patriarchy, culture, religion, and colonial training have contributed to violence and conflict. Chimamanda Adichie, being a distinguished feminist activist, addresses the problem of

gender violence regarding such factors and focuses on domestic violence. Besides, she represents the influence of spiritual fanaticism on family relations and how education and information are pivotal in empowerment and enlightenment. Therefore, this article explores the difficulty of gender violence in Chimamanda Adichie's Purple Hibiscus. It attempts to shed mild on violence and oppression directed at both male and lady characters in the novel as a end result of spiritual fanaticism and African culture.

KEYWORDS

*African culture, spiritual fanaticism,
gender/domestic violence, oppression.*

RESEARCH PAPER

Introduction

None can write or depict the influence of gender violence like a woman writer. As we stay in a patriarchal world, female writers devoted their writings to divulge the darkish side of their societies. Chimamanda Adichie is one of the most conspicuous feminist activists who has been writing about women's subjugation on the one hand and women's empowerment on the other. Her first novel *Purple Hibiscus* is a nice instance of gender violence as nicely as domestic violence due to the fact of spiritual fanaticism along with cultural norms and colonial education. It is vital to mention that she wrote *Purple Hibiscus* when she was once only 25 years old. She devoted her innovative skills to write about ladies struggles and sufferings. In this novel, Adichie portrays the various tortures her characters acquired for trivial reasons.

Actually, female in most societies are typically subjugated and unequally treated. Furthermore, they are described as imperfect and impure in quite a few contexts. All these utter abuses and maltreatments are due to wrong, and regularly false, perception and interpretations of spiritual texts. Religion has been exploited to serve patriarchal functions for showing men superiority over females. Hence, in *Purple Hibiscus*, Adichie offers with the struggles of Eugene's household and their resistance to him notwithstanding all the abuses they have been difficulty to from an ideological perspective. Norman Fairclough (2001) factors out that ideological power performs an important position in manipulation. He further posits that violence, especially bodily violence, is exercised by way of these who have power. He states: Those who have electricity can exercise it and preserve it: via coercing others to go along with them, with the ultimate sanctions of bodily violence or death; or thru winning others' consent to, or at least acquiescence in, their possession and exercising of power. In short, thru coercion or consent. (Fairclough 33)

As for Adichie, female must be handled as an unbiased entity, and equally allowed to participate efficaciously in all existence fields and activities to show/express their utmost potentials and abilities. In addition, the concept that girls are imperfect or impure must be eradicated to set up gender equality. Hence, these wrong perceptions ought to be corrected if we are to cease gender violence.

However, matters have modified due to the fact the emergence of the feminist movement that referred to as for women's rights and equality. Sentiments such as love, respect, obedience and kindness should now not be understood as weakness or subordination. Rather, they must be reciprocal. Adichie has used the feminist strategy in her novel to represent gender violence on the one hand and to attack patriarchal and installed sociocultural norms on the other. Moreover, she represents silence as a powerful resistant tool to confront patriarchal society. Gloria Fwangyil (2011) said that Ngozi Adichie's *Purple Hibiscus* could be viewed as radical, considering the technique used by way of the protagonist to liberate herself (1).

In addition, Adichie gives us a real photo of Nigerian society in the course of a very challenging scenario marked by a navy coup. In such a crisis, Adichie affirms the central position of a culture of peace as the solely approach to maintain peaceful life. She displays on the horrible lifestyles of the violence-torn community.

Gender violence and home violence: An international concern

Usually, when we tackle the trouble of gender violence, our thought at once goes to women, although the word 'gender' is a social construct that denotes both sexes. Gender violence is violence in opposition to men and females. It has end up a global issue, although a whole lot of the center of attention is on violence in opposition to women. Likewise, home violence is the violence that is centered closer to family contributors or exercised within the family. Both terms are intertwined and are relatively used to describe a variety of types of abuses, assaults, and persecution.

In many communities all over the world, the notion of femininity used to be mistakenly perceived or comprehended. In several contexts, girls have been introduced as an object to be

used, as a product to be consumed, or as a machine to be produced and utilised. Also, men, and usually boys, were brutally exploited in harsh works and literature is prosperous with such incidents in which male characters had been bodily exploited whilst female characters had been sexually exploited.

So far, plenty of reviews have investigated exclusive sorts of violence and its causes. Ose N. Aihie (2009) has mentioned gender violence with regard to domestic violence globally. She introduced a file by Djaden and Thoennes in 2002, in which they published that

...in the United States of America, each year, ladies ride about 4.8 million intimate partner-related physical assaults and rapes whilst guys are victims of about 2.9 million intimate partner-related bodily assaults. In components of the 0.33 world usually and West Africa, in particular, domestic violence is regular and reportedly justified and condoned in some cultures. For instance, 56% of Indian girls surveyed through an business enterprise justified wife-beating on grounds like –bad cook, disrespectful to in-laws, producing greater girls, leaving home without informing, among others. (Aihie 1)

Thus, many reviews tackle violence on a world scale. The violence in Purple Hibiscus took a number of varieties such as physical, psychological and emotional. Physical violence used to be represented by means of brutal assaults (kicking, beating, flogging, slapping, burning and slicing off). Whereas the psychological violence used to be depicted with the aid of perpetual fear, anxiousness and depression.

Emotional and intellectual violence used to be reflected in oppression, repression, abuses and assaults.

All these types of violence had been based totally on non secular fanaticism, cultural norms and colonialism.

Aihie, also, has observed that there were attempts to quit domestic violence but, due to the affect of religion and culture, it used to be pretty impossible. She said:

... the file also published that a law surpassed in the Senegalese penal code punishing domestic violence with jail sentences and fines is poorly enforced due to non secular and

cultural resistance. In Ghana, spousal assaults pinnacle the listing of home violence. (Aihie 2)

Aihie sheds mild on domestic violence in Purple Hibiscus and calls to organise an antidomestic violence campaign. To her, society is also accountable for home violence, and in many societies, such as the Nigerian society, it is nonetheless culturally acceptable. She, also, indicates the devastating consequences of home violence on men and women and society.

It is fundamental to note that most of the occasions revolve round domestic violence. Adichie has questioned the established social norms that legitimise and justify violence for sustaining suited conduct. The majority of Africans condone the dire penalties of gender violence (domestic violence). She calls for collective cognizance to confront any structure of violence. To her, silence is non-violent resistance. Hope Lee (2015) in his assessment of Adichie's Purple Hibiscus affirms that:

The domestic violence represented in the novel is each vivid and silent. This appeared to be one of the most high quality writing equipment that Adichie makes use of throughout the novel. The home violence scenes are every now and then explained vividly, like the scene in the tub the place Kambili has boiling water poured over her feet. And yet, when Eugene finds the portrait of his father, Kambili blacks out as Eugene kicks into her whilst she is on the ground. (Lee 2)

Onyemaechi Udumukwu (2011) considers Adichie's Purple Hibiscus "a paradigm for demystifying varieties of patriarchal violence" (184). He similarly discusses the difficulty of domestic violence as a result of patriarchal ideology. He said, "The incident of Eugene beating his wife and daughter early on a Sunday morning is a dramatization of the environment that compels muted interactions in the home. It additionally initiates the ecosystem of home violence" (Udumukwu 190).

Rosemarie Tong (2013) criticised the use of violence towards women. She quoted Wollstonecraft's statement, "No woman, insisted Wollstonecraft, must permit such violence to be executed to her" (16). Besides, she suggests that young people who are victims of domestic

violence might also leave their parents' house. She said, "If a infant is a victim of extreme violence in his home, it will be morally better that he loses his ties to his household than that he loses his life" (Tong 190).

In *Purple Hibiscus*, domestic violence is the most common structure of gender abuse. Beatrice experiences this abuse at the fingers of her husband and bears it in silence. The disgrace associated with domestic violence, rape and different forms of indignity meted to ladies persist due to the fact they are afraid of the repercussions and stigma. However, Adichie exposes the dilemmas in the lives of her characters, whose troubles are originated via the clash between non-public expectations and strict social requirements of demeanour. Kambili and her brother Jaja seemed like programmed robots in their interactions with different people. They had been exposed to excessive physical, psychological and emotional violence.

Almost all the violent incidents took vicinity inside households, and that is why *Purple Hibiscus* is viewed a critique of domestic violence as well as gender violence. Adichie, thus, reveals the overwhelming have an impact on of diverse types of violence on household relations. To her, home violence precipitated perpetual concern and eventually a lack of internal peace.

Religious fanaticism

What is shocking in *Purple Hibiscus* is that violence is practised inside the family. Adichie has vividly visualised the quite a number atrocities dedicated by way of a father against his dearest ones— wife, daughter, son, and father – in the identify of religion. She, in addition, exhibits that religion is being utilised to justify violence and oppression. She, thus, tackles the issue of gender violence from special perspectives, in particular the spiritual one.

From the very beginning, she depicts the violence Jaja, a twelve-year-old boy, received from his father Eugene, who is a Catholic fanatic, because he did no longer go to church. Adichie apparently starts her novel with a violent motion directed at a male character. She narrates, thru Kambili, what came about to Jaja when he refused to attend the communion. She said, "Papa flung his heavy missal across the room and broke the collectible figurines on the étagère"(Adichie 6). He scolded his son Jaja announcing that "Nothing but ethical sin would maintain a

character away from communion two Sundays in a row” (Adichie 6). Although Jaja gave excuses for his absence, his father, however, advised him, “You cannot quit receiving the physique of our Lord. It is death, you be aware of that” (Adichie 6).

Moreover, Eugene has originated strict rules and orders to be observed precisely, and if all and sundry breached one of these ordinances, s/he will get horrible punishment. For example, he flogged his spouse with a “heavy belt” simply due to the fact she had allowed Kambili to devour some meals before Mass as she had pain due to her period. Both Kambili and Jaja were flogged as well. Eugene considered this permission, although it was once an exception, as a crime. To him, Kambili “desecrate the Eucharistic fast.” Kambili explained, “The Eucharist quickly mandated that the faithful no longer devour strong meals an hour before Mass” (Adichie 100-102). However, Eugene regarded this act, as a devilish temptation even if it was based on health. He asked, “Has the devil built a tent in my house?”

Similarly, when he observed that Kambili and Jaja stayed in the identical house with his heathen father Pa Nnukwu for the duration of their go to to Aunty Ifeoma, he boiled water in a kettle and scalded their feet with it. According to him, “You must strive for perfection. You no longer see sin and walk into it” (Adichie 194). Living with Papa Nnukwu, from Eugene’s perspective, is tantamount to wilful evil. Kambili said, “Kevin told Papa I took a few minutes longer, and Papa slapped my left and right cheeks at the equal time, so his massive palms left parallel marks on my face and ringing in my ears for days” (Adichie 51).

In addition, when Kambili was about to go away for Enugu, her cousin, Amaka, who is Aunty Ifeoma’s daughter, gave her the painting of their grandfather Nnukwu as a present. Kambili was once crushed severely for bringing the painting of a “heathen” to their house. Her father kicked her bitterly until she fell unconscious. Kambili describes that incident:

The stinging was once raw now, even extra bites, because the metal landed on open pores and skin on my side, my back, my legs. Kicking. Kicking. Kicking. Perhaps it was once a belt now due to the fact the metallic buckle seemed too heavy. Because I could not hear a swoosh in

the air. A low voice was saying, “Please biko, please.” More stings. More slaps. A salty wetness warmed my mouth. I closed my eyes and slipped away into quiet. (Adichie 211)

Moreover, Adichie offers some other violent incident when Eugene did no longer allow his spouse to stay in the vehicle even though she begged him to let her remain in the vehicle and wait. Beatrice said, “Let me stay in the automobile and wait, biko, I sense vomit in my throat” (Adichie 29). Nevertheless, Eugene replied with a question, “are you sure you choose to stay in the car?” she replied, “my body does no longer experience right.” Nevertheless, he asked her again, “I asked if you have been sure you desired to stay in the car.” Finally, she said, “I will come with you. It is now not that bad” (Adichie 29).

Because of Beatrice’s suggestion, or let us say plead to sit down in the car, Eugene blindly considered that as a refusal, disobedience, and as breaking his order to visit the so-called Father Benedict. He beat her fiercely. Kambili portrays the scene, “there is blood on the floor. We cleaned up the trickle of blood, which trailed away as if anybody had carried a leaking jar of crimson watercolour all the way downstairs” (Adichie 33). Later, Beatrice gave vent and advised Kambili what happened. She said:

You know that small desk where we preserve the household Bible, nne? Your father broke it on my belly [...] My blood finished on that ground even before he took me to St. Agnes. My health practitioner said there was once nothing he should do to keep it. (Adichie 248)

Kambili was once shocked, however she did now not say anything. She said, “Later at dinner, Papa stated we would recite sixteen one of a kind novenas. For Mama’s forgiveness” (Adichie 35). She persisted wondering, “I did now not think, I did now not even suppose to think, what Mama needed to be forgiven for” (Adichie 36). Because of concern when she noticed the blood of her mother she said, “the phrases in my textbooks stored turning into blood each time I examine them” (Adichie 37).

Regarding the above incidents, Sophia Ogwude (2011) explores the extent of violence in *Purple Hibiscus* and relates it to non secular fanaticism. She mentions that when Jaja was once ten years old, his father cut off one finger from his left hand as a punishment for now not

answering, “Two questions on his catechism test” (Adichie 8). Adichie portrays the incident as follows:

Papa took him upstairs and locked the door. Jaja, in tears, got here out helping his left hand with his right, and Papa drove him to St. Agnes Hospital [....] Later, Jaja instructed me that Papa had prevented his proper hand because it is the hand he writes with. (Adichie 145)

Adichie ironically shows how Eugene brutally beats his wife and kids every time they allegedly sin or fail to observe his laws, and how he sympathetically takes them to the sanatorium as if he cares for them. Kambili said, “Papa was once crying, too, as he carried Jaja in his palms like a toddler all the way to the car” (Adichie 145).

Additionally, Ranti William (2004) in his overview of *Purple Hibiscus* analyses Eugene’s persona saying, “His misunderstanding of Christianity has led him to reject the animist beliefs of his growing old father and to repudiate the historic man himself, perversely hating the sinner extra than the sin” (1).

Ogwude (2011), also, talks about history and ideology in Adichie’s novels and how *Purple Hibiscus* displays religious fanaticism as a cultural hostility. She says, “Our goal is to situate Adichie’s *Purple Hibiscus* as it should be in the canon of our literature especially where spiritual fanaticism has been explored as ‘cultural hostility’ in the African novel” (Ogwude 2). She, also, states, “The non secular ideological conflict is now not independent of the cultural contact however has in fact stemmed from it” (Ogwude 2).

Rotimi Jegede (2017) stresses the poor consequences of religious fanaticism with the view to inspire tolerance amongst all faith(s) practitioners in Nigeria, and by using extension considers tolerance as the real antidote towards spiritual issues and disturbance in a secular country like our nation, Nigeria. She provides that “It is believed that a lady has no well worth or honour outdoor marriage in an African society due to the fact ‘A husband crowns a woman’s life’” (Jegede 8).

However, the analysis of the incidents suggests that the focus is centred on the behaviour of Eugene closer to his household as to teach them the appropriate conduct, etiquette, and most importantly perfection. The maltreatment of Eugene towards his wife, daughter, son, sister, and father in the name of God and faith has been condemned by means of Adichie in this novel. This is because Eugene, after every act of abuse, assault, and violence, justifies his actions as the purification of sins. His non secular fanaticism blinded him and made the total household stay in perpetual fear.

Besides the bodily violence he used towards his spouse and children, Adichie represents some other form of violence; it is that of emotional violence. His hatred towards his father and sister is emotional violence that made them suffer a lot. His aged, ill father lives lonely in a small cottage. His sister Ifeoma underwent a economic disaster after the loss of life of her husband. She has to take care of her father and her children. Further, his father was once so sad, however he in no way hated his son. He, instead, prayed for his son and hoped that he may additionally change his view closer to him. Kambili says, “Papa said modesty used to be very important” (Adichie 5). Kambili additionally displays this fact, “When I idea of affection between them, I concept of them exchanging the sign of peace at Mass, the way Papa would keep her tenderly in his arms after they had clasped hands” (Adichie 21).

Adichie provides Eugene as a hypocrite who contradicts with himself. He is conservative at his home and liberal at his work/business. He has a manufacturing facility and owns a newspaper, The Standard. He believes in freedom of opinion and journalism, however at home, no one dares to say ‘NO’ or opposes his laws, rules, orders, and decisions. Eugene used to be influenced by Father Benedict, who is a British Priest. This British Priest insisted that “the Credo and Kyrie be recited solely in Latin; Igbo was now not acceptable” (Adichie 4). Even in his speech, Father Benedict talked about guys “when we let our mild shine before men, we are reflecting Christ’s Triumphant Entry.” He, also, used the phrase “Big Men” in reference to those holding strength in a country or as a reference to men’s superiority over women. He praises Eugene as “spoke out for freedom” (Adichie 5). For his part, Eugene used to be awarded via Amnesty World by way of giving him a human rights award for his charitable activities and works (Adichie 5). Eugene used to be sad and stressed due to the fact of the military coup. He

said, “Coups beget coups” describing the bloody coups of the sixties which led to civil warfare in Nigeria. He also describes the politicians as corrupt. He criticised the touring Priest who sang in the church as being “a Godless chief of one of these Pentecostal churches that spring up everywhere like a mushroom. People like him carry trouble to the church. We ought to be aware to pray for him” (Adichie 29).

Therefore, Adichie introduces two characters as opposites to spiritual fanaticism. She affords Auntie Ifeoma as a radical as nicely as a liberal feminist that denied all types of restrictions. Auntie Ifeoma allowed her youth to sing, dance, pay attention to music, put on trousers, apply lipsticks etc. Adichie additionally introduces Father Amadi as a middle-of-the-road priest. He is a younger catholic who does not bear any fanatical beliefs. He frequently visits Auntie Ifeoma and her family. Adichie introduces him as adversarial to white European monks in the us of a such as Eugene’s fanatic pastor, Father Benedict.

Violence and Culture

In *Purple Hibiscus*, Adichie indicates that African common indigenous beliefs fighting with colonial ones. Moreover, she gives examples to reveal that the African cultural norms and ordinary values have contributed to quite a number types of violence. In a BBC interview, Adichie declared, “women who speak out against gender injustice are regularly labelled unafrikan.” She, further, noted, “this selective calling up of so-called African lifestyle is insidious.” She also stated “we have to ask who is benefiting when a female is silenced in the title of African culture”, pointing out that cultures are dynamic and there is no want to insist on values from three centuries ago. She revealed, “Women in Africa have been raised in societies to see themselves as rivals rather than allies.” Amaka Azuike (2009) says that the African lifestyle has contributed to gender violence as well as home violence. She describes Eugene as “a sick, demented man who is caught between the archaic African lifestyle which permits spouse battery and the actual Christian doctrine which does not” (Azuike 83).

In *Purple Hibiscus*, Adichie portrays the numerous varieties of violence and tortures Beatrice used to be uncovered to, and how she had led a wretched existence at the fingers of her husband. Beatrice was beaten numerous times and, yet, remained patient and silent. She tolerated

all varieties of violence and in no way complained due to the fact her cultural norms oblige her to be obedient. Hence, Adichie attacked the African tradition and social norms that obliged female to remain docile and subjugated to their husbands something happened. The subordination of girls used to be strongly criticised by means of Adichie that some critics accused her of provoking the African ladies towards their husbands specially when she chose the quit of Eugene. Beatrice was loyal and obedient to her husband until the end when she discovered herself no longer tolerant. She may want to no greater undergo his assaults, abuses, and maltreatment. Thus, she determined to put an give up to her sufferings and her young people with the aid of placing poison in his tea. She emancipated herself from her husband's servitude. She said,

“They did an post-mortem [...] they located the poison in your father's physique [...] I started out putting the poison in his tea before I got here to Nsukka. Sisi got it for me; her uncle is a effective witch doctor” (Adichie 290).

Ania Loomba (1998) sees violence as a result of culture. She said, “For feminists, the question of way of life and ideologies used to be viral for a range of reasons: women's oppression had hitherto been seen as in reality a count number of lifestyle and as raking place within the family” (24). She also argues that culture usually manipulates folks to be given their lot. She opines:

Similarly, a battered wife can also trust that single female are more prone to threat and violence, and greater lonely and sad than married women, and this belief impels her no longer to insurrection in opposition to her situation, and even allows her to expound on the necessity for ladies to be married. (Loomba 25)

Adichie suggests that the African way of life condones the repression of the patriarchal society. To her, such patriarchal oppression has resulted in dire consequences. Similarly, Azuike (2009) discusses the patriarchal oppression in Purple Hibiscus. She said:

Adichie's works fully indict the patriarchal oppression of ladies and additionally motivate women to assert themselves irrespective of cultural norms and archaic traditions which have denied them their human rights and have generally promoted their subordination. (Azuike 80-81) She explains that the African subculture motives emotional and psychological violence. She reveals that a girl will suffer a lot if she does not have a male baby and her in-laws have the right to deprive her of any property particularly if she is illiterate. According to her:

Aunty Ifeoma, for one, undergoes severe emotional and psychological tortures which a widow (in many African cultures) is subjected to as soon as her husband is dead. Some of the practices are recognised to adversely affect or to undermine the health and the conventional well-being of the widow. Aunty Ifeoma is reviled by way of her husband's family. [...] The insufferable African way of life holds a lady responsible if her husband dies in advance or if he dies earlier than she does. Such a lady is normally branded a witch and is severely dealt with in accordance with African way of life and customs. (Azuike 87)

Adichie highlights the reputation of girls in African society. She has validated through the characters of Beatrice and Aunty Ifeoma that in the African tradition girls are considered useless if she ought to not provide birth or if she is proved sterile. It is a awful omen. Besides, she can't abandon her husband's house. It is considered a shameful behaviour. Beatrice revealed the nature of the African lifestyle and the Nigerian society when she declared, "they might have borne many sons and taken over our domestic and driven us out like Mr Ezendu's 2nd wife" (Adichie 20). Even Jaja confirmed the preferred traits of his neighborhood when he said, "we will take care of the baby; we will defend him" (Adichie 23). That is why his sister Kambili expressed her astonishment when she requested him, "How do you be aware of it will be a he?" (Adichie 23)

Gloria Fwangyil (2011) notes that the patriarchal ideology is so infused in the minds of the Africans. She said:

When Pa Nnukwu in Purple Hibiscus expresses be apologetic about for allowing Eugene to follow the missionaries and the reality that Eugene lives in a mansion and yet the son denies him his basic needs, Ifeoma is speedy to remind him that she is also a beneficiary of the

missionaries' sojourn in Africa, however she has now not abandoned him like Eugene. In spite of Ifeoma's efforts in the direction of supplying the wants of her household and the historic father, Pa Nnukwu tells her that 'You are a woman. You do not count.' (83). He fails to realize that achievements, whether or not attained by means of man or woman, are the same. (Fwangyil 8)

Simon During (1999) addresses the idea of household security. According to him, we experience tightly closed when we live with people to whom we belong culturally. However, he points out that a patriarchal family is not secure. He said:

No remember how many information on home violence, homicide, rape and child abuse point out that, in fact, the idealized patriarchal family is not a 'safe' space, that those of us who ride any shape of assault are extra probably to be victimized via these who are like us alternatively than through some mysterious peculiar outsiders, these conservative myths persist. (During 236)

Aihie criticises the African Culture and traditions that allow gender violence. She factors out:

Traditionally, in Nigeria, as in many different African countries, the beating of other halves and youngsters is extensively sanctioned as a structure of self-discipline (UNICEF, 2001). Therefore, in beating their children, mother and father trust they are instilling self-discipline in them, lots the equal way as in husbands beating their wives, who are considered like young people to be susceptible to indiscipline that need to be curbed. (Aihie 2)

Fwangyil (2011) expresses her view of the African subculture as a supply of psychological and emotional violence since many things had been regarded taboo. She printed that trousers and shorts had been culturally seen as men's clothes in typical African societies. Moreover, she illustrates how Eugene made positive that "Kambili wears lengthy skirts and cuts her nails to a chaffing shortness." Thus, when Kambili visited her Auntie Ifeoma's family, she applied lipstick and wore a pair of shorts for the first time. Likewise, Eugene resorted to

emotional and psychological violence when he refused to help his sister Ifeoma and her daughter Amaka financially so long they insisted on wearing lipsticks and trousers (12).

It is obvious for the readers that fear and silence accompanied Kambili, Jaja and their mother Beatrice for the duration of the novel. In the end, Adichie describes it as “a exclusive silence.” As for Jaja and Kambili, they developed eyes language and in time signs language. Kambili illustrates this when she informed us “I wish we still have lunch together, stated Jaja with his eyes” (Adichie 22). There is a hidden resistance to their father’s violence and intimidation. His regular violence resulted in perpetual uneasiness. On many occasions, we see how cautiously Jaja, Kambili and their mom behave. They think about each and every word before they utter it. There are strict orders, rules, laws, schedules and, and if one of these rules is violated or preached, the consequences will be disastrous. Besides any type of enjoyment or amusement, either inside or outdoor domestic is forbidden. They are no longer allowed to listen to music or sing any type of song. In addition, they are now not allowed to watch TV. “I watch Papa purse his lips. Kambili described how her father was once aware that they follow his orders. She said, “He appeared sideway to see if Jaja and I have been singing and nodded approvingly when he noticed our sealed lips” (Adichie 28).

Besides, Eugene’s psychological violence is also reflected in the photo of the compound wall at his household house in Enugu. We are told: “The walls that surround Daughters of the Immaculate Heart Secondary School had been very high, similar to our compound walls.” Apart from the excessive walls, the compound walls have “coiled electrified wires.” Kambili said, “The compound walls, topped with the aid of coiled electric wires, had been so high I ought to no longer see the cars driving by means of on our street” (Adichie 45).

When Kambili and her brother visited their aunt Ifeoma, they comprehend the good sized difference between their existence and each day activities and their aunt’s. Their hell-like existence is visualised by Adichie to divulge the hypocrisy of their father who is exceptionally revered and honoured by human beings for his kindness and generosity alongside with charitable things to do backyard his house and who is a dictatorlike father interior his house, exercising all sorts of violence and torment for futile reasons.

Aihie states, “A way of life of silence reinforces the stigma connected to the sufferer as a substitute than condemning the perpetrator of such crimes” (2-3). While Ogwude (2011) gives a clear picture of the repression Kambili and her brother were suffering from and how they had been excited when they moved out of their prison-like home. She notes:

The distinction between their luxurious however dead prison, which they referred to as home, and their Aunty Ifeoma’s definitely lived-in earthy family made the difference; here, as Kambili tells the reader, the air is free for you to breathe as you wished and even laughter is prayed for. Praying is now not executed mechanically but with joyous expectation. And no one is compelled or conditioned to discuss in whispers. (Ogwude 6)

Again, Adichie represents some other type of violence; it is that of marital violence. She added this type of violence as a herbal reaction/outcome of patriarchal violence. Women are naturally and physically weaker than men are. They can't confront men's physical power. Thus, Beatrice put poison in her husband's tea. Some critics criticise Adichie's deliberate scheme as if to say anything happened to female by means of guys they no longer face up to or react in such violent behaviour. This is a part of the African tradition and not only in Africa however international that a husband is now not blamed for his wife's killing however a spouse is. Ogwude wrote, “Marital violence recorded in the African novel, none is as brutal or as sadistic as Chimamanda Adichie's in *Purple Hibiscus*, particularly because of its sensible and matter-of-fact narrative factor of view” (Ogwude 8).

Violence and Colonialism

Besides the violence triggered with the aid of harsh cultural norms and standard values, the majority of Africans suffered from unique types of violence because of colonialism. Loomba (1998) describes colonial violence as epistemic violence that disregards the culture, religion, and ideas of others. She states, “Consequently, colonial violence is understood as such as an 'epistemic' aspect, i.e. an assault on the culture, ideas and price systems of the colonised peoples” (Loomba 54). Whereas Tong (2013) emphasizes that the colonial policy was once primarily based on master-servant, and this in turns led to violence. She said, “The relationship between

colonized and colonizer is based now not on any measure of partnership but instead on the latter's coercion and violence in its dealings with the former" (Tong 226)

According to G. Spivak, epistemic violence passed off via the marginalization of positive voices within Western discourses. These voices belong to the 'subaltern' and Said's idea of 'otherness' in Orientalism. Therefore, they have an impact on colonialism on African culture in widespread and on Nigerians, in particular, made Eugene detest his very own mother tongue, Igbo, and communicate only in English. In the novel, he speaks in Igbo only when he is furious. He, thus, compelled his family to talk in English only. This epistemic violence makes them stay in isolation. Ogwude (2011) states that violence and hostility were due to cultural and ideological conflict. To her:

The colonial invasion of Africa in the late nineteenth century and the consequent cultural fighting between the colonising power and the colonised different is now a wellworn theme of the African novel. This cultural conflict was once manifested on many fronts. Conversion to the Christian religion with its ripple effects, specially religious intolerance and its often-disheartening disavowal of an awful lot of our African cultural beliefs and ways that it bred on the part of these new converts, constitute an indispensable part of this conflict. Significantly, this contact with the imperial energy and its attendant conflicts, have been in part, and to varying degrees, cultural as properly as ideological. (Ogwude 1)

In addition, Anthony Chennells (2009) underlines Adichie's concept of colonized faith "that considers most of that indigenous lifestyle evil" (4). Adichie mentions that Eugene's father despatched him with the Christian missionaries that got here to Nigeria. Thus, he was amongst the first generation to come under the influence of the Christian missionaries. Kambili also, said, "Papa's sister, Aunty Ifeoma, said once that Papa was once too a whole lot of a colonial product" (Adichie 13). Eugene denied his "heathen" father Nnukwu because he refused to convert to Christianity and insisted on practising his standard Igbo religion. Therefore, his father's animistic beliefs have been unforgivable.

Therefore, to Eugene, any dereliction or failure is a sin that needs purification and penance, and the most effective manner to be purified is the severest punishment. He as soon as

advised his daughter Kambili how he was punished when he sinned. Thus, his punishment for his family is a reflection of his infused colonial teachings and previous sufferings.

Norah Vawter (2004) in her e book assessment of *Purple Hibiscus* argues that schools were for Christians only. She states:

In order to go to school, youngsters wanted to convert to Christianity, so Eugene and many of his contemporaries did. He takes the teaching so critically that he condemns all exercise of his native religion, and will become uptight and self-righteous. Religion is everything. Perfection is the goal. He accepts nothing short of perfection from himself or his family. Every time they slip, he punishes them. (Vawter 1)

Also, Azuike (2009) examines the effect of the Christian missionaries on the education device in Africa, and how this, in turn, infused patriarchal ideologies in the training system. She wrote:

For instance, when missionaries hooked up the formal educational system in Africa, they did so with the aid of infusing some patriarchal ideologies into the instructional system, one of which was once the trust that boys, rather than female would advantage greater from the college system. (Azuike 81)

While Bill Ashcroft et al (2007) country that the African citizen was mutilated and made absent “by the bodily and psychic violence of slavery and colonization” (176). To them, this colonial violence is forwarded into the cutting-edge “representations of Africa and Africans in the neo-colonial discourses of the post-colonial world” (Ashcroft et al 176).

Conversely, Ngugi Wa Thiong’o (1994) addresses the influence of colonial and neocolonial training on Africans. He rightly factors out that the Africans had been uncovered to missionary schooling that kept them away from any kind of literature that may additionally contain revolutionary thoughts such as that of Tolstoy, Balzac, or Dickens. He opines, “Even when later novels had been brought in the school libraries, the choice was cautiously performed so as no longer to expose the young minds to dangerous, undesirable and unacceptable ethical and political influences” (Wa Thiong’o 69). He in addition calls for opposing patriarchal violence and spiritual extremism at home. To him, the colonial training resulted in split

personalities that contradicts itself. As we examine Ngugi's excerpt beneath we can recognize Eugene's personality: Ngugi states:

Colonial alienation takes two interlinked forms: an lively (or passive) distancing of oneself from the actuality around; and an energetic (or passive) identification with that which is most exterior to one's environment. It starts with a deliberate disassociation of the language of conceptualization, of thinking, of formal education, of mental development, from the language of each day interaction in domestic and in the community. It is like isolating the idea from the body so that they are occupying two unrelated linguistic spheres in the equal person. On a large social scale, it is like producing a society of bodiless heads and headless bodies. (Wa Thiong'o 28).

Adichie displays that the African governments are stimulated by the colonial energy of domination via violence. She depicts the brutal violence used via the army forces to repress the voices that call for freedom. In so doing, she affords the terrible incident of the editor of The Standard newspaper, which is owned through Eugene, Mr Ade Coker who was once tortured and then killed with the aid of a bomb for his anti-government writings. By introducing this incident, Adichie wants to tell us that often violence is directed to the helpless and the much less powerful. The militia forces did not attack or kidnap the proprietor of The Standard newspaper Eugene Achike due to the fact he is a rich, powerful, and surprisingly respected businessperson. Instead, violence was centered at the editor of the newspaper. For his part, Eugene only condemned the troopers for torturing and killing his editor.

Moreover, Adichie vividly expresses her ideas of peace via Kambili to come across the neo-colonial domination when she declared "but what we Nigerians needed used to be no longer troopers ruling us, what we wished was once a renewed democracy" (Adichie 25). Adichie condemned the ferocious public execution. To her, such violence and brutality must no longer be in the front of or witnessed by using the public. Kambili said, "I advised Jaja what a lady in my classification said: that her mom became their TV off, asking why she ought to watch fellow human beings die, asking what is incorrect with all those humans who had gathered at the execution ground" (Adichie 33).

Lee seen that Adichie through her mouthpiece Kambili desires to convey her views of tolerance and peaceable coexistence. He said:

[...] in the end, she learns that matters frequently viewed in opposition of each other can exist together, in a atypical type of concord with a unique focus on female and the war of Nigerian traditions versus the influences of the British West. (Lee 1)

Generally speaking, the quintessential analysis of the novel shows that Adichie's trends were centred on gender violence and domestic violence regarding the aforementioned elements viz. strict cultural norms, religious fanaticism, and colonial education. Adichie intendedly mirrored their bad results on Nigerian society. She aimed to create social recognition to enlighten those who are nonetheless influenced by superstitions and false beliefs of the past.

Conclusion

This article explored the various incidents all through the novel that depicted countless sorts of violence against both guys and women. It highlighted some instances and incidents in the novel, in which male and female characters obtained psychological and bodily violence. It analysed severely the causes and elements that led to violence and struggle from cultural studies perspective. Adichie touched on severa factors of violence and, at the equal time, gave us a practical image of Nigerian society and its culture. In Purple Hibiscus, Adichie showed that the African subculture alongside with colonial education had contributed to gender violence. She validated that before colonialism, the Africans were suffering from strict cultural norms and standard values. Besides, they were influenced by using superstitions and false beliefs. To her, colonialism, instead of emancipating and enlightening them, introduced religious fundamentalism and cultural hostility.

Adichie gave us an instance of an international phenomenon viz. gender violence due to wrong appreciation of religious creeds, social norms and subculture not solely in the Nigerian society however also in each society across the world. All these elements helped produce

religious zealots, in particular these converts who received their fundamental training through Christian missionaries. To her, real education, which is not influenced through any colonial or spiritual creeds, is the most effective instrument to face patriarchy and fundamentalism. However, Adichie criticised the African cultural traditions in normal and Nigerian cultural and social norms in particular. To her, the Nigerian society was culturally constructed and governed by unquestioned norms, customs, and traditions. Thus, her *Purple Hibiscus* is a criticism of patriarchy, spiritual fundamentalism, and cultural violations. It is an image of resistance and empowerment.

Throughout the novel, Adichie sought to bring a message that both guys and women should free themselves from any harsh cultural or non secular norms that are limitations to their development and wellbeing. In so doing, she repeatedly asserted the significance of empowerment, self-respect, tolerance, forgiveness and peaceable coexistence regardless of religion, lifestyle or attitudes. Such tendencies would ultimately carry about emancipation. She, also, criticised the impact of Christian missionaries and their cultural invasion that had helped to establish patriarchal ideologies and, largely, a hatred lifestyle towards those who are different. Adichie delivered Eugene, who is a fanatic Catholic Priest, as an instance of the affect of Christian missionaries and their education upon him. She described his hatred views and attitudes in the direction of his father, Papa Nnukwu, and how he prevented his children from visiting, sitting, talking, or touching their getting older and unwell grandfather simply because he is a heathen. Similarly, Adichie represented a culture of peace and tolerance through different characters in the novel in distinction to the culture of violence and intolerance of Eugene. She added aunty Ifeoma, Eugene's sister, who is an impending persona in the novel and who, on countless occasions, stood in the front of her brother and face his arrogance. She acted as an image of women's radical notion and self-discipline to quit oppression and persecution of women. Likewise, she brought Father Amadi, who is a middle-of-the-road Catholic Priest and Papa Nnukwu, Eugene's father who is a heathen, as epitomes of peaceable coexistence. Their statements and habits in the novel mirrored their attitudes closer to peace, liberation, and love.

This learn about concludes that non secular fanaticism and strict cultural norms have a wonderful poor impact on society in general and on household relations in particular. To

Adichie, such spiritual extremism and cultural hostility ought to lead to disastrous outcomes. Religion must now not be utilised to oppress or persecute women. Besides, it ought to not be recruited to legalise or justify any violence towards either sex. She deliberately made this clear by using showing the tragic cease of the non secular fanatic Eugene. Finally, Adichie wanted to convey her message of peace that if we are to construct peace in any society, we must start from home. To her, inner peace will in the end be reflected outside. Fanatical ideology has to be eliminated to create a peaceful society. At last, there have to be a subculture of peace, tolerance and nonviolence inside the household that will forestall imposing strict non secular policies at home.

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