

## Chapter I

### Home, Homelessness and Imperial Home

This project focuses on Toni Morrison's novel *Paradise*, and Chimamanda Ngozi Adichie's *Purple Hibiscus*. *Paradise* is the story of nine former slaves' family and their struggle for protecting their home, whereas *Purple Hibiscus* is based on the post colonial Nigerian context, which tells a story of spiritually colonized character Eugene and his hatred towards natives' rituals and culture worshipping idols. Narrated by a fifteen year old narrator Kambili Achike, the story reflects the contemporary socio-political structure of Nigeria and narrates her brother's and her own struggle for freedom to establish their own culturally and emotionally fortified house. In both novels, characters lack a home where they can spend their splendid time enjoying all the facilities, a home provides.

The issue of home and homelessness is always a prominent issue in African American context. “[H]omesickness or homelessness, the rejection of home or the longing for home” (Davies 84) has been distinctly dealt in relation to African-American identity in multiple aspects. Morrison, one of the most prominent African American writers, deals these issues with immense critical and historical insight. As Morrison's characters find them destabilized and "un-homed" resulting to homeless, they try to reclaim their history and reconstruct their home. The characters like founding fathers of Haven and Ruby in *Paradise*, and Seth in *Beloved* find themselves in a complicated zone; their home has been displaced and find difficult to adjust in new ambience. During the slavery era most of these slaves who were imported to the USA lost their home and ironically the plantation farm itself happened to be their home. But the home in that context becomes the space of intense torture, physical abuse and trauma. Such exploitation and cultural displacement, nonetheless, never

diminished the importance of their home. According to Susan Strehle, racial discrimination and exploitation become the prime reason behind their homelessness.

Strehle writes:

While they dwell in shelters provided by the owner, they can have only the most ironic relationship to homes—for them, places where they are objectified and abused, places like the plantation in *Beloved* named “Sweet Home.” In a double sense, slavery robs them of home: it wrests them away from homelands, family, and ancestral continuities in Africa, and it strips them of the right to be at home or make a home anywhere. (33)

Their home back to Africa often haunted them; they tried to reclaim it through the imaginary homeland. The importance of home, for them, thus appeared as a prototype of safety, torture free and exploitation free zone.

In *Paradise*, the first generation of freed slaves, who had been intensely traumatized and lacked self autonomy of their body and mind indeed found themselves in problem to create their own home. Moreover, they were not easily welcomed in the society. This otherness and exploitation propagated through racial discrimination directs them to build a complete black town. Such imaginary homeland helped them to disassociate from the system practiced by the whites. Establishment of black town and their insulation to the outer world turn to be the result of their rejection and exclusion by whites as well as light skinned people in America. Ultimately "Under the degrading pressures of a racist and capitalist society, they replicate what has victimized them, reproducing the values of the slave-holding culture that made them homeless" (Strehle 33). In this sense, Morrison's novels and

the characters try to capture this complex political scenario of Post-slavery era in America.

Similarly, along with the rise of Europe's political influence in Africa, particularly of England, slowly gradually English language, culture and political system superseded native language, culture and rituals. According to Maria Frawley, "Briton had accrued colonial power steadily since the seventeenth century and throughout victoria's reign" (476). This colonial expansion for Frawley is directly related to "nation's 'civilizing mission'" (478). The colonial expansion as a mission in the long run established English Language, Christianity and British culture as a standard culture as a whole and at the same time displaced African culture such as displacement of Igbo language and culture in Nigeria, and turned them un-homed as well as homeless within their own home. The colonial ideas, culture and notion circulated through different agencies like religion, culture and race made immense effort to universalize the western ideas. The establishment of missionaries and the circulation of Christianity was its direct consequence. These missionaries throughout Africa indoctrinated the Africans and put their effort on religious conversion. The conversion and indoctrination in turn legitimized the western hegemony in Africa. Such civilizing mission not only extended the influence of Christianity and English Language but also established whites and western people as superior being in the mindset of the natives. This is how, according to Lois Tyson, cultural colonization goes on. Tyson states,

... although the colonizers retreated and left the lands they had invaded in the hands of those they had colonized, decolonization often has been confined largely to the removal of British military forces and

government officials. What has been left behind is a deeply embedded *cultural colonization*.

This is how the Africans were un-homed within their home. Even after decolonization, the imperial legacy did not lose its influence rather shaped the entire politics, culture and language, thus kept on subjugating that is why Lois Tyson calls "... unhomeliness persists in decolonized home" (422) and turn them homeless.

Morrison's novels engage themselves in the complex process of reconstructing and reclaiming their fractured identity brutally mutilated by imperialist notion that often create pre-colonial zone. Morrison's one of the most acclaimed novels *Paradise* too revolves around this issue. Similarly, one of the most promising Nigerian writers Chimamanda Ngozie Adichie too deals with the issue of history and its impacts on the present-day Nigerian society. Predominantly influenced by the most prominent Nigerian writer Chinua Achebe, Adichie deals with how colonial history burdens the present. Giving credit to Achebe, "Adichie's novel opens with a reference to Chinua Achebe's *Things Fall Apart* (1958)" (Strehle 116). Similar to Achebe's characters, Adichie's characters at present too find them in the crossroad of imperialist notion. The story of decolonized Nigeria, thus, still prolongs the imperialist legacy reflected through religious otherness, racial conflict and essentialist notion as shown in the novel *Purple Hibiscus*. The novel shows how the debate whether to refute or assimilate the colonial past is still on. Most significantly, the novel reflects the importance of reclaiming their history and their own home.

Reconstructing and reclaiming the history through situating African and African American identity, thus, has been the major issue in both novels. To borrow the idea of Hans Bertens, these writers "agree in their focus on colonial (and neo-colonial) oppression on resistance to colonization on the respective identities of

colonizer and colonized" (202). Morrison's *Paradise* by the same token happens to be the story of reclaiming African American history and the dispossessed home. Former slaves' struggle to establish their own home nearby Oklahoma and later on in Ruby and the establishment of the home by the convent women have virtually similar story. In fact these convent women as well as the former slaves have undergone through the similar plight due to the exclusionary 5been double-marginalized—they have been the victim of unjust social mechanism and racial prejudice. The establishment of home – convent and Ruby, as a result becomes such a space through which they can heal the pain and trauma of the past and move further. But in spite of being the victim of homelessness caused by "un-homed" plight, the people in Ruby find the convent women as their threat. Their desperate effort of protecting their home in Ruby, ultimately makes them go violently against the convent women. Possibly Morrison implies that forgetting violent and traumatic past is a must to go ahead. Nonetheless, the quest of home goes on.

Whereas, Adichie's novel *Purple Hibiscus* dramatizes the post-colonial Nigerian society which has been haunted by its colonial past, despite of undergoing in post-independent phase. Eugene, the major character is a Roman Catholic zealot who practices and implements the religious principles even in his home which he has learnt in missionary school. His obsession for English language, respect to white priest, ignorance to black priest and hatred to his own native Igbo language, religion, rituals and culture show that he has been inwardly colonized. However, his young children in his normative house have been deliberately excluded from fun, entertainment, songs, music and other accessories, which according to Eugene, deviate them from the divine world. The sophisticated home of Eugene cannot be a real home for Jaja and Kambili. They are frequently beaten black and blue, when they

cross the moral and disciplinary boundaries constructed by their father. This is how; he presents himself as a colonial figure at his home. This emotional detachment and imposition of the religious norms make Kambili, Jaja and Beatrice un-homed within their own home. Beatrice, Eugene's wife bears several miscarries due to his punishment for going against the moral and normative religious boundary. Contrarily Jaja and Kambili realize their self and autonomy toward their body when they go to Aunty Ifeoma's low walled rented home in Nsukka. The pranks, jokes, Igbo music and athletics finally reawaken their identity. Jaja and Kambili regard this space as their home. Kambili realizes the presence of her body and has her first crush to a liberal and encouraging young priest father Amadi. Eventually, both Kambili and Jaja develop their agency and have strength to retaliate their father. As a result, Eugene who is utterly colonized and un-homed by the western imperialist discourse is poisoned by his own wife. The struggle and attempt of reclaiming their culturally secured home is continually going on. Ifeoma and her children, on the other hand, shift to the USA and turn un-homed as well as homeless but still their attempts of getting their integrated African home are going on.

This is how two most prominent African American writers Morrison and Nigerian writer Adichie deal with the issues of history, representation and identity in their novels. In Morrison's *Paradise* people of Ruby eventually use violence with the purpose of protecting their home whereas in *Purple Hibiscus* Beatrice too uses violence to reclaim their home. If so both of the writers seem pretty conscious about the reconstruction of their imperial history. Moreover, the way the former slaves in *Paradise* have been seceded and denied the reconstruction of their home by imperial legacy, Jaja, Kambili and Beatrice too have been denied the construction of their home in *Purple Hibiscus*. Nonetheless it seems as Morrison conveys a message on the

ground of humanitarian notion that exclusion is always fatal whether by the whites or blacks. Moreover both of the writers do agree that much obsession towards traumatic history too obstructs the progress. The novels conclude in optimistic mode; Kambili, Beatrice and Jaja seem able to reclaim their fragmented home, whereas the women from the convent too seem successful on reclaiming their home. Morrison and Adichie in this sense have superseded the mere recapitulation of history rather their fictional representation of history, on the one hand, helps to reclaim culturally fortified home at present and have urged not to be much obsessive towards the past on the other. Selection of Morrison and Adichie's novels, in this respect, has been made to achieve the afore-mentioned motive.

The major objective of this study is to show how spiritual, racial and cultural colonization has been inextricably tied to western imperialism that has turned the African/American and Nigerian people homeless within their own homeland, albeit the people and geographical territory is no more within the brutal colonial clutch. Doing so the researcher believes that cultural and religious otherness has fragmented the space of their home, turned them rootless and often pushed to establish their own imaginary/ home amidst of violence.

Narrated through the eyes of year old narrator Kambili Achike, the novel *Purple Hibiscus* moves around the complication that the teenager Kambili and her late-teenager brother Jaja have to undergo in the presence of their repressive Anglicized father Eugene Achebe. Eugene, a hole-hearted Catholic in the novel is the off-spring of missionary schools in Nigeria established solely to expand the western influence, ideas, faith and mindset. Eugene, a product of colonial mission, turns to be a colonizer in his home and in a broader sense he himself becomes a victim of colonization because he has been alienated from his root. Unknowing Eugene has

been 'hegemonized' by the colonial mindset. According to Said, "It is hegemony or rather the result of cultural hegemony at work, that gives [colonialism] the durability and the strength ..." (7). Although his sister Ifeoma too is the product of the same missionary school, her low-walled rented house in Nsukka becomes a space which welcomes heterogeneous voices including native Igbo songs sung by her children, a political space to talk about the current political situation and a space welcoming empowering religious ideas as symbolized by Father Amadi. It is significant that both Ifeoma and Eugene are the product of the same school, still Eugene fails to recognize and respect his own father Papa-Nnukwu's traditional African practices, whereas Ifeoma respects it. Eugene utterly dislikes African culture, ritual and worship and calls them heathen and barbaric, despite of being himself a prominent Igbo public figure. Widely indoctrinated in the Catholic missionary school Eugene beats his wife and children. He trains them to expect punishment and pain which ultimately leads them to live in fear. His disciplinary control over his children, their punishment and exclusion to his own father take him to such a zone where he treats others as foreign and those who follow his disciplinary and religious boundary as his own.

Morrison's 1997 novel *Paradise* depicts the story of nine families of former-slaves who had got freedom later, and have formed the town Ruby. Their innermost longing to establish their own home is shattered as they are unwelcome not only by the whites but also by their light skin brothers. The social exclusion of these slaves eventually leads them to create a separate towns Haven and later on Ruby; that become a safe haven for them. These excluded former slaves, in turn, detach themselves from the contemporary socio-political structure so much that they become ignorant about the death of Martin Luther King, Jr. and other significant political events going on in US. "News of the outer world rolls off and leaves people

untouched: few mourn the death of Martin Luther King except the outsider, Reverend Richard Misner; none seem stirred by Black Power or the civil rights movement" (Strehle 38). Later on, the people in Ruby find themselves into hostility with the five women from a nearby convent. The town people feel these women as a looming threat for the protection of their home. "As Ruby's men see them, the five women who live at the Convent represent threats to the settled home" (Strehle 39), they eventually realize violence as only weapon to protect their home. Ironically they realize that they can protect their homeland by unsettling the home of five women, the way they were turned homeless by the imperial mechanism before.

Likewise in *Purple Hibiscus*, Eugene's brutal punishment and treatment to his children and wife, in fact, are intended to maintain righteousness, and redeem the sins that they have knowingly and unknowingly committed. Eugene believes so because that is how he is indoctrinated, and that is how he prolongs the western imperial culture within himself. A critic Susan Strehle also views that his disciplinary control to his family members is conditioned by his learning. She writes, "Eugene's disciplinary control transfers his own self-hatred to his children. Conditioned in the Catholic missionary school to deny and renounce the body, Eugene beats his wife and his children" (108). In fact, the spiritual colonization appears to have been inextricably tied to Western imperialism in Africa that leaves brutalizing and neutralizing traces. Whereas in *Paradise*, the town people of Ruby use violence to displace the women in convent because they too were excluded and treated violently before. They fear that once again they may become homeless and lose their identity.

The project in this way attempts to make a close and discursive analysis of the impacts of imperialism in different color. The imperialist discourse propagated through spiritual colonization, cultural displacement and racial otherness have

subjugated the natives' identity. Such cultural displacement has been helpful to supersede the native culture, make them homeless and expand the colonial influence further. To show these impacts of colonialism and imperialism in term of the analysis of *Paradise* by Morrison and *Purple Hibiscus* by Adichie the theoretical frame of one of the most important post-colonial critics Edward Said has been employed. Similarly Homi Bhabha's idea of double consciousness and homelessness has been helpful to interpret the un-homed and homeless situation in imperial condition. To show how the home becomes the microcosm of nation as a whole, theoretical orientation of Anderson, Renan and Chatterjee will be carried out. Making sound analysis and interpretation of theories on nationalism, the researcher has attempted to show the imperial discourse circulated through these discourse in the novel *Paradise* by Morrison. Moreover the theoretical orientation of Ashish Nandi will help to develop these ideas further. After all Said's idea on orientalism has been dealt with due importance to analyze the situation of homelessness in these novels. These theoretical frames have been used to analyze the text, still more concern has been given to the textual analysis and interpretation. The analysis is primarily concerned on showing how African American and natives Nigerian have been turned un-homed and homeless within their own home. Further the idea of 20<sup>th</sup> century African-American theorist W.E. B. Du Bois and Alain Lock will fuel the critical insight of the project.

Morrison's ground-breaking novel *Paradise* has received innumerable critical limelight since its publication. Originally the story of nine families of former slaves and their struggle to settle a home turns to be exclusionary as they are excluded and seceded not only from white community but also from their own light-skinned brothers. As a result they feel utmost important to establish their own home and for that reason they create an excluded city for them called Ruby. This isolated city is

nearly 17 miles far from a convent where females from different backgrounds reside. Most of the time, there is a clash between the citizens of the city and the females from the convent. At last all the females of the convent are murdered by the nine men from the city, as they feel that these females are dangers for their homeland. Different critics have observed the people of Ruby, their struggle to preserve their newly created homeland being excluded and their clash with the women of convent. One of the critics, Sharon Jessee observes and analyzes the novel for its construction of imaginary historiography. For Jessee,

Morrison's novel constructs an imaginative historiography which nevertheless yields significant perspectives for the study of non-fictional accounts—from academic to personal ones—of the intersections between race, class, gender, and citizenship; between identity and entitlement; and between community and memory. (87)

Jessee's orientation on historiography highlights the importance of memory in the construction of Afro-American identity.

Similarly, the critic Richard L. Schur observes the novel from deconstructive perspective. For him the novel deconstructs the concept of Paradise itself. Richard possibly finds a problem with the very ideal paradise that is supposed to be the perfect and complete in it. For Schur "Paradise begins in de(con)struction. What literally is destroyed is the Convent, dispersing its inhabitants, but the novel also works on a more metaphorical level, deconstructing the ideal of paradise" (280). This is how Schur deconstructs the term paradise in a more metaphorical way and gives a new meaning to it which means a place that bestows safety and nurturing.

It is significant that the story of *Paradise* looks a simple one but re-reading the text always comes up with new interpretation and meanings. According to Vida De

Voss the novel deals with the constructed identity. He states, "*Paradise* will similarly portray the constructed nature of human identity" (2). Most importantly he finds the constructed nature of human identity in the novel. If so the establishment of the town Ruby by the freed African-American slaves is the aftermath of the racial exclusion imposed to them since time immemorial. The novel, thus, has been well analyzed by different critics in different ways.

Profoundly based on postcolonial Nigeria, a Nigerian-born writer Adichie's debut novel *Purple Hibiscus* deals with the political instability and economic difficulties of Nigeria in postcolonial era. The novel has also projected the hangover of colonialism and its rejection at the same time. Religion has been a tool to continue colonial hangover in Nigeria. Through religion, devoutly Catholic father Eugene dominates the family members including children. In Christopher Ernest Werimo Ouma's words one needs to understand the nature of religion to know about its space in family. He writes, "The place of religion in the family space cannot be discussed outside the African family's encounter with colonial experience" (25). He projects that religion gets a space in family which unites and collides the family members.

The novel also revolves around the oppression of women by the men-folk. The father Eugene dominates the family members and even beats his wife including children. Due to the torture, his wife poisons him and later on the blame is taken by their son Jaja. The portrayal of positive and negative male characters in the novel has been analyzed from a reformist feminist approach by Gloria Ada Fwangyil. She writes, "In spite of the obvious radical feminist perspectives portrayed in Adichie's novel, the reformist feminist critique of the text has helped to demonstrate that men with oppressive tendencies and habits can change" (263). She views that positive male

characters have been used in the novel to challenge men with oppressive tendencies towards women to change and regard women as complementary partners in progress.

The publication of *Paradise* and *Purple Hibiscus* in this way has invited critics throughout the globe from multiple perspectives. Many critics have analyzed the racial dynamics of these novels and others are concerned more on feminist interpretation and political analysis but few attempts have been made to deal with the issue of home, homelessness and imperial home. It is in this respect my dissertation will focus on dealing these issues to manifest the latent imperialistic ethos propagated through religion, racial exclusion and cultural displacement.

The project is an attempt to analyze how lingering Imperialism in terms of religion, race and culture has displaced people and made them homeless within their own homeland. Still the project doesn't attempt to study imperialism and its effects in general; rather it is delimited on the religious and cultural displacement of Nigerian and African American people as shown in *Purple Hibiscus* by Adichie and *Paradise* by Morrison. While doing so the project basically attempts to show how imperialism has been continued through religion and race, and its direct effect on home. The project furthermore defines and describes the situation of un-homed and homelessness in relation to the post-colonial critics like Edward Said, Homi Bhabha and others. Still the dissertation is not about the situation of homelessness as observed in the global scenario caused by various factors like financial problem, internal conflict and so on. In the first chapter the project has focused on establishing the un-homed and homelessness scenario fueled by racial segregation, spiritual colonization and cultural displacement. In the second chapter attempts have been made to identify the homeless scenario and the impacts and complication in imperial home primarily caused by racial exclusion as reflected through *Paradise*. Similarly, third chapter deals with the

complication and lingering influence of imperialism even in post-independent Nigeria and its effect on their culturally fortified home. Finally the fourth chapter concludes the entire idea of the dissertation.

## Chapter II

### Home and Homelessness in *Paradise*

"The "home" is something more personal: a place that you can arrange yourself, to your own taste; a place where you have the freedom to be yourself; the place where you belong" (Marchand 14).

Marchand's idea of home defines it as a physical space where people are emotionally attached and feel the sense of protection, safety and love. Oxford Student Learner's Dictionary defines home as "The place where you live or where you feel that you belong"(318). If so home can be defined as a physical space where its members do have mutual attachment and love, which assures their safety and security. "John Howard Payne—in the opening lines of his famous song *Home! Sweet Home!*—writes “Mid pleasures and palaces though we may roam; Be it ever so humble, there’s no place like home”" (qutd. in Choi, 1-2). But when we define the concept of home in African American context it's not so cut and dry as a physical space alone. After they were imported to America from their culturally fortified home in Africa, continuously they have been un-homed. This new home- America in turn happens to be space of torture, racial discrimination and exploitation instead of protection and safety. So the longing for a real home which assures love, affection, equality and African American identity becomes always prominent to these slaves. The novel *Paradise* by a prominent African American writer Tony Morrison shows the similar historical struggle of these former slaves for establishing their own real home that assures equality and their African American identity.

"This is their home; mine too. Home is not a little thing" (Morrison, *Paradise* 213). This statement stated by a character Patricia in the novel *Paradise* by Morrison carries the essence of the novel. The story of nine families' struggle to establish their

home as a result of being "homeless" within their own homeland ultimately creates their own home- Haven. This exclusion is primarily triggered by the deliberate otherness of white community for being different in appearance. The very otherness on the ground of race and culture makes them imagine their own home within their homeland. This is how this exclusionary notion resembles the imperial legacy of racial otherness, and becomes responsible to materialize the dream of these former slaves' own home. Ironically, this deliberate exclusion of nine families puts them in the direct conflict to the nearby convent-turn boarding house women. This conflict too, at the centre, has been sparked by their fear of losing their home. The former pain and trauma of being homeless ultimately make them use their gun and generate violence.

The struggle of this first generation of freed slaves has been shaped by the memory of the history; in a way they have been overburdened by their traumatic history. They realize the importance of their home so that their traumatic memories can be acted out. The concept of home, for them, happens to be such a space where they can heal the memories of the past and move further with new energy and valor at the present. Unfortunately their expectation of better present is shattered; they are not only excluded by whites but also by their own light skinned brothers. On the one hand they have traumatic past and on the other the present is unpleasant. This shared traumatic memory of the past and common plight in the present further intensify the need for their own "home." One of the most influential post-colonial critics Homi Bhabha believes that "To be unhomed is not to be homeless, nor can the 'unhomely' be accommodated in that familiar division of social life into private and public spheres" (45). That might be the notion among these former slaves in the beginning, but observing already hegemonized light skinned community they have realized that they

are, in fact, not only "unhomed" but also turned "homeless." This realization takes them far away and makes a long march up to Oklahoma in the quest of their home:

On the journey from Mississippi and two Louisiana parishes to Oklahoma, the one hundred and fifty-eight freedmen were unwelcome on each grain of soil from Yazoo to Fort Smith. Turned away by rich Choctaw and poor whites, chased by yard dogs, jeered at by camp prostitutes and their children, they were nevertheless unprepared for the aggressive discouragement they received from Negro towns already being built. (*Paradise* 13)

This long march metaphorically also refers their innermost longing of establishing their own African home that is not normative like American home; rather they imagine such a home which will be a paradise for the entire settlers. Their long march to Oklahoma and the ultimate settlement can be compared to Puritan quest of promise land and their exclusion to the natives. The quest of their so called promise land turns to be violent as they unsettle the owner of the home—Native American.

It is significant that this established home doesn't entertain gender and class constrain at first. This settled home stands in contrast to the imperial American home that made enough physical damage and psychological damage to the African-Americans. That must be the reason why this community of nine former slaves' family allows equality to all the people including women. Although the women are given equality in every respect in the beginning, the people in Haven seem much rigid about the matter color.

In the beginning they cannot understand why they are rejected. They are told that they are not prepared for the established towns. They find the signs "Come Prepared or Not at All" (*Paradise* 13). When they read the signs they feel that they are

more prepared. When they are unwelcome by the light skinned blacks, they are more hurt. They know the history of white men's exclusion but they are bewildered when the light skinned people, who were once slaves like them, don't treat them properly. "Us free like them; was slave like them. What for is this difference?" (*Paradise* 14). Surprisingly they find that the rejection is due to their skin colour. "The one established when the Mississippi flock noticed and remembered that the Disallowing came from fair-skinned colored men. Blue-eyed yellowmen in good suits" (*Paradise* 195). They call this rejection a history of "Disallowing". It is injustice to dominate people in the name of colour and class. Marjan Marchand views that this rejection on the basis of colour makes these freed former slaves go through difficulties. She writes, "The fifteen founding families are hardened by an excess of characteristics racialized American society has persistently associated with blackness" (167). These slave families suffer since they do not have a place to reside. They are rejected because they are blacks.

Their difficulties of the journey give them power to continue it. The history of "Disallowing" makes them braver and ultimately unites them too. "Afterwards the people were no longer nine families and some more. They became a tight band of wayfarers" (*Paradise* 189). They form a group; a tight band and head for destination. The very history of exclusion also makes them feel important to establish their own home. They suffer because they become homeless in their own land. Regarding the situation of homelessness in American society, Yoon Young Choi opines that it is the underprivileged condition. She further writes, "Accordingly, the idea of homelessness in American society is generally linked to the underprivileged or the outcasts who are oppressed or alienated from the normative home-space" (2). If one applies her ideas

about homelessness in American society, he/she finds that the nine families of former slaves are homeless because they are outcast and alienated from the society.

But the very situation of homeless leads them towards their destination where they can have their own community, their own home. It feels different to have a home to live. In conversation to Patricia Best, Richard Reverend says, "But can't you even imagine what it must feel like to have a true home? I don't mean heaven. I mean a real earthly home. Not some fortress you bought and built up and have to keep everybody locked in or out. A real home" (*Paradise* 213). Reverend's quest for home suggests that everyone needs a home where their emotions are entangled. To have a real home is different from having a house. Most of the characters of this novel lack a home though they have a house to live.

In search of home, these former slaves resume their journey. When they are in their journey, they feel that they are guided, protected and helped by the God; "the signs God gave to guide them—to watering places, to Creek with whom they could barter their labor for wagons, horses and pasture" (*Paradise* 14). When they do not get help from the people of other communities, they feel that God is helping them. This feeling may be the result of their determination to have their own real home. So everywhere they feel God and tackle the difficulties of their journey easily. They can tackle them because they are determined to establish their own community; they always remember the conditions of being homeless. When they are rejected, they change their route towards virgin lands where they can build their community. "Denied and guarded against, they altered their route and made their way west of the unassigned lands, south of Logan County, across the Canadian River into Arapaho territory" (*Paradise* 14). Finally they succeed to establish a town called Haven for them. As they remember the difficulties they faced in their journey, they create a

communal unity and help each other. Once, they were slaves, not free and not safe from dangers. After they get freedom, they do not get a place to reside. All the time, they were surrounded by dangers which made them traumatized. To remove this trauma, they provide safety to the citizens of their town. They are freed, protected, saved and helped by each other. Even women can walk at nights:

She could stroll as slowly as she liked, think of food preparations, war, of family things, or lift her eyes to stars and think of nothing at all. Lampless and without fear she could make her way. And if a light shone from a house up a ways and the cry of a colicky baby caught her attention, she might step over to the house and call out softly to the woman inside trying to soothe the baby. (*Paradise* 8-9)

Their quest for home is fulfilled after they succeed to establish their own community. They get all kinds of attachments of home at Haven. Men of the town provide women physical and psychological safety. If anyone likes to walk at nights, the person can do it easily without any fear. Even women of the town feel secured and can do what they want. Most significantly their women do not have to work for white men:

They were proud that none of their women had ever worked in a white-man's kitchen or nursed a white child. Although field labor was harder and carried no status, they believed the rape of women who worked in white kitchens was if not a certainty a distinct possibility – neither of which they could bear to contemplate. (*Paradise* 99)

They are protected and saved. They prefer working in field to working for white men. For them working in field is safer than working in white-man's kitchen. They are proud that they work for themselves not for others. The moments they spend at Haven are blissful for them.

They even establish an Oven for all the community members. When they were rejected, nothing belonged to them. After the establishment of the Oven, they get something; their communal unity. The Oven becomes a place for their talks and gatherings. "He wanted to give the Oven a name, to have meetings there to talk about how handsome they were while giving themselves ugly names. Like not American. Like African" (*Paradise* 104). They remove American identity and become happy with their African root. All the problems of the communities are discussed at the Oven. Establishment of the Oven suggests that they all are united so that they can protect their community. No member of the town has to die of starvation since they can share the things. "No family needed more than a simple cookstove as long as the Oven was alive, and it always was" (*Paradise* 15). It shows their communal unity and pride. They are proud because they can provide security and safety to the women of their community. They help each other in need. "Haven residents refused each other nothing, were vigilant to any need or shortage" (*Paradise* 109). They treat the community as their home and all the members are treated as family members. Zecharia Morgan, the main founding father of Haven inscribes the words for the Oven. The words are "Beware the Furrow of his Brow" (*Paradise*) which serves as a constant reminder of "how narrow the path of righteousness could be" (*Paradise* 14).

Haven is carefully protected by all the members of the community. No racism, sexism and classism exist there as all the members of nine families are equal. Their history was full of discrimination which teaches them not to practise it in their community. They accept all the community members as a family and refuse nothing to each other. Their community becomes a kind of paradise for them.

Their community; the real home becomes a nation for them. Susan Strehle says that home reflects a nation. Home is a nation within a "Nation". She writes, "

Home reflects and resembles nation: not a retreat from the public and political, home expresses the same ideological pressures that contend within the nation" (1).

Embracing her ideas it is to utter that home is the microcosm of a nation and the deliberate exclusion of a community from a home has its direct concern to the nationalism. To borrow the ideas of a prominent critic Benedict Anderson, a nation can exist, despite of inequalities and exploitation if they are abided by mutual attachment. According to Anderson a nation is, "... imagined as a *community*, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship" (7). Thus Anderson's concept of nation stresses on horizontal camaraderie among the people regardless of their race, gender, geography and class. The absence of same camaraderie in the novel *Paradise* seems responsible for the formation of the insulated town Ruby. It is significant that the people in Ruby attempt to develop their own structure of nation and foster the feelings of camaraderie. To borrow the idea of Anderson further nation is imagined through the shared memory. The notion and strength of same shared past or memory creates solidarity among themselves and this solidarity becomes the founding pillar of their home. The nine families of former slaves do have innermost desire to form their own home and homeland out of their solidarity because they are haunted by the same history; pain of the history manifests itself in the formation of their home and, in a way, a nation, Ruby eventually.

If so the formation of a nation turns to be a safe haven for people when they do have shared memories and have strengthened the notion of comradeship. At first this community of former slaves has different history and secondly the pain and trauma still haunt them. Possibly the trauma could have been subsided, had they been welcomed in the American house. This "unsettling" distinctly gives the notion of

imperial legacy; they are othered and excluded the way non-European were treated and colonized before. "We live in the world, Pat. The whole world. Separating us, isolating us – that's always been their weapon. Isolation kills generations. It has no future" (*Paradise* 210). This deliberate isolation and separation fueled by essentialist notion leads these families to the formation of insulated town, their home. This search of imagined community, though creates their own nation, unfortunately becomes the reason for their self- exclusion. They isolate and insulate themselves from the outer world; the communication and attachment to the outer domain possibly remind the trauma they have gone through. Blurring all sorts of these racial and class boundaries practised in American house, they make vigorous effort to establish an egalitarian house. So they maintain a horizontal companionship among each other and help others in need. The house now turns to be a space of sharing each others' problems and caring each other. The establishment and institutionalization of all the systems required to be a nation then make this community a safe home, paradise and their own country within America. This is how the solidarity of these people at present and the common shared past have formed this community to a nation. Ernest Renan in his essay "What is a nation?" opines that past memories and present day consent form the nation:

A nation is a soul, a spiritual principle. Two things, which in truth are but one, constitute this soul or spiritual principle. One lies in the past, one in the present. One is the possession in common of a rich legacy of memories; the other is present-day consent, the desire to live together, the will to perpetuate the value of the heritage that one has received in an undivided form. (19)

Past memories guide people to be united. If all the people get the same past, they form solidarity among them. They feel that all of them belong to the same group. Implicitly it also plays a great role to create present-day consent.

If we apply Renan's ideas, the nine families of former slaves' past memories do not match with the past of white communities and the absence of present-day consent is primarily caused by the same differences of their memories between African Americans and whites. To move further, this incompatibility eventually leads them to form their own homeland. Their homeland initially encompasses the past memories and the present-day consent as defined by Renan. Though they have the same past with the established black communities, there lacks a desire to live together which results their exclusion. These Afro-Americans in the novel do not find America as their nation since their shared past is different and in present there is a lack of desire to live under the same canopy. As their traumatic past forms their identity at present, the characters like Richard Misner seem much conscious about the importance of teaching their roots to their descendents. Richard Misner suggests Patricia Best to teach her students about their root. He opines that to cut off the root is to destroy identity. "The world is big, and we're part of that bigness. They want to know about Africa-" (*Paradise* 209). His suggestion to teach children about their root is a quest for their past. When Pat argues that their history is not in Africa rather in South America, Richard Misner says, "Africa is our home, Pat, whether you like it or not" (*Paradise* 210). His argument seems that still they have not succeeded to build their home because their home cannot belong to American land. It is far away from America. The debate is clear whether to memorize the past and move further to establish a separate African American identity or to forget the past and soothe the memory and assimilate in the present. Pat says, "Slavery is our past. Nothing can

change that, certainly not Africa" (*Paradise* 210). Pat's implication possibly goes to the trauma African Americans have undergone as a result of ruthless slavery. Misner hints that only the revival of their rich past and African identity can assure their safe and adorable home. Until then how much effort they put on they have to be homeless. Misner's idea on the one hand shows how imperial policy is responsible behind their quest of home and on the other expresses anger against the assimilation tendency talked by some of the African-American critics. In this context these parents' consolation to their children saying that they will never be slaves regardless of their possible struggle is important. The parents console their children saying, "Never mind, honey. Never you mind. You are not and never will be a nigger, a coon, a jig, a jungle bunny nor any other thing white folks teach their children to say. What you are is God's" (*Paradise* 212). They try to remove the fear of their children to be slaves.

Their paradise, their first town Haven does not remain for a long time. World War II brings chaos and anarchy in their city. Their sons go to war. Racism, sexism and classism start in their town. When the survivors of the war return home, they find their land being destroyed. The safety they get at Haven is lost. "Those that survived that particular war came right back home, saw what had become of Haven, heard about the missing testicles of other colored soldiers, about medals being torn off by gangs of rednecks and Sons of the Confederacy" (*Paradise* 194). They feel no more safe and free at Haven. Their first Disallowing before establishing Haven "was a burn whose scar tissue was numb by 1949" (*Paradise* 194) and they recognize the destruction of Haven as "the Disallowing, Part Two" (*Paradise* 194). When their paradise is lost, the new fathers do follow the legacy of their old fathers that they had done sixty years ago and worship almighty to protect them to get their mission. "God at their side, the men take aim. For Ruby" (*Paradise* 18). They head for a new place to

establish new community of their own with their communal heart. "When they got back to the States, they took it apart, carrying the bricks, the hearthstone and its iron plate two hundred and forty miles west — far far from the old Creek Nation which once upon a time a witty government called "unassigned land"" (*Paradise* 6). They keep the Oven with them as it is the symbol of their communal pride. The descendents of nine families move 240 miles west. Marjan Marchand writes, "Thus, while the New Fathers left Haven because it could no longer offer their families a safe and free home, the paradise they built upon their arrival 240 miles west from Haven ends up even worse" (54). Once again they all unite together and determine for the new destination. "They consolidated the 8-rock blood and, haughty as ever, moved farther west" (*Paradise* 194). They establish a new town; probably a new paradise for them which is about 90 kilometers far away from a small white town Demby. In the middle of the town, they have their Oven as a symbol of their solidarity. They feel that again they are at their home albiet it takes three years for them to name the town:

For three years New Haven had been the name most agreed to, although a few were loud in suggesting other names — names that did not speak, they said, of failure new or repeated. Pacific veterans liked Guam, others Inchon. Those who fought in Europe kept coming up with names only the children enjoyed pronouncing. (*Paradise* 17)

Nobody comes with a perfect name for the new town. As a result, the town remains nameless for years. In the journey, Ruby, the sister of Steward Morgan and Deacon Morgan, and the mother of K.D. (Kentucky Derby), becomes ill. She does not get proper treatment. "She had gotten sick on the trip; seemed to heal, but failed rapidly again. When it became clear she needed serious medical help, there was no way to provide it" (*Paradise* 113). They do not have any hospitals and doctors. The Morgan

brothers love her so much and worry about her illness. "Ruby. That sweet, modest laughing girl whom he and Steward had protected all their lives" (*Paradise* 113). When she gets sick, they try their best for her recovery but fails due to "Disallowing". Ruby is not only refused for medical care but also treated as an animal in hospital because of her race. The nurse tries to call a veterinarian to examine her. This dehumanization and cruel disallowing lead her brothers to take her body from there and name the town Ruby. "They named the town after one of their own and the men did not gainsay them. All right. Well. Ruby. Young Ruby" (*Paradise* 17). This dehumanization makes the Morgan brothers feel that history looms around them every time:

They drove her to Demby, then further to Middleton. No colored people were allowed in the wards. No regular doctor would attend them. She had lost control, then consciousness by the time they got to the second hospital. She died on the waiting room bench while the nurse tried to find a doctor to examine her. When the brothers learned the nurse had been trying to reach a veterinarian, and they gathered their dead sister in their arms, their shoulders shook all the way home. (*Paradise* 113)

The treatment to their sister again reminds them the history of "Disallowing" which makes them suffer a lot. This reoccurring of the past reminds them their mission and makes them determine to exclude whites in turn from their town. This exclusion and bitter experience make them feel homeless in their own land. This bitter realization and reoccurring of the history revive the strength of their predecessor and ignite them further to form a completely different home. Ruby has been regarded as a first martyr

of their town and nation. As a tribute to her dedication of the mission, the town has been named as Ruby.

This cruel disallowing of Ruby's treatment at a white city ultimately helps them to insulate themselves from the outer world. This insulation, when we analyze, is the aftermath of their own exclusion on the basis of their racial difference. After Ruby's death, they become harsher towards the outer world and gets isolated from it. Marjan Marchand writes, "... the new founders' will to isolate their community from the rest of the world becomes even harsher" (54). They become more determined to have insulation from the outer world. This insulation is already generated at Haven. When they are at Haven, they create their own rules to continue their community. The most important rule to follow in the community is to insulate them from the outer world. They even do not regard those people as a member of community who break the rules. That is the reason why Roger Best, one of the founding figures of Ruby is treated as an outsider due to his marriage to a light skinned woman. The disallowing from the light skinned people never lets them forget their history. But beyond their expectation, Roger Best falls in love with a light skinned black girl. Best breaks the rules of the old fathers by getting married to a light skinned girl from the outer world. "Roger Best, who was the first to violate the blood rule" (*Paradise* 195). When the new fathers decide to leave Haven, Best thinks that his first duty is to inform the girl who has got his child. "Deek and Steward Morgan had a plan. When he heard what it was, the first thing he did was write to the hazel-eyed girl with light-brown hair who'd had his child during the war" (*Paradise* 201). When he invites his wife and child to join them, he is treated as an outcast which suggests that he becomes homeless in his own community.

His invitation to her wife is welcome with awful criticism. Especially Deek and Morgan are not happy with the decision. They do not want to include any light skinned person in their community because "Disallowing came from fair-skinned colored men. Blue-eyed, gray-eyed yellowmen in good suits" (*Paradise* 195). They do not want to break the old blood rules. "Only Steward had the gall to say out loud, "He's bringing along the dung we leaving behind" (*Paradise* 201). Though they claim that classism, sexism and racism do not exist in their society, they practise it. When the Morgan brothers disapprove the light skinned girl and criticize her negatively, their wives suggest them to be silent. "Dovey shushed him. Soane too" (*Paradise* 201). Another member of the community Fairy Dupres curses them because she analyzes that the rejection and harsh criticism are too inhuman. "But Fairy Dupres cursed him saying, "God don't love ugly ways. Watch out He don't deny you what you love too" (*Paradise* 201). She alerts the Morgan brothers not to be so cruel. Later on Soane understands her alertness after she loses her sons at war.

The men of Ruby are too much resolute to preserve their paradise. They neither let anyone be the member of their community nor mix with other communities. They build everything they need in their own community. They build banks, grocery, furniture and other necessary things so that they do not have to go the white cities for their living. The Morgan brothers own banks, Ace Flood owns a grocery, Fleetwood family owns a furniture shop and other members are also engaged in their own business.

In the beginning the community starts without sexism, classism and racism. It is supposed as an earthly paradise upon a hill. Like in Haven, all the members feel their belongingness to the city. The community becomes their real home. As Anderson takes nation as an imagined community, Ruby becomes their small nation;

an imagined community; the community where they get their home. Ana María Fraile-Marcos discusses these issues:

First, the all-black town of Ruby constructs an image of itself as an earthly paradise as a consequence of its engagement with the foundational Puritan myths and rituals at the core of American identity. As a result, Ruby emerges as the City upon a Hill for its inhabitants.

(3)

Due to their painful history, they imagine an earthly paradise which they find in Ruby. But it loses its safety after they welcome sexism, racism and classism.

It is significant that Patricia Best, daughter of Roger Best argues, racism was already started in Haven after the rejection to her mother as she does not belong to their community. Different than their predecessor in Haven, classism and sexism prevail in the community. The women of Ruby are protected and given security; a home but their freedom is seized. Several rules have been created for women. They are criticized when the rules are broken. Bellie Delia, the daughter of Patricia Best rides a horse without underwear at three years old and takes the shame of this event forever in her life. Likewise Anna Flood's hair style becomes a matter of talk as it is uncommon. Moreover, almost all of the crucial decisions are made by the male members. Still it is important that the city is named after a woman. The issue of naming can't be dismissed as a matter of coincidence. Through out history several nations have got feminine name and attributed feminine quality. A nation which provides safe haven, protection, love, care and nurture, is attributed to the mother figure. Ironically the nation functions in a normative patriarchal rule. The community of eight families creates the society where women are treated as mere and silent observers. If the society inwardly attempts to maintain gender equality, they could

have empowered their voice. Many males of the society give several names for the second town before it is named but females do not have firm opinion about names till Ruby dies. "The women had no firm opinion until the nephew's mother died" (*Paradise* 17).

Likewise classism also exists in the community. Especially Morgan brothers own the economy of the city since they own banks. When they were at Haven, everybody helped each other but in Ruby the Morgans do not concern the financial problems of their friends. Regarding this issue, Marjan Marchand writes, "the twins put their own financial interests first, not helping friends who are in financial troubles, such as Menus and Fleet" (54). When Deek and his wife Soane have a conversation about the financial matter, Deek explains her about war and money. But she seems worried about his nature for not caring his friends in trouble. "She'd meant she didn't understand why he wasn't worried enough by their friends' money problems to help them out. Why, for instance, couldn't Menus have kept the house he bought?" (*Paradise* 107). Rather Deek drives around the city to show his position and power to others. His nonsense driving to show his wealth and status is also an example of classism that exists in Ruby. He does not concern the problems of his friends but makes unnecessary drives around the city. "The silliness of driving to where he could walk in less time than it took to smoke a cigar was eliminated, in his view, by the weight of gesture" (*Paradise* 107). He maintains his vehicle properly and does not let anyone damage it. Even his nephew does not get permission to use it. "how he washed and waxed it himself — never letting K.D. or nay enterprising younger touch it" (*Paradise* 107). Other citizens of the town are not happy with his attitude towards classism. In conversation with Richard Misner, Anna Flood argues that classism is there in Ruby. Though there are banks for the Ruby's citizens, they do not get much

credit. She says, "We own the bank; the bank doesn't own us" (*Paradise* 116). Most of the time, Morgan brothers hold an authority of the town. They regard themselves as the founders of the town. But Anna opines that the Morgan brothers are the two out of fifteen founding families of the town. She says, "Fifteen families founded this town. Fifteen, not two. One was my father, another one uncle – "(*Paradise* 115). Richard opines that the Morgans are financially strong. "The Morgans had the money. I guess I should say they financed the town – not founded it" (*Paradise* 115). Still Anna seems unhappy as she feels that she is getting homelessness due to Morgans' activities as the leaders of the society. She further argues, ""The Morgans had the resource, that's all," she said."From their father's band back in Haven. My grandfather, Able Flood, was his partner" (*Paradise* 115). In this way, Morgans' activities invite classism in Ruby.

Due to the existence of sexism, racism and classism, Ruby can't be a safe paradise in the later phase. Lack of female's participation in gatherings and talk, Morgans' activities as the great founders of the city, their rejection to Roger Best's wife Delia Best along with their descendants and exclusion to the outer world suggest that their town cannot be a real paradise for all the members. Some of them stay there for safety and others with different reasons. Females of Ruby stay there for safety but lack freedom. Their house becomes an un-homely home due to the lack of belongingness with every domestic domain. If so the women of Ruby are double marginalized; on the one hand they have been excluded on the racial ground and on the other they have been excluded within their own home.

If we talk about the women of the Convent which is nearly 17 miles away from the city, their condition is also not better. In the beginning, the Convent is not a Convent rather it belongs to a rich person who designs his house with different

symbols of sexuality. Gigi, one of the women of the Convent notices these sexual objects. "The nipple-tipped doorknobs. Layabouts half naked in old-timely clothes, drinking and fondling each other in prints stacked in closets. A Venus or two among several pieces of nude statuary beneath the cellar stairs" (*Paradise* 72). All the women are from different backgrounds and none of them get a safe and free home. They are abused by different persons in their family life. So they are un-homed as well as homeless. When they all reside in the Convent, it becomes their home because they can get the belongingness, freedom and safety that one gets at home.

They become the enemies of Ruby's citizens since they do not belong to the "8-rock" (*Paradise* 193) family. They are the outsiders and outsiders mean enemies for Ruby. When Richard Misner talks to Patricia, he says that he is not an enemy of Ruby though he is an outsider. "'Well help me figure this place out. I know I'm an outsider but I'm not an enemy'. 'No, you're not. But in this town those two words mean the same thing'" (*Paradise* 212). They exclude outsiders due to their history of "Disallowing". They start hating others and do not let their citizens be influenced by others. They do not understand why the Convent women behave differently but they disgust their way of living.

They exclude the Convent women in their festivals and different ceremonies. But some of the women from Ruby get close companionship with the Convent women. Soane becomes a close friend with Consolata. Lone Dupres time and again visits Consolata. When the women of Ruby feel homeless in spite of having a place to reside, they go to the Convent where they can get solace and belongingness. For example, Sweetie Fleetwood, wife of Jefferson Fleetwood, goes to the Convent after being tired of taking care of her four children who are all abnormal. Arnette, Jefferson's sister, knocks at the Convent door for help after she gets betray by her

boyfriend K.D. Smith who hits her and denies taking the responsibilities of their unborn child. "'You have to help me," she said. "You have to. I have been raped and it's almost August'" (*Paradise* 77). When she stays in the Convent, she hits her stomach to kill the baby inside but nobody knows about it. Likewise Bellie Delia lives in the Convent for about two weeks after she gets fight with her mother. "The fight took place in October of 1973. Afterward Bellie Delia ran off and stayed at the Convent for two weeks and one day" (*Paradise* 202). These women's visit to the Convent is the result of un-homed situation otherwise they would stay at their own home.

The Convent becomes a safe home for Consolata, Mavis, Gigi, Seneca and Pallas too. All of them have painful history. All of them become homeless in their own land. In the beginning, Consolata is brought to the Convent from Brazil. She is found by six American nuns on their way back to the United States. "They were six American nuns on their way back to the States after twelve years of being upstaged by older, sterner Portuguese Orders" (*Paradise* 223). She was raped at nine and had no home. These nuns bring other two children who are found at garbage. These other two children are kept at orphan house whereas Consolata is brought with them when Mary Magna, a nun falls in love with her. She takes her as a ward to the new place where she is assigned to work:

Sister Mary Magna placed two of them in an orphanage, for by then she had fallen in love with Consolata. The green eyes? the tea-colored hair? maybe her docility? Perhaps her smoky, sundown skin? She took her along as a ward to the post to which the difficult nun was now assigned — an asylum/boarding school for Indian girls in some desolate part of the North American West. (*Paradise* 223-224)

When Consolata lives in the Convent with Mary Magna, it becomes a home for her and Mary Magna becomes a loving mother. She gets safety, freedom and love that one gets at home. She even gets in relationship with Deek who is ten years younger than her. Their relationship ends when "she bites his lip which, in retrospect, was her big mistakes" (*Paradise* 237). She cares Mary Magna too much when she falls sick. After her death, Consolata feels terrible absence of Mary Magna and starts using alcohol. She feels that her mother left her. "When Mary Magna died, Consolata, fifty-four years old, was orphaned in a way she was not as a street baby and was never as a servant" (*Paradise* 247). Mary Magna's death leads her to wish to die. After Mary Magna's death, the Convent belongs to her. She gives shelter to all the women in Convent whoever comes there. So she becomes a mother figure for all the women of the Convent. Though she becomes un-home and homeless in the beginning, later on she gets the Convent as her home.

Mavis Albright is the first to take shelter in the Convent. She stays there forever though she goes outside for few days. After her arrival at the Convent, it becomes a home for women who are un-homed as well as homeless. She does not get safety at her home due to her abusive husband and children. She happens to kill her twins due to her husband's irresponsible behavior. Her husband comes home and orders her for his supper and orders her to buy a dairy item for him. But he does not bother to look after the three months twins. So she has to take them with her and when she leaves them in the car Cadillac, they die of heat. "Your babies suffocated, Mrs. Albright. In a hot car with the windows closed. No air" (*Paradise* 23). When the journalist June comes her home to take an interview about the incident, her daughter Sal pinches her so hard that she hardly bears it. "Sal pinched her, hard. Mavis knew instantly that her daughter wasn't nervous before the camera and all, because the

pinch grew long, pointed. Sal's fingernails were diving for blood" (*Paradise* 21).

When she feels, her husband and children are planning to kill her, she runs away with the Cadillac:

"Maybe," he said. "Maybe we can fix it. Maybe not. I just don't know."

He let out a deep yawn, then, "Don't see how, though." It was, she knew, the signal — to Sal, to Frankie, to Billy James. The rest of the night she waited, not closing her eyes for a second. Frank's sleep was sound and she would have slipped out of bed (as soon as he had not smothered or strangled her) and opened the door except for the breathing beyond it. She was sure Sal squatted there — ready to pounce or grab her legs. Her upper lip would be raised showing eleven-year-old teeth too big for her snarling mouth. (*Paradise* 26)

She becomes homeless at her own home and fears that she might be murdered. Every time she is afraid of her death. Her home no longer remains a home rather turn to be a house full of likely threat, assault and violence. That's why she leaves the house with a hope of saving her life. She does have no idea where to precede her life further but one thing is sure she needs a home full of love, care and affection. She goes to her mother thinking that she provides her safety. But she finds her mother informing Frank; her husband about her run away. "Days before she heard her mother talking low into the mouthpiece of the telephone, saying, "You better get up here fast and I mean pronto,"" (*Paradise* 32). This situation makes her more afraid and she becomes completely homeless. She leaves the place with her Cadillac, her car with fear because people have seen the Cadillac in newspapers.

She does not have her destination but she continues her journey to save her life. On the way of her journey to nowhere she feels that she finds her husband who

wants to kill her. All sorts of these feelings come to her mind due to her homeless situation. Neither has she got safety at her mama's home nor at her own. Her husband exploits her physically, mentally and sexually. Marjan Marchand writes, "But being abused by her husband physically, sexually as well as psychologically, she had been closed off from the rest of her community for years" (62). Her husband has a home but the home does not belong to her. In her journey she takes female hitchhikers to tackle with her financial problems. When gasoline completes in her Cadillac, she has to stop at the Convent and later on the Convent becomes her shelter. Consolata and Mary Magna become lovely mothers. She does not leave the Convent because she hears the sound of her twins in the Convent and it becomes a secure place for her. "Mavis' pride of place was secure" (*Paradise* 259). She feels that where her twins are not safe, she also cannot be safe there. "She understood that she was not safe out there or any place where Merle and Pearl were not" (*Paradise* 258-259). So she decides to stay at the Convent and becomes close to Consolata.

Another important convent woman, Gigi, also called Grace is the second person to visit the Convent and stay there forever. Like Mavis, Gigi has also been homeless and the Convent becomes a safe and free home for her. Gigi does not plan to come to the Convent but happens to be there. She is left by her mother and her father is in death row. Her past haunts her. Her boyfriend Mikey Rood is lost in Civil Rights Protest. After the loss of her boyfriend, she makes her plan to go to her grandfather. "I'm coming, Granddaddy. I'm heading home right now" (*Paradise* 65). But she changes her mind and wants to go to the place which Mikey has told her; a rock formation where a couple seems making love. She asks a stranger about the place. "Gigi even got comfortable enough to ask him had he ever seen or heard tell of

a rock formation that looked like a man and a woman making out" (*Paradise* 66). She heads for Ruby when the stranger tells her about:

"a place where there was a lake in the middle of a wheat field. And that near this lake two trees grew in each other's arms. And if you squeezed in between them in just the right way, well, you would feel an ecstasy no human could invent or duplicate" (*Paradise* 66).

Then she starts her journey towards Ruby and stays out at the Convent. But her way of living is different from others; most of the times she moves around the Convent naked. Mavis sees her naked for the first time. "The figure sitting in the garden's red chair was totally naked" (*Paradise* 75). Most of the time, she enjoys freedom and gets quarrel with Mavis. "'Get out!' Mavis screamed, braking the car. 'Get the hell out of my car!' 'You gonna make me? Touch me, I'll tear your face off. You fucking felon!'" and she rammed her cigarette into Mavis' arm" (*Paradise* 168). She keeps relationship with K.D. for four years but later on ends it. Like Mavis, she finds the Convent as a safe and free home.

Another woman who takes shelter at Convent is Seneca. Like other females of the Convent, she too is homeless. She is abandoned by her sister Jean when she is at four years old. Later on her sister turns to be her mother who gives her birth at fourteen. She searches her sister at several places but finds nowhere. "Year ago, when the brokenhearted hitcher was five years old, she had spent four nights and five days knocking on every door in her building. "Is my sister in here?" (*Paradise* 126). She thinks that her sister left her due to her untidiness. "The third day, she began to understand why Jean was gone and how to get her back. She cleaned her teeth and washed her ears carefully. She also flushed the toilet right away, as soon as she used it, and folded her socks inside her shoes" (*Paradise* 127). But her sister never comes

though she believes her reformed activities would invite her. She becomes homeless as well as an orphan. She lives in a foster home but foster brothers rape her. Marjan Marchand writes, "After being sexually abused by a foster brother, Seneca was moved from foster home to foster home" (63). Her upbringing makes her pleasing to everyone. "Always the peacemaker. The one who said yes or I don't mind or I'll go. Otherwise —what? They might not like her. Might cry. Might leave. So she had done her best to please" (*Paradise* 131). She is ill-treated by her boyfriend Eddie Turtle and used as a sex toy by Mrs. Norma Keene Fox. After she works for Mrs. Fox, she becomes a hitchhiker. She cannot see any crying woman due to the experience of her painful life without her sister. When she sees, Sweetie crying alone on the way, she accompanies her and reaches the Convent.

The last girl to take shelter at the Convent is Pallas Truelove who is betrayed by her mother Dee Dee and boyfriend Carlos. She is a daughter of a rich man. She takes her boyfriend to meet her artist mother but they betray her. She finds her mother and boyfriend making love. "The betrayal, the hurt, that had driven from her mother's house" (*Paradise* 179) makes her homeless and she leaves the place. On her way back to home, she is followed and raped by unknown boys. She loses her home and everything. Nobody stops for her as she walks alone without shoes. "She lost her shoes, she said, so at first nobody would stop for her" (*Paradise* 173). Later on she is helped by Indian people. An Indian woman asks about her destination but she does not know where to go. "'Where you headed?' she asked. That was when Pallas discovered that her vocal cords didn't work" (*Paradise* 173). Later on she is found to be pregnant and Bellie Delia leaves her at the Convent thinking that it would be a safe place for her. Consolata and other women give her motherly love which she does not get from her mother. Consolata shows her concerns about Pallas' pain:

"Who hurt you, little one?" asked Connie. Seneca sat down on the floor. She had scant hope that Pallas would say much if anything at all. But Connie was magic. She just stretched out her hand and Pallas went to her, sat on her lap, talk-crying at first, then just crying, while Connie said, "Drink a little of this," and "What pretty earrings," and "poor little one, poor, poor little one. They hurt my poor little one." (*Paradise* 173)

Consolata soothes her when she is broken down. She finds Consolata as a back support to remove her pain. The house becomes a heaven for her which provides her safety. When her daddy inquires about her, she answers him, "Daddy, give it up. I'm home okay, okay?" (*Paradise* 255). Once she leaves the Convent with her daddy but again she returns to it and stays there. Later on she gives birth to a baby who is named Divine.

All the women of the Convent associate the Convent with paradise as it provides them safety, love, caring and freedom. Though Gigi and Mavis quarrel most of the time, there is sisterhood among them. It becomes a safe haven for them. Though the Convent is not included in any community, it is a real heaven for all the women who need safety and shelter.

Though the women from the Convent do not harm any people from Ruby, they are taken as enemies. The citizens of Ruby question their way of living:

Remember how they scandalized the wedding? What you say? Uh huh and it was that very same day I caught them kissing on each other in the back of that ratty Cadillac. Very same day, and if that wasn't enough to please the devil, two more was fighting over them in the

dirt. Right down in it. Lord, I hate a nasty woman. Sweetie said they tried their best to poison her. (*Paradise 275*).

These women and their activities become a threat for Ruby. Ruby's citizens do not want to lose their community again and they are ready to do anything to save their home town nation as they are always haunted by the traumatic memory of being homeless. Although their predecessors had formed their town as a well fortified home that is believed to be a space of equality, fraternity, brotherhood, love, care and affection, the sudden disintegration of the town Haven and prolonging imperial legacy excluded them away. That is why they seem well prepared to protect their home at any cost. This imperial exclusion thus makes them ready, even, to use violence, but protect their home. Thus longing for their African American home-- exploitation and segregation free home makes them use violence and drive away the potential threat - the convent women from their way.

### Chapter III

#### Home, Homelessness and Imperial Home in *Purple Hibiscus*

"I felt that I was at home, that I was where I had been meant to be for a long time" (*Purple Hibiscus* 179). Adichie's debut novel *Purple Hibiscus* tries to capture a complex post-colonial Nigerian scenario complicated by the religious, racial and cultural divisions. Though the story is set in the decolonized Nigerian society, the novel brilliantly shows the creeping influence of imperialism in individual and societal level. The major character Eugene, the product of the first generation of missionary school rigorously attempts to infuse his religious discipline in home and out. This imposition makes his children-- Jaja and Kambili, 'unhomed' within their own home. Jaja and Kambili can't develop their agency and become silent within their own home. But Jaja and Kambili, for the first time, recognize their identity in aunty Ifeoma's home in the university town Nsukka. This low walled house in Nsukka awakens her identity and makes her realize her sexuality. The contradiction is distinct; their own house due to perpetual fear, detachment and repressive policy becomes an imperial home whereas Ifeoma's house turns to be their home – a magnificent space of mutual attachment, love, care and affection.

The novel begins with the problems that arise at home when Jaja disobeys his Anglicized father, Eugene and refuses to go to communion. "Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the étagère" (*Purple Hibiscus* 3). The violent reaction of Eugene towards his son Jaja is pretty clear to introduce the central conflict of the novel. Brought up in the first generation of Catholic missionary school Eugene is tutored to denounce his body or flesh so as to redeem the in- born sins. He, in turn, believes that now he has got this responsibility to train his children

and make them ready to accept the physical pain. His realization that knowledge and redemption is possible only at the cost of avoiding bodily pleasure makes him punish his children when they, knowingly and unknowingly, can't follow the disciplinary guidelines as recommended by him. Regarding his disciplinary boundary and punishment to his children, Susan Strehle writes, "Eugene's disciplinary control transfers his own self-hatred to his children. Conditioned in the Catholic missionary school to deny and renounce the body, [so] Eugene beats his wife and his children..." (108).

If we analyze his behavior in detail, we come to know that he does not like to punish others including his children since he suffers inside when he punishes them. He is conditioned by his learning; knowingly and unknowingly when body commits sins, redemption should be got through pain. His learning prevents him to think about the consequences of the punishments. That means he is religiously colonized and helpless, but his help to the poor and needy persons suggests that there lives a good person inside his heart. Susan Strehle writes, "...however, Eugene is also one of the most upstanding citizens of Igboland. He follows the rules of Christian charity, giving copiously to the church, to social projects like hospitals and schools, and to the poor and needy..." (109). Many organizations are run through his help, though other family members do not know about his donation to the poor and needy people. He becomes the leading figure "omelora" of his society and feeds all people of the community at Christmas. "Papa's title was omelora, after all, The One who Does for the Community" (*Purple Hibiscus* 56). Publicly he is a good figure and he does things for the society, but he cannot be a good father, husband and son at home.

Like Eugene, his sister Ifeoma also belongs to the first generation of missionary school and follows Catholicism but she enjoys nature. Eugene's fortified

house seizes freedom of all the family members whereas Ifeoma's rented flat provides security and freedom to all the members of her family. Their father Papa-Nnukwu practises African way of worshipping idols and does not surrender himself to Christianity. Ifeoma respects her father and teaches her kids too to respect him but in contrast to it, Eugene generates hate for his father and teaches his children too to lack respect for their grandpa. Papa-Nnukwu does not get support and shelter at his son's house though his son is a very rich person; his daughter Ifeoma provides him an environment of home at her rented house. Though both Eugene and Ifeoma are guided by Catholicism, Ifeoma cannot forget her culture and tradition whereas Eugene is colonized by the western religion.

The novel dramatizes the problems of home and homeless situation due to the influence of outer world in the form of religion. In this pretext, the main character Eugene is completely guided by Catholicism and becomes its agent. He hates those who worship idols because he thinks that they are unreligious and do not have respect to God. He does not regard his father as a good person because of his worship to idols. That is the very reason he never allows his father to enter his house though at Christmas he provides little amount to him. He believes that his learning is the result of his hard work and missionary school; he could never learn anything from his father. He inspires his children to learn the same belief he has got and tells them the stories of his life. In this pretext, Kambili says, "I had heard this all before, how hard he had worked, how much the missionary Reverend Sisters and priests had taught him, things he would never have learned from his idol-worshipping father, my Papa-Nnukwu" (*Purple Hibiscus* 47). Even he does not let his children spend more time with his father and calls him a pagan. Though they do not like his order not to touch

and eat anything at their grandpa's home, they cannot say anything against it and always their answer would be yes:

"Kambili and Jaja, you will go this afternoon to your grandfather's house and greet him. Kevin will take you. Remember, don't touch any food, don't drink anything. And, as usual, you will stay not longer than fifteen minutes. Fifteen minutes." "Yes, Papa." We had heard this every Christmas for the past few years, ever since we had started to visit Papa-Nnukwu. (*Purple Hibiscus* 61)

Eugene as a zealot Catholic develops his hatred towards his father and other idol worshiping people. The conflict between Eugene and his father is distinct but the consequences are far reaching. His children are not allowed to be there with their grandfather more than fifteen minutes. His exclusion to his own father is made on the spiritual ground. He believes that the attachment to the pagan may subside their faith or increase the sins. These ideas have been developed in his mind as the blueprint and anybody who opposes these ideas are necessarily sinners. He creates a gap between his father and children and does not consider the exclusion of his father from his family. He links his inner world with the outer world but fails to unite his family members and beyond his conscience he is ultimately divided and distorted. His self seclusion and isolation with his family and cultural apparatus necessarily make him un-homed as well as homeless.

Another contradiction that we find in Eugene's character is the incompatibility between his fascinating public domain and repressive private domain. Albeit he talks about freedom, liberty and the issues of human rights and tries to capture the truth as it is through his newspaper *Standard*, his inner domain of house fails to entertain the same. He fails to recognize anti-colonial nationalism since he welcomes the outer

world in the form of religion i.e. Catholicism, to his inner world. Partha Chatterjee, one of the post colonial critics, opines that while creating anti-colonial nationalism, the world is divided into two worlds; inner and outer which reflect spiritual and material domains respectively. He views:

...anti-colonial nationalism creates its own domain of sovereignty within colonial society well before it begins its political battle with the imperial power. It does this by dividing the world of social institutions and practices into two domains – the material and the spiritual. The material is the domain of the outside.... (217)

In this context, we do not find Eugene excluding the outer world to get sovereignty and autonomy of his culture. Rather he is entangled with the outer world and excludes his own people. He dares to speak truth through his newspaper *Standard* but his inner world is completely guided by dogmatic western religion that has indoctrinated the western superiority over his native domain. Eugene, who is a stunt supporter of political rights, liberty and human rights in the outer world, in fact turns to be an active colonial agent particularly through his essential notion of othering African on religious and racial parameter. He regards entire African ritual and worship as something pagan and barbaric acts because they exist and practise different than he has been indoctrinated. His preference to western notion is even reflected through his deliberate disbelief to Father Amadi. For Eugene father Amadi can't carry and communicate the ethos of Catholicism because he is not white. We don't find any other credible references behind his disbelief to father Amadi. In this sense, his belief and faith on father Benedict seems intensified for being white. But when we compare and contrast the religious practices performed by father Amadi and father Benedict, we find significant differences. Father Amadi celebrates his body and

accordingly preaches others. Father Benedict, on the other hand, preaches others to redeem their sin through the self-imposed pain in their body. Father Amadi's love for music and songs reminds us the evangelical movement that was started in England in 18th century. Most of the time he enjoys singing:

... in the car, he played a tape. It was a choir singing Igbo worship songs. I knew the first song: Mama sang it sometimes when Jaja and I brought our report cards home. Father Amadi sang along. His voice was smoother than the lead singer's on the tape ... Father Amadi stopped talking to join the chorus. "*I na-asi m esona ya! I na-asi m esona ya!*" I nodded in time to the chorus. We really did not need the music, though, because his voice was melody enough. (*Purple Hibiscus* 178-79)

Father Amadi encourages people to celebrate the self then devote the energy to the god. He inspires the young boys to find out their hidden self through sports:

... Father Amadi took his tank top off and dropped it on my lap before joining the boys on the football field ... Father Amadi's running legs, on the flying white-and-black football, on the many legs of the boys, which all looked like one leg" (*Purple Hibiscus* 177-78).

Most significantly his spiritual awakening in the labyrinth of athletics, music and song finally empower the agency of otherwise silent Kambili. Eugene's utmost dependency on father Benedict makes him believe African priest as unworthy of being God's messenger; rationale seems so cut and dry, they don't deserve it. That must be the reason why even to go to the pilgrimage he asked the approval of father Benedict. Eugene's dependency on father Benedict, his overt dependency on whites in post-colonial scenario, at the same time, fosters and nurtures the colonial notion that

Africans or Asians are not capable of ruling their nation or making the decision about their own. His each decision has to get father Benedict's approval; however he is well respected and has got a good position in society. "I discussed it with Father Benedict, and he says the children can go on pilgrimage to Aokpe but you must make it clear that what is happening there has not been verified by the church" (*Purple Hibiscus* 107). He cannot decide himself regarding his children's pilgrimage to Aokpe as requested by Auntie Ifeoma. This dependency of Eugene is far reaching; he believes himself and other Africans inferior. If so colonization in this new dynamics, critics also refer as neo-colonization, is also a psychological phenomenon. But the consequences of this phenomenon seem more damaging and destructive.

Colonization in its first phase in early nineteenth and 20th century seems more physical but the imperialism as a psychological phenomenon particularly after decolonization demonstrated itself as more philanthropic but its mission seems something different. Observing the rationale behind so called missionaries Ashis Nandy, one of the most important post-colonial Indian critics writes, "... unlike the rapacious first generation of bandit-kings who conquered the colonies, sought to be helpful. They were well-meaning, hard-working, middle-class missionaries, liberals, modernist and believers in science, equality and progress" (x-xi). Nandi's comparison and contrast of first phase colonialism with the seemingly philanthropic imperialism of later is well reflected in the novel. In fact second form of colonization also justifies the rationale of colonial mission and aims to displace the natives culturally. Highlighting this process Nandi writes, "This colonialism colonizes minds in addition to bodies and it releases forces within the colonized societies to alter their cultural priorities once for all" (xi). By the same token, Eugene's over dependency and dedication to the orthodox Catholicism even isolating himself from his own fellow

Africans and belief on sin, and attempt to redeem his body from this slush of sins are nothing more than the byproduct of colonial legacy. This is how it turns to be what Nandi calls "a psychological category" (xi). The missionaries teaching, in this respect, have taught the colonial discourse and have been circulated to the minds like of Eugene and Ifeoma. This shift of ideas, temperament and cultural location that is what Nandi calls "cultural displacement" has been a modern phenomenon. But this displacement makes them more insulated, divided and dependent that, in the long run, seems capable of isolating them from their own location and make them "unhomed." Eugene who vehemently criticizes the natives' worship on god and doesn't allow them get inside his house, can no longer protect his own house rather his policy of isolating others become a counter-productive; his own children and wife, implicitly and explicitly, isolate him and ultimately his own wife who has been silent throughout her life despite of getting severe physical pain, poisons him.

Eugene's normative house that creates its own moral boundary on religious parameter in every respect simulates colonialism as an institution. The way Eugene treats his children and his wife, and other natives, if so, is tantamount to the colonial oppression; he gives severe punishment to his wife and children with the aim of civilizing them. He doesn't allow his children to meet their grandfather more than a time provided that they should meet him just for few minutes and shouldn't eat anything, rationale is so clear he is a heathen or pagan who blindly believes in worshipping. He has tried his best to allure Papa Nnukwu to convert into Christianity if so he would help him financially. Eugene reiterates his notion of father Nnukwu's conversion to aunty Ifeoma as well. But unlike him Aunty Ifeoma then and there declines him. Eugene's desperate effort to convert papa Nnukwu and his utter refutation for conversion implies a dynamics of colonial process. Similarly Eugene's

treatment to Jaja, Kambili and Beatrice too has been guided by his religious principles. He is not ready to compromise even at the slightest degree to go beyond his fanatic religious belief. Jaja attempts, so his finger is broken, Kambili is beaten black and blue and hospitalized for intensive treatment as she tries to go beyond the religious parameters created by Eugene. This is the same essentializing notion that makes him so fanatics that he doesn't seem to be ready to welcome the ideas beyond his conscience. Beatrice, Eugene's wife is one of the persons who support him in every crisis still she has been beaten black and blue even in her pregnancy. Her several miscarriages and acceptance of brutal beating by Eugene goes on series but she accepts everything as a colonial subject. Her tolerance and silent acceptance of her physical and psychological pain is eventually manifested by her denial to exploitation. She refutes the imposed pain further and turns to be a revolutionary fighter against colonial legacy propagated through Eugene. Eugene's civilizing mission with in and out of the boundary of his home and hatred towards African cultural heritage and obsession towards the west make him an active agent of imperialism. In this sense, Beatrice's ultimate poisoning of Eugene is highly metaphorical.

Eugene's desperate effort to convert father Nnukwu and other natives to Catholicism raises doubts on the credibility of his donation to social institutions. We find enough references of his social service particularly donation for schools and helpless and needy people. But what about his own father? Is he not in need of his help? Moreover, most of the time information about Eugene's financial support on these areas doesn't come for public notice. All these references hint his mission similar to the missionaries. His social service at the cost of conversion of natives in fact seems similar to Catholic missionary. But the missionaries' latent motif was

something else i.e. to perpetuate colonization with the help of religion, language and culture. The latent imperialism is regarded as more dangerous than direct one since people legitimize it without knowing its impacts. In this sense Eugene's financial assistance is colonial in nature. He donates for schools, hospitals and so on but his latent mission is to expand the religious influence.

Though he has a big fortified house protected by big walls, the same "walls" alienate him from his cultural space. Lois Tyson, one of the prominent post colonial critics, opines that colonized subject didn't go against of colonialism because they were propagated the message of western superiority. Tyson says, " ... colonized persons who did not resist colonial subjugation because they were taught to believe in British superiority and, therefore, in their own inferiority. Many of these individuals tried to imitate their colonizers as much as possible ... "(421). Applying Lois Tyson's ideas, we find Eugene as a colonized person who is taught to believe in western superiority; the result is that he imitates their culture and discards his own. This western imitation can be seen in Eugene's speech, behavior and lifestyle. He behaves very properly at public places but his behavior at home is different and he keeps his family members under the orthodox disciplines he has learnt from the western colonial agent. He does not want to speak his Igbo language and asks his children to speak English in public places which is the result of the influence of western ethos. Kambili comments that he rarely speaks Igbo. "He hardly spoke Igbo, and although Jaja and I spoke it with Mama at home, he did not like us to speak it in public. We had to sound civilized in public, he told us; we had to speak English" (*Purple Hibiscus* 13). He thinks that speaking English means to be civilized. He even suggests his children to call his father-in-law as grandfather instead of addressing him in Igbo language. "He had insisted that we call him Grandfather, in English, rather than Papa-

Nnukwu or Nna-Ochie" (*Purple Hibiscus* 67). He well respects his father-in-law because his father-in-law speaks English and is the first person to convert people into Catholicism at Abba; his own father Papa-Nnukwu lacks everything. Papa-Nnukwu neither gets Eugene's love nor support nor respect; what he gets is only hate and ignorance. His father-in-law learnt English so fast; thus his activities are regarded as perfect and similar to white people's activities. "... Papa would say; he was one of the few who welcomed the missionaries. Do you know how quickly he learned English? ... Why, he converted most of Abba himself! He did things the right way, the way the white people did ... "(*Purple Hibiscus* 68). Eugene's mind and heart; both are converted to western imperial ethos which leads him to think that white people are good and Nigerian people are savage. Behind Eugene's self constructed truth regarding the legitimacy of western discourse against inferior Orient or African identity seems as an aftermath of institutional western discourse. One of the most influential Post-colonial critics Edward said finds this process as a deliberate western project continuously going on since time immemorial but significantly felt after eighteenth century. Defining this entire process as Orientalism, Said says:

Taking the late eighteenth as a very roughly defined starting point Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient — dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating restructuring, and having authority over the Orient. (3)

Embracing Said's idea we can say that dissemination of western idea particularly through religion and language was one of the major strategy of western colonizers as

represented by Eugene in the novel. Eugene's obsession to English language is distinct; he wants his children speak English language the way white people do.

His way of living is an imitation of western living style and his abandonment of his Igbo language suggests that he has taken western practices as truth which guides his activities. Due to this situation, he cannot understand the problems of his family members and continues religious dogmas with the intention of getting salvation. He thinks that his children have to speak English at public places and stand in first division. When Kambili stands in second position, Eugene inquires her about the girl who gets first position. "'Who came first?' Papa asked finally. 'Chinwe Jideze.' 'Jideze? The girl who came second last time?' 'Yes,' I said. My stomach was making sounds, hollow rumbling sounds that seemed too loud, that would not stop ...' (*Purple Hibiscus* 40). His obsession for perfectness in everything leads his daughter live with fear. He even goes to school just to insult his daughter in front of other students:

... "Look at her," Papa said. "How many heads does she have?" "One." I did not need to look at her to know that, but I looked at her, anyway. Papa pulled a small mirror, the size of a powder compact, from his pocket. "Look in the mirror." I stared at him. "Look in the mirror." I took the mirror, peered at it. "How many heads do you have, gbo?" Papa asked, speaking Igbo for the first time. "One." "The girl has one head, too, she does not have two. So why did you let her come first?" (*Purple Hibiscus* 46-47)

The way he speaks Igbo in his anger suggests his ambivalent condition caused by mimicry. His desire to be reformed and become perfect makes him mimic the western ethos since he thinks that western people are perfect like God. But this ethos of

mimicry, according to Homi Bhabha is the aftermath of ambivalence inherent within it. Homi Bhabha says:

... colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost same, but not quite. Which is to say, that the discourse of mimicry is constructed around an *ambivalence*; in order to be effective, mimicry must continually produce its slippage, its excess, its difference ... (126)

This in-betweenness created by ambivalence becomes self-destructive as it challenges the colonial authority itself. Eugene's mimicry of language and religion on the one hand alienates him from rest of the natives and his family on the other. Eventually he cannot maintain his relationship with the natives nor does his own family accompany him. Jaja and Kambili oppose his stand point and most significantly Beatrice, Eugene's own wife poisons him. That is how, his colonial position turns self-destructive for himself.

He always makes his family follow religious dogma and punishes them when they commit so-called sins. Due to his punishment, Beatrice has to face several miscarriages. When she gets pregnant, she shares it with her children, Jaja is determined to save the unborn child and they know that their Papa may be a danger for them. "Jaja closed his eyes for a while and then opened them. "We will take care of the baby; we will protect him." I knew that Jaja meant from Papa. But I did not say anything about protecting the baby." (*Purple Hibiscus* 23). Jaja says so because he knows the history of his mother's miscarriages due his father's harsh beatings.

Whatever Eugene has learned from his missionary schools, he applies them at home. Inwardly he is not a bad person albeit his activities suggest that he is a barbaric one; hence he feels sorry for the punishments he gives to his children and wife. His

religious learning compels him to punish the body harshly if it commits sins. They get punishments even in minor mistakes which actually are not mistakes at all. His wife's reluctant to go to father Benedict due to her weakness is one of the examples of minor mistakes which Eugene takes as a great crime against the God since he thinks that her unwillingness is the rejection to God:

"Let me stay in the car and wait, biko," Mama said, leaning against the Mercedes. "I feel vomit in my throat." Papa turned to stare at her. I held my breath. It seemed a long moment, but it might have been only seconds. "Are you sure you want to stay in the car?" Papa asked.

Mama was looking down; her hands were placed on her belly, to hold the wrapper from untying itself or to keep her bread and tea breakfast down. "My body does not feel right," she mumbled. (*Purple Hibiscus* 29)

Due to the very act of reluctant to accompany him to father Benedict, she has to lose her child which is yet to come on earth. Actually her reluctant is not a mistake but becomes a great sin for Eugene and he punishes her to miscarriage so as to provide her salvation. When he finds his family members not following his doctrines, he beats them so harshly that sometimes they have to give up their body parts too. Jaja's one finger does not work properly which is also the result of his Papa's punishment.

Though Beatrice does not feel easy due to her pregnancy and requests not to go to see father Benedict at last, she has to give up her unborn child due to Eugene's punishment. Kambili knows about the punishment to her mother after she hears the sound of beating but she cannot do anything as she has to follow her Papa's rules. "...I heard the sounds. Swift, heavy thuds on my parents' hand-carved bedroom door. I imagined the door had gotten stuck and Papa was trying to open it" (*Purple Hibiscus*

32). Kambili and Jaja can do nothing expect watching their Papa carrying Beatrice towards hospital. After their parents' disappearance, they clean the blood stained floor and act as if nothing has happened:

"There's blood on the floor," Jaja said. "I'll get the brush from the bathroom." We cleaned the trickle of blood, which trailed away as if someone had carried a leaking jar of red watercolor all the way downstairs. Jaja scrubbed while I wiped. (*Purple Hibiscus* 33)

Eugene's very cruel punishment is the result of his complete devotion to Catholicism and its practices. He has learned to punish the body; the flesh if it does go against the God and commits sins.

Like his punishments, his other activities are also affected by western learning. Most of the times he speaks English and asks his children to follow his practices, but Igbo words come out from his mouth when he gets anger. It shows that his practices are hollow and no one can escape from their cultural location. When Jaja does not comment about the new drink of his factory, he gets angry with him and scolds him in Igbo words. "Papa was staring pointedly at Jaja. "Jaja, have you not shared a drink with us, gbo? Have you no words in your mouth?" he asked, entirely in Igbo. A bad sign" (*Purple Hibiscus* 13). His deeper most obsessions towards English language and use of the same in the public sphere, and his causal response to Igbo language when he goes angry reflect his ambivalent zone. Igbo language carries his cultural location whereas English language is the superior language. To borrow Green and LeBihan's idea, "Language [in the novel] is used as a means of sustaining imperial domination" (281). If so he uses English language in the public sphere to show and exercise his imperial domination over native subjects. But ironically his mimicry to the English language, particularly noticed by Kambili when he gives more concern on British-like

accent while speaking in her school, becomes self-destructive. According to Bhabha mimicry eventually others colonizer's identity itself. Borrowing the idea of Bhabha, Hans Berton says, "In mimicry colonizer sees himself in a mirror that slightly but effectively distorts his image— that subtly and unsettling 'others' his own identity" (208). His anger makes him forget the western superiority and see his inner domain. Chatterjee further writes that one has to preserve the inner domain to create anti-colonial nationalism. He observes, "The greater one's success in imitating Western skills in the material domain, therefore, the greater the need to preserve the distinctness of one's spiritual culture" (217). If we apply his concept of preserving spiritual culture, we do not find Eugene preserving his culture. His culture; his language is preserved only in his anger which is entirely fruitless for the preservation of his culture. Eugene is successful for the imitation of western culture and he has all the accessories the westerners use. But these accessories are just for exposition and no one can use them. When his niece Amaka asks his daughter Kambili about satellite and CNN, Kambili can hardly speak and finally says that she does not watch television. "I forced a cough out of my throat; I hoped I would not tutter..." "We don't watch a lot of TV," (*Purple Hibiscus* 79). It implies that how these accessories are kept out of the reach of family members. When Amaka further asks Kambili about television and its problems, thinking that they might have watched it at their fortified house at Enugu, Kambili innocently answers that she doesn't watch T.V. because this is not included in her schedule prepared by their father. She says, "Papa did not pencil in TV time on our schedules" (*Purple Hibiscus* 79). It shows that how Kambili and Jaja have lost their sovereignty and have to follow their father's colonization.

Kambili and Jaja are under the control of their father's colonial power. Due to the influence of the outer world, Eugene's inner world-language, tradition and family,

has been colonized. In this context, Chatterjee opines that a nation gets its sovereignty albeit it is under the grip of colonial power. He states, "...the nation is already sovereign, even when the state is in the hand of the colonial power..." (217). But this situation does not apply in this novel. The state has already got freedom from the colonial power but still people are under its grip in the form of religion. Eugene is the good example of this situation. His nation, Nigeria is free from colonization but his mind, heart and soul are completely colonized by western superiority which he takes as truth. Once his sister Ifeoma too says that he is the product of colonization but she says it in a mild way which suggests that Eugene has no faults for his activities.

"...Papa was too much of a colonial product" (*Purple Hibiscus* 13). His activities lead all the family members live in fear and say yes to approve him. Kambili does not dare to speak to him though she loves speaking and gets his favor. When the things, she wants to speak, are spoken by Jaja or Mama, she feels sorry as she could not speak it and get her Papa's love. "...I wished I had thought to say that, before Mama did. I knew Papa liked her having said that..." (*Purple Hibiscus* 43). She is hungry for her Papa's love; the great love but she rarely gets it when she does something good. But Eugene fails to understand it and always makes his children control their body by following rules and regulations.

Eugene has a good fortified house with strong pillars and walls, but his children and wife have several problems which Eugene does not consider as problems. He provides them all the modern facilities but their freedom is seized which is one of the features of being un-home. They are secured from the outside world but they do not get security inside the home due to his belief and extreme anger. Lack of security and freedom is the symbol of un-home. No family member is untouched by his harsh punishments; Jaja's one finger does not work properly, Mama goes through

several miscarriages and Kambili nearly dies due to his harsh punishment. Every time he suffers inside due to his punishments but he cannot stop punishing them since he thinks that he has to punish them for their salvation. He feels sorry and stays nearby his daughter's bed with pain inside his heart after he beats Kambili so hard that she nearly dies. "Your father has been by your bedside every night these past three days. He has not slept a wink" (*Purple Hibiscus* 214). He loves them but his religious learning which he takes as truth leads him to punish them harshly. His punishment and ultimate concerns to Kambili suggest that in fact he loves her inwardly. The problem lies in his indoctrination; he has been indoctrinated that this is the only way through which the "born sinners" can redeem their sins. As a product of first generation of missionary school he believes religious code of conduct as granted. This is the same essential notion that alienates him from his root. His hatred towards his father, his dislikes to African rituals and his discontent to African father represented by Amadi can be interpreted as the product of same notion. This is how he starts othering African culture, rituals, values and norms, and regards them as barbaric and uncivilized. In this pretext, we can say that he is the product as well as victim of colonization.

Unlike Eugene, his sister Ifeoma's activities are different albeit she also belongs to the first generation of missionary school. Her low walled house in the university town Nsukka becomes a space for multiple voices. This space often becomes a political zone where professors deal about the political fever of Nigeria; at the same time this space also becomes a spiritual space that emphasizes love, care, affection, communication and attachment. The second variant of space is the domain led by father Amadi. They all incorporate Igbo language and music in their praying

which becomes a shock to Kambili and Jaja. Their amalgamation of music in rosaries suggests that they get strength from music to enjoy their life freely:

After we said the last Hail Mary, my head snapped back when I heard the raised, melodious voice. Amaka was singing! "*Kam bunie afa gi enu ...*" Aunty Ifeoma and Obiora joined her, their voices melding. My eyes met Jaja's ... After the rosary, Aunty Ifeoma asked if we knew any of the songs. "We don't sing at home," Jaja answered. (*Purple Hibiscus* 125)

Songs become an empowering force in their life. When Aunty Ifeoma and her children celebrate their rosaries, dinner and everything, Kambili and Jaja remain silent. Not only that, Kambili fears to betray herself by joining them, so she tries her best not to commit any sins. "I pressed my lips together, biting my lower lip, so mouth would not join in the singing on its own, so my mouth would not betray me" (*Purple Hibiscus* 138-39). When the whole family enjoys music in rosaries, Kambili's involvement in singing is null, which is the result of her fear to commit sins. Kambili and Jaja's silence, fear and hesitation are the result of their father's control over their body and mind.

Kambili and Jaja's surprise at their cousins' laugh and talk at dinner time is guided by their upbringing which has taught them to remain silent and follow their father's orders. Kambili feels freedom at her Aunty Ifeoma's home for the first time, albeit she fears to enjoy it in the beginning. "... I was just observing a table where you could say anything at any time to anyone, where the air was free for you to breathe as you wished" (*Purple Hibiscus* 120). While eating, her cousins talk to each other, laugh, prank and enjoy at dining table which are beyond her expectation. The silence of Kambili and Jaja constructed at the outer constrain of religious principle is

questioned for the first time. Like obedient subject they had never questioned their father and even didn't dare to ask any questions to themselves but Ifeoma's rented house always entertains questions, interpretation and analysis. Eugene's house just makes a single interpretation whereas Ifeoma's house comes up with multiple interpretations, thus creates multiple voices and identities.

Ifeoma's way of raising her children is different from her brother's upbringing to Kambili and Jaja. She gives them practical knowledge and creates an environment to celebrate everything including Nigerian culture, tradition, and rituals, though she also follows Roman Catholic Church as Eugene. Regarding her treatment to her children, Susan Strehle writes, "Ifeoma raises her children to think critically, speak freely and believe they can achieve what they set out to do" (114). Due to Ifeoma and father Amadi's encouragement and motivation, Amaka seems more confident and practical than Kambili albeit both of them belong to same age group. Amaka seems antagonistic to Kambili in the beginning as she thinks that Kambili belongs to high class and cannot understand them. But later on there comes a mutual cooperation between them. Most of the time Amaka and father Amadi listen to Igbo music and sing it too. Their love for Igbo language and music suggests that they are the lovers of their tradition. When Amaka gets leisure time, she spends it with Igbo music. "'I listen mostly to indigenous musicians. They're culturally conscious; they have something real to say" (*Purple Hibiscus* 118). The very attachment to her culture, tradition and rituals lead her to be more close to Nigeria. When they migrate to America for better opportunities, she does not feel an environment of home in America which she gets at Nsukka. She writes her feelings to Kambili. "... there has never been a power outage and hot water runs from the tap, but we don't laugh anymore, she writes, because we don't have the time to laugh, because we don't even

see one another ..." (Purple Hibiscus 301). Amaka feels that in spite of having facilities, the home-America does not become their home and most of the time she does not feel close attachment that she usually felt in her ill-furnished home in Nsukka. Her close attachment to her cultural fortified home in Nigeria often haunts her despite of being in a sophisticated location. She frequently writes letters to the concerned people of Nigeria to make necessary reforms so that people would not have to be un-homed in their own homeland and they would not have to follow forced migration:

Amaka used to write the office of the Head of State, even the Nigerian Ambassador in America, to complain about the poor state of Nigeria's justice system. She said nobody acknowledged the letters but still it was important to her that she do something. (*Purple Hibiscus* 300)

This sense of responsibility towards her homeland seems that it is the aftermath of her politically conscious home back in Nsukka.

This spectacular space happens to be the space for political interpretation, a cultural revitalization, and most significantly spiritual openness. Ifeoma's university friend talks about the political fever in the university. They have been allegedly responsible for misleading the students and encouraging them to protest against the regime. Their house is raided at the silence of the night by the special security unit from Hartcourt demanding "information that .... have been in collaboration with the radical groups that staged the riots " (*Purple Hibiscus* 230). The drawers are opened, the clothes are flung and the belongings are messed up. The security unit which is believed to provide proper security to the people thus turns to be the violator of the fundamental ethics of human rights itself. Before they leave Ifeoma's house they once again threaten her, ""Be careful, be very careful"" (*Purple Hibiscus* 231). Thus this

harsh treatment of security unit manifests the prolonging of same oppressive imperial policy propagated by the colonizers before. Such an audacious and assertive character like Ifeoma finds her helpless in this situation. Still she doesn't seem to be succumbed by any such circumstances; even after the death of her husband in spite of social stigmatization, she has proceeded with immense energy and valor. But this political turmoil in post-colonial situation makes her un-homed. The home which welcomes multiple political interpretations eventually becomes the victim of political repression. She feels she has to go to the USA to secure better future at least for her children. Even her child Obiora intensifies this notion and asks her to talk to Auntie Phillia regarding their possible shift to US. But Amaka instantly declines it and strongly urges to fix the problems because it is their home, their own home and country. It is significant that Amaka feels the urge to be there in their home in Africa and be ready to tackle the problems whereas Obiora believes a home can't be a home as it can't protect and nurture the people. Ifeoma makes them silent saying, "Shut up, both of you, and come and clean up this place!" (*Purple Hibiscus* 232). "Come and clean up this place" inherently provides double meanings; inwardly she wants to settle the problems of her home and stay there, and move further to adore their own house.

Unlike Eugene's normative house, Ifeoma's home in Nsukka becomes a native cultural space. In spite of being the follower of Catholicism, she respects her father Papa-Nnukwu who is a traditionalist. Her respect to her father and his religion is significant, since, it leads her children to regenerate their culture and rituals. When Papa-Nnukwu is sick, one of his neighbors Chinyelu informs Ifeoma about his sickness and he is taken to her home. Her children always concern Papa-Nnukwu's difficulties whereas Kambili finds herself into problem. Her father Eugene always says that Papa-Nnukwu is merely a pagan; a barbaric who has no faith in god and a

man who must be secluded. Her father's orders remind her of to be away from her grandpa. When Auntie Ifeoma brings Papa-Nnukwu home, her children support him to enter the house. "Obiora helped Papa-Nnukwu out of the car, Papa-Nnukwu leaning against him as they walked into the flat. Amaka ran out and pressed her side lightly to Papa-Nnukwu's" (*Purple Hibiscus* 151). Their concern and attachment suggest that they accept Papa-Nnukwu as their family members and provide him an environment of home; but Kambili's silence implies that still he is a pagan for her because her father thinks so. Obiora and Jaja prepare a bed for Papa-Nnukwu, Auntie Ifeoma helps him lay down, and Amaka knows the likes and dislikes of Papa-Nnukwu but Kambili does nothing for him due to the perception of Papa-Nnukwu as a pagan. "Obiora and Jaja dressed the spare mattress and placed it on the floor, Auntie Ifeoma helped Papa-Nnukwu lower himself onto it ... "I'll make *ofe nsala* for dinner. Papa-Nnukwu likes that," Amaka said" (*Purple Hibiscus* 152). Her ignorance and understanding to Papa-Nnukwu are the product of her father's teaching to exclude Papa-Nnukwu. When Kambili suffers from the fear of being near to Papa-Nnukwu, Jaja concerns about his health and says that "'Papa-Nnukwu is so skinny now," (*Purple Hibiscus* 153). Kambili's queries to know about Jaja's opinions regarding Eugene's perception towards their stay with Papa-Nnukwu suggests that her mind is occupied with fear. "'Do you think Papa will find out?" I asked. "What?" I laced my fingers together. How could Jaja not know what I meant? "That Papa-Nnukwu is here with us. In the same house" (*Purple Hibiscus* 153). Jaja's rhetoric question "What?" (*Purple Hibiscus* 153) suggests that it is not wrong for him to stay with Papa-Nnukwu and he can tackle the situation. But Kambili's fear is generated by their father's strict disciple of out casting their grandpa; since he is not a Catholic. They are taught not to accept anything offered by Papa-Nnukwu and they have learnt that their Papa-Nnukwu is a

heathen, unreligious person. Once Kambili's innocent mind thinks that if Papa-Nnukwu is a pagan or traditionalist, it does not matter as he is not a Catholic. She calls him Pagan in her conversation to Aunty Ifeoma and Aunty Ifeoma tries to broaden her mind:

"Because Papa-Nnukwu is a pagan." ... "Your Papa-Nnukwu is not a pagan, Kambili, he is a traditionalist," Aunty Ifeoma said. I stared at her. Pagan, traditionalist, what did it matter? He was not Catholic that was all; he was not of the faith. (*Purple Hibiscus* 81)

Her innocent mind cannot think beyond her father's orders. It shows that she becomes a colonized subject at her own home but she does not have the very understating of being colonized; albeit Jaja often retaliates his father. Though she greets her grandpa, when they meet each other, she lacks attachment, affection, love and care as her cousins get, which shows that her greetings are just for formality. When she visits Abba with Aunty Ifeoma, her children, Jaja and Papa-Nnukwu for sightseeing, there too she remains silent and does not ask Papa-Nnukwu anything except greeting him. In contrast to Kambili, Amaka takes good care of Papa-Nnukwu. She asks him if he needs her help; "'Papa-Nnukwu, are you comfortable?' ... 'Do you want me to adjust your seat, to make more room for you?'" (*Purple Hibiscus* 84). Unlike Kambili and Jaja, they enjoy the Nigerian rituals which they see at Ezi Icheke; they talk about mmuo and watch them to walk past. Jaja learns to laugh, have fun and look after Papa-Nnukwu when he stays at Aunty Ifeoma's low walled house but Kambili hesitates to involve in their activities. When her cousins including Jaja enjoy the story told by Papa-Nnukwu, she just wishes to join them but cannot laugh due to the fear occupied in her mind:

My cousins and Jaja laughed, and Papa-Nnukwu laughed, too, a gentle chuckle, as if he had understood the English, then leaned back and closed his eyes. I watched them and wished that I had joined in chanting the *Njemanze!* response. (Purple Hibiscus 161)

Her zeal to involve in the fun is significant since she has been the victim of her father's colonization.

In contrast to Ifeoma's house, Eugene's fortified house retrieves colonization via religion. Belonging to the first missionary school, he hates Nigerian people; even black priests do not get respect from him. Those Nigerian people who worship idols are pagan and unreligious people for him. He treats white priests as God and indoctrinates the same thing to his family members too. White priest father Benedict values a lot in his life; whereas his treatment to father Amadi is insignificant. When his children have to confess their sins, he wants them to confess in front of father Benedict. "Papa wanted father Benedict to hear our confession" (*Purple Hibiscus* 104). When the children are sent to Papa-Nnukwu's house, they are asked to stay not more than fifteen minutes. But Kambili's desire to help her grandpa if he gets problems in eating causes them to stay there for twenty five minutes. "Jaja nudged me. But I did not want to leave; I wanted to stay so that if the fufu clung to Papa-Nnukwu's throat and choked him, I could run and get him water. I did not know where the water was, though" (*Purple Hibiscus* 66). Her innocent mind stops her to stay at her grandpa's house more ten minutes but the very stay becomes a sin for Eugene; he thinks that his children spent more time at a pagan's home and committed sin. This act of staying more time at Papa-Nnukwu's takes place in Abba; however Eugene asks his children to confess the so-called sin in front of father Benedict. He takes his children to father Benedict on holy days albeit he rarely visits him on such days. He does not

want his children to confess in Igbo which is the result of his spiritual colonization. "We had not gone in Abba because Papa did not like to make his confession in Igbo, and besides" (*Purple Hibiscus* 104). It is significant here that Eugene takes his culture, tradition and rituals as useless burden for him whereas western practices are far better and near to God. His treatment to father Benedict as God is motivated by his spiritual colonization. His each decision has to get father Benedict's approval; however he is well respected and has got a good position in society. He cannot decide anything himself and gets father Benedict's approval even in children's pilgrimage to Aokpe as requested by Aunty Ifeoma. It implies that how deeply he takes white priests as God.

There are several instances where Eugene's treatment to his people and white people are totally different. The same religious indoctrination has to be followed differently at different situation. When Beatrice shows her respect to Igwe, a man from Abba, by bowing down her head, the very act of bowing down becomes ungodly tradition for Eugene; he argues that it is a sinful act since they do not have to bow down to other human beings. The so-called sinful act is learned by Kambili too and she does not bow down to a bishop at Awka so as to make her father proud of her but the very act leads her towards punishment:

Back home that night, Papa, told Mama that it was sinful. You did not bow to another human being. It was an ungodly tradition, bowing to an Igwe. So, a few days later, when we went to see the bishop at Awka, I did not kneel to his ring. I wanted to make Papa proud. But Papa yanked my ear in the car and said I did not have the spirit of discernment: the bishop was a man of God; the Igwe was merely a traditional ruler. (*Purple Hibiscus* 93-94)

It is significant that he constructs a distinct dichotomy between white priest and other natives. For him, a white priest can be a man of god but the black priest regardless of his devotion can't be. His assessment and selection of godly man has been constructed on racial ground. Eugene's own reminder to Beatrice teaches Kambili not to bow down in front of any human being. There are several instances where Eugene's activities can be questioned which favor only white priests, English language, Catholicism, and western way of living; thus his own tradition, rituals and people turn to be foreign for him.

In spite of Eugene's philanthropic activities, his treatment to the natives inside and outside of his home makes him colonizing figure. He donates for the schools, hospitals, churches but fails to understand his old father's difficulties and hates him due to his (Eugene's) new religious consciousness. He puts forward different arguments to show the white people's superiority and condemns black people and their culture. Once Auntie Ifeoma stops to speak to him due to his treatment to their father Papa-Nnukwu. "... she and Papa had quarreled about Papa-Nnukwu. Mama had told us. Auntie Ifeoma stopped speaking to Papa after he barred Papa-Nnukwu from coming to his house ... "(*Purple Hibiscus* 65). Auntie Ifeoma is also the product of first missionary school however she looks after Papa-Nnukwu and argues with Eugene not to forget that Papa-Nnukwu is their father.

Papa-Nnukwu is a traditionalist and neglected by his son but he always prays for his children. When Auntie Ifeoma, her children, Kambili, Jaja and Papa-Nnukwu go for sightseeing, they past Eugene's house and Papa-Nnukwu gets extreme desire to see his son Eugene. His strong desire to look at his son shows his deep love for him; albeit he gets hatred and ignorance in return. While passing Eugene's house at Abba, he stops and remembers the prayer they generally follow, "'Give me both wealth and

a child, but if I must choose one, give me a child because when my child grows, so will my wealth" ( *Purple Hibiscus* 83). His prayer implies that no wealth can be compared with children; thus children are the great wealth for each parent. He remembers his son's good deeds to feed the whole society; at the same time he remembers his poor and pathetic condition too which suggests that he wants his son's support. But he does not blame his son for his mistreatment; rather he realizes that religious colonization is the cause for the end of their relationship. "...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* 83). Papa-Nnukwu's regret of sending his son to missionary school shows that how religion has been a tool in post colonial Nigeria to colonize people. In post colonial era, many missionary schools were opened in Nigeria which converted many Nigerians into Catholicism; thus their mind was also converted and they started to think from western perspectives. Eugene is also the result of this mission and his Nigerian thinking is lost and empowered by western religious philosophy; thus Eugene is indifferent towards his father. Regarding Eugene's treatment to Papa-Nnukwu, Aunty Ifeoma also complains. Albeit Eugene and Aunty Ifeoma; both of them belong to the first missionary school, Aunty Ifeoma treats Papa-Nnukwu very properly and she shows her dissatisfaction regarding Eugene's treatment to him. "... Eugene quarrels with the truths that he does not like. Our father is dying, do you hear me? Dying. He is an old man, how much longer does he have, gbo? Yet Eugene will not let him into this house, will not even greet him ... " ( *Purple Hibiscus* 95). Eugene helps everyone but his own father does not get his support in the old days. Papa-Nnukwu does not have a proper place to live, "The house that stood in the middle of the compound was small, compact like dice, and it was hard to imagine Papa and

Aunty Ifeoma growing up here. It looked just like the pictures of houses I used to draw in kindergarten ... "(*Purple Hibiscus* 63), he lacks nutritious food to feed his stomach, "'If I had meat in my soup," Papa-Nnukwu said, "I would offer it to you"' (*Purple Hibiscus* 65), and his different body parts ache due to his old age but he cannot afford a doctor, "'My legs ache often. Your Aunty Ifeoma brings me medicine when she can put money together. But I am an old man; if it is not my legs that ache, it will be my hands"' (*Purple Hibiscus* 65). In spite of his difficulties in his old age, he does not get his son's support; rather he is regarded as a pagan, ungodly and unreligious. He has to pray to God to feed his stomach regardless of having a rich son Eugene who supports the needy people but not his own father. That is the reason he tells father Amadi not to teach people to disregard parents, when he knows that father Amadi is going to white man's land-Canada so as to convert people into Catholicism. "'... But you must never lie to them. Never teach them to disregard their fathers.'" Papa-Nnukwu looked away, shaking his head ..." (*Purple Hibiscus* 172). However Eugene cannot understand the pain Papa-Nnukwu gets due to his indifference. That's why; Papa-Nnukwu blames missionary schools for several times to seize his son from his life. However Papa-Nnukwu's love for his son never decreases and he does not forget to pray for his bright future even in his weak and old days. When he is taken to his daughter Ifeoma's home after his sickness, there he prays for everyone which Kambili has never thought. "... Chineke! Bless my son, Eugene. Let the sun not set on his prosperity. Lift the curse they have put on him ... "Chineke! Bless the children of my children. Let your eyes follow them away from evil and towards good ... "

"(*Purple Hibiscus* 168). His love for his offspring never decreases; thus he prays for all and wants their prosperity regardless of his situation.

Papa-Nnukwu's prayers and relentless love to his Catholic Zealot son Eugene, despite of his hatred towards him and 'Nigerianness', is a crucial questioning on colonial legitimacy. In fact the essence of Christianity is supposed to be love. For Jerald M. Stinson, "[Jesus] didn't expect perfection but instead spoke of God's love for everyone" (4). If so Christianity asks people to love each other, an eternal love that is not shattered by petty boundaries. Eugene in this respects turns to be an extremist. Stinson asserts, "Achike is a zealous Roman Catholic, but he could equally have been an ultra - orthodox Jew, an extremist Muslim or a rigid, fundamentalist Protestant" (4). Now the concern is why and how Eugene remains ignorant about the message of god, i.e. love. He nurtures and develops animosity towards 'Africanness' because that is what he has been taught in missionaries. In fact Eugene is over-powered, in a way, inundated by the missionary discourse of mutual-exclusion. Unfortunately Eugene fails to identify this difference that enslaves him and makes him colonial agent. Imperialism doesn't only affect the Nigerians even the colonial agents are affected; their isolation as reflected by Eugene and ultimate death by his own wife, deconstruct the colonial rationale of uneven relationship. This isolation from his cultural home eventually makes him 'unhomed' and homeless.

The novel, in this way, revolves around the issue of home and homelessness under imperial home. Eugene makes his desperate attempt to integrate his home by imposing his disciplinary corner stone but his obsession ultimately isolates him from his own land. He becomes homeless within his own homeland but Jaja and Kambili eventually reclaims their culturally fortified home. Ifeoma's homelessness eventually shifts her to the USA but her quest for home is still on.

## Chapter IV

### Refutation of Imperial Home

Morrison's *Paradise* and Adichie's *Purple Hibiscus* revolve around the issue of home and homelessness under Imperial Home. The former novel shows the homeless situation of freed slaves in America and the struggle of establishing their own 'home', whereas the later deals with the issue of prolonged imperial legacy in postcolonial Nigerian context. Yet, both novels highlight the importance of home and the formation of identity in its presence and absence.

*Paradise* attempts to show how the 'essentializing' American notion has deliberately 'othered' the African American identity and turned them homeless. Doing so, the novel dramatizes the importance of long cherished home to the African Americans. The history of rejection and exclusion, if so, is at the core behind their homelessness. The trauma of homelessness has been immense; this situation of unhomed and homelessness fuel them to long for African Home that helps to imagine and later, materialize all-black cities Haven and Ruby. The formation of the cities makes them secede from the rest of the world; they fear that they may turn homeless again. The former pain and trauma projected further by the exclusion always intensify the importance of home for them. That must be reason why they are so protective about their home and hometown. Their intense love and protection of home eventually invite them in direct confrontation with the convent women. Primarily, the celebration of the self and love for their independence make the women as a threat to the all-black city, Ruby. The convent which has been a real paradise for the women ironically becomes a space for power struggle. The people of Ruby eventually clear the threat of the convent women by their 'handsome guns' with the purpose of protecting their home.

Situated in the historical context of late 1960s and early 1970s, the novel, at the same time, dramatizes the complication of establishing a real home in already highly racialized society of America. Failure of resettlement in the American land caused by racial discrimination cannot subside their need for a real home. They become homeless under imperial home due to disallowing and get no place to reside. The very imperial rejection leads them establish their own community which would be the space of equality, fraternity, fellow-feeling, sister/brotherhood, love, care and affection. They struggle a lot to set up their own home and succeed. In the beginning, they establish their own town Haven, nearby Oklahoma which later on turns to be no safer and again the traumatic history of being homeless makes them determine to discover a new town Ruby for them. They insulate the outer world and live happily in their new paradise. The very insulation to the outer world is the aftermath of their painful history of disallowing. They also reject the other communities in return. One of the examples of rejection is, Roger Best, one of the founders of Ruby, does not get support when he gets married to a brown colored woman from the outside society. They struggle to remove all the obstacles of their community. The murder of five women of the convent is the result of their determination to remove the threats of Ruby. The convent, which is a haven for many women, is ultimately attacked by the people of Ruby. The fear of losing home and imperial exclusion make them ready to protect their community at any cost, thus they use violence for the preservation of their community. By destroying the home of Convent women, they save their paradise which is the aftermath of the imperial exclusion.

Similarly the novel *Purple Hibiscus* shows that colonization is still there in post colonial era too in the form of cultural imperialism. Though the country Nigeria is free from colonization, Nigerian people are still under its grip as their minds and

hearts are spiritually colonized. The novel tells a story of religiously colonized character Eugene who hates Nigerian culture and tradition. He internalizes western culture as truth and dictates the same to his family members. He punishes his family members several times to provide them salvation from the so-called sins. His punishments bring worst situation to his family members; Kambili lives with fear, his wife Beatrice goes through several miscarriages, Jaja's one finger does not function properly. This normative house which cannot be a real home to Jaja, Kambili and Beatrice is unlike aunt Ifeoma's fun loving liberal home. Unlike Eugene's sophisticated English-loving house, Ifeoma's rented house welcomes Igbo song, music, laughter and fun. Eugene's home in Enugu imposes religious disciplines and teaches to renounce the body, whereas fun and happiness bounces back everywhere in Ifeoma's home. This Igbo-culture loving home becomes a space of attachment, understanding, love, care and affection and thus gives a true sense of 'home' they had desperately longed for. This is the same house where Kambili and Jaja realize their identity for the first time. The realization of their identity at the same time empowers them to retaliate their oppressive father. But this suppressive normative house finally has been vehemently questioned and refuted by the most subjugated character Beatrice, Eugene's wife; she poisons her husband eventually. This refutation of colonial legacy as reflected through Eugene's homicide by poisoning in fact is the refutation of colonial legacy as well as their innermost longing for establishing culturally fortified home.

All in all, both novels reflect the struggle of subjugated people and the complication for establishing their own home. Deliberate cultural displacement and exclusion as functioned by the imperial legacy has been responsible behind their

homelessness. Nonetheless, the longing for home is pervasive and becomes responsible for refutation of imperial home.

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