

I. Culture, Hybridity and Identity Crisis

This thesis intends to analyze the cultural hybridity, the crisis of cultural identity experienced by a group of people and their desires to locate them in a specific culture as depicted in the novel *Purple Hibiscus* by the Nigerian writer Chimamanda Ngozi Adichie. Adichie's novel surrounds with important cultural features like modernization, ambivalence, appropriation, mimicry, hybridity, syncretism, transculturation, resistance, and cultural identity. The term 'hybridity' has its biological etymology, which refers to the offspring of two plants or animals of different species or varieties. That means a mixture of two very different things. According to Ashcroft, Griffiths, and Tiffin, "Hybridity refers to the creation of new transcultural forms within the contact zone produced by colonization" (118). Hybridization depicts many forms: linguistic, cultural, political, racial, social, and so on.

The locus of this study is on the theory called cultural hybridity. It studies the mixing of Western culture in the local available culture in the post-colonial society. Cultural hybridity brings postcolonial theory into cultural paradigm and tries to seek new possibilities of link between two available cultural options. Generally, two available options in the postcolonial society are acceptance or rejection of Western culture. However, this research focuses on the option that is available in the postcolonial society, the appropriation of the Western culture in the local cultural context which for Bhabha is 'the third space of enunciation'. In addition, this space is stronger in colonized stand of cultural aspects, which at the same time can be strategic and 'writing back technique' while attacking colonial norms, values, institutions and systems.

The researcher attempts to see the cultural tension in the post-independence Nigeria of the 1990, where the Christian western culture has been taken for granted because it has become part and parcel after colonial rule. In such situation, local taste does not remain moral with Igbo

tradition. In such circumstances, appropriation of two distinct civilizations is inevitable. So, the certain western modernity is appropriated with local taste, wish, and principles. The cultural syncretism has become a way of life in the scene of 1990s Nigeria. In such structure, the research will try to define mimicry and resistance resulting in postcolonial culture in relation to hybridity. In the same way, it will be linked with the issue of identity in hybrid cultural space.

The word 'mimicry' refers to the skill of mimicking someone or something. It means 'imitating' in order to entertain or ridicule. But in postcolonial setting, it shows the habit of copying colonizers' cultural habits, traditions, and values. Therefore, the result is not simple reproduction of those characteristics. Rather, Ashcroft, Griffiths, and Tiffin say, "The result is a 'blurred copy' of the colonizer that can be quite threatening" (Ashcroft, Griffiths, and Tiffin 139). The term 'resistance' in postcolonial studies stands for the act of resisting the colonial mission in physical, psychological, and in other different levels. But the research will see the applicable view of resistance in the hybrid cultural space. Because after knowing the colonizers, colonized can react in a strategic way to defend any colonial mission. In the post- independence era, as the colonizing mission is delicate and unidentified, the colonized respond to these strategies in a strategic way. Benita Parry theorizes it as a rehearsal of "questions about subjectivity, identity, agency, and the states of reverse-discourse as an oppositional practice, posing problems about the appropriate models for contemporary counter-hegemonic work" (84).

Kambili's growing sociocultural awareness and knowledge of Igbo culture is also intimated by food, which not only alludes to childhood, but to oral culture as well. The father, who produces biscuits and wafers, represents the manufactured, simulated sweetness of her childhood. When her father takes her hand, Kambili feels "as though my mouth was full of melting sugar" (26). However, Eugene's sweetness is described as artificial by virtue of

Adichie's contrasting images. Papa's "creamy" room is also the site of abuse, where he first beats Kambili, who arrives quivering like *akamu*, a creamy custard often given to children. Eugene's duplicity is again revealed as he lectures his family about Nigeria's bloody past, while sipping sweet mango juice. As the story unfolds, the sweet food associated with Papa changes flavor. For instance, after Mama's miscarriage, Kambili tastes "stale saltiness" (36). Likewise, when Kambili returns home after Nsukka, she is nauseated by the sweet scent of ripe fruit in their garden. Finally, there is Papa's tea, a beverage associated with the British. In the opening chapter, Kambili longs for a "love sip" from Papa's scalding tea, because she felt it "burned Papa's love into me" (8). Yet it is the tea, symbolic of colonial mimicry, which Mama ultimately poisons, and which finally kills her husband.

After Eugene's death, Kambili no longer attends St. Agnes, which as a child she believed was designed in such way as to keep God from leaving. Her new parish, St. Andrew's, is presided over by another "Blessed Way Missionary" (304), a name that links to the migrations of the ending of the novel. Andrew was the first to be called as disciple and fisher of men, and as patron saint of countries as diverse as Scotland, Greece and Russia signals a church open to the world. God is not held captive in one or another church, but is present in the world and must be discovered in the world.

A sharp contrast to Eugene, the tyrannical father is the figure of his cosmopolitan sister, Ifeoma, a gregarious single parent and lecturer living in rural Nsukka. As Kambili explains, "Nsukka started it all; Aunty Ifeoma's little garden next to the verandah of her flat in Nsukka began to lift the silence" (16). Thus, setting is contrastive between Enugu, the beautiful metropolis in the Eastern valleys, and Nsukka, Adichie's hometown, a dusty university town nearby. With their cackling laughter or their liberal, educated views, Aunty Ifeoma and her

active children contrast with the silence and secrecy of Kambili's family. It is in Nsukka that Kambili becomes familiar with Igbo festivals and traditions and develops a relationship with her grandfather. Most important, in Nsukka, the vague "something that had happened at home" (154) is rendered explicit as the family's secret domestic abuse is exposed – her brother's crooked finger or her mother's miscarriage – for the first time that Kambili admits as her father's abuse.

In *Purple Hibiscus*, she wants her readers to feel what Biafra was like for ordinary middle class men, and women who was mentioned at her second novel, *Half of a Yellow Sun* (2006), which explores post-independence ethnic strife in Nigeria particularly the Biafra war and situates it as the historical precedent of the contemporary haunted setting of this novel. In addition to this, the book is about stubborn unreasonable love that holds people together. Through this novel, she got the Orange Prize for fiction in 2007. Her many stories often face the challenges of reconciling their upbringing with the demands and pressures of a new cultural environment.

Purple Hibiscus was critically received. Adichie was short-listed for the Orange Prize for Fiction and the Booker Prize for the novel, and she won the Commonwealth writer's prize for Best First Book. In 2006, Adichie published her second novel, *Half of a Yellow Sun* (2006), which explores post-independence ethnic strife in Nigeria particularly the Biafra war and situates it as the historical precedent of the contemporary haunted setting in *Purple Hibiscus* (2003). It is told from the point of view of a university instructor, her houseboy, and an Englishman. In this novel, she wants her readers to feel what Biafra was like for ordinary middle class men, and women. In addition to this, the book is about stubborn unreasonable love that holds people together. Through this novel, she got the Orange Prize for fiction in 2007. Her stories have appeared in different papers like *Zoetrope All-Story*, *The Iowa Review*, *Other Voices*, *Calyx*, *Wasafari*, and *Granta* and have been published online. In 2009, she published the collection of

stories *The Thing Around Your Neck* (2009), which is her latest writing. The collection celebrates Igbo language, folk wisdom, and other cultural markers like native foods, dress, customs, and sayings. The characters in the stories are often accomplished predecessors and they are embroiled in questions of identity and allegiance. They often face the challenge of reconciling their upbringing with the demands and pressures of a new cultural environment.

In this connection, Heather Hewett takes it as a coming of age novel. While paralleling the complex issue of upbringing within country's political threat she argues:

Kambili's father foists upon his children a dogmatic understanding of what is right (Catholicism) and wrong (traditional Igbo beliefs); what is civilized (speaking English) and uncivilized (speaking Igbo). He shuns his own father, Papa Nnukwu because of his 'heathen' beliefs and refuses to let his children spend time with their grandfather. When an unnamed dictator stages a coup and the country begins its descent into chaos. (79)

Her perspective gives a horrible picture of binary oppositional sets of English and Igbo culture in the post independent Nigeria. How a person like Eugene internalizes his inferiority and shuns his own father is the face value in the Nigerian world.

Mabura studies the complex issue of the colonizer's language. She observes the influence of the colonial language (English) that has affected greatly in the local tribal culture and their heritage and writes:

. . . From this, we see that while the actual colonialists seemingly left the post independence scene, the language(s) of colonization have not. These languages have, instead, attained vehicular status as bureaucratic languages of the state and

robbed many indigenous languages like Igbo, their cultural, religious, commercial, and educational functions. (211-12)

Mabura analyses the colonial language as legitimized bureaucratic language of the state, which tries to demolish all the local values and indigenous languages and cultures of Nigeria like Igbo. Kambili memorizes Aunty Ifeoma's saying: "Papa was too much of a colonial product" (13). Mama Beatrice poisons Papa Eugene when she feels extremely tortured in the absence of her children. But, the son Jaja confesses as his crime and therefore is sent to jail. After three years, military government collapses and his crime changes as an act of old regime. And he is released from the jail. Adichie makes a poignant critique through Ifeoma when she sends letter to Kambili, saying:

There are people . . . who think that we cannot rule ourselves because the few times we tried, we failed, as if all the others who rule themselves today got it right the first time. It is like telling a crawling baby who tries to walk, and then falls back on his buttocks, to stay there. As if the adults walking past him did not all crawl, once. (301)

Likewise, Roberts reviews the book, emphasizing the post-traumatic stress disorder (PTSD). He sees the traumatic experiences amidst political coup and domestic violence:

[...] It puts shape on trauma and makes it bearable, mends what has been broken, works with bits and pieces of shattered lives to see what might be made with them. Remembering thus involves re-mamboing, and is a political act, particularly if the official historians of a culture ignore the experience of certain sections of the people . . . , his ardent espousal of capitalism and Catholicism is shown to be at the root of his domestic cruelty. (54-55)

Roberts' criticism of *Purple Hibiscus* is based on the memory of trauma. The memory is always politicized to learn from the past. The character Eugene's fusion of capitalism and Catholicism are the roots behind such trauma. Kambili and her brother Jaja speak different languages in the presence of their father. Kambili calls their language "*asusu anya, a language of the eyes*" (305). She describes father's house as "spacious" and "suffocating" (7). These secrets weigh most heavily on Kambili whose frequent inability to speak suggests how continuously fear traumatizes her. When her classmates and teachers at the Daughter of the Immaculate Heart (school) ask her questions, her throat tightens and she cannot speak in a clearly articulated voice then her words come in a fragmented stutters and whispers. Kambili has no voice and she is trapped in a cycle of self-negation by her admiration and adulation of godlike father and his acute need for his affirmation.

By drawing on the figure of the child and the hybrid space of childhood, Adichie offers a complex, multidimensional perspective on Nigeria, which is similarly reflected in other third-generation texts set in Nigeria. In this way, Adichie's *Purple Hibiscus* has been analyzed from different perspectives. Some of the critics point out the issue of coming of age problem, physical violence, influence of colonial language in colonized world, postwar trauma and so on. None of the aforementioned critics has explored the issue of cultural hybridity in the social life of this Nigerian text. This research tries to study postcolonial appropriation of Christian culture within traditional Igbo culture. Adichie captures this theme by depicting the different level of 'cultural synergy' in the post independence scene of Nigeria.

II. Cultural Hybridity and Postcolonial Theory

Cultural Hybridity

Cultural hybridity is a variety of postcolonial studies. This is expected because colonized culture cannot just remain as one side traffic of colonizers' culture. The term 'hybridity' has its biological etymology which refers to the offspring of two plants or animals of different species or varieties. The first application of the term in horticulture refers to the cross-breeding of two species by grafting or cross-pollination to form third 'hybrid' species.

Ashcroft, Griffiths, and Tiffin say, "Hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization" (118). The term 'transculturation' has been invented by Pratt, who describes it as "reciprocal influences of modes of representation and cultural practices of various kinds of colonies and metropolises, and is thus 'a phenomenon of contact zone'" (qtd. in Ashcroft et al. 233). For her, "Contact zones are social spaces where disparate cultures meet, clash, and grapple with each other often in the relationship of domination and subordination like colonialism, slavery, or their aftermaths as they are lived out 'across the globe' today" (4). In cultural terms, the questions arise about denigration and subordination of 'native' culture by colonial power. Domination and subordination represent a relationship not only between nations or ethnic groups but also within them.

Hybridization takes many forms including linguistic, cultural, political, racial, and so on. But here the present researcher's emphasis is on cultural one. Simply, we understand cultural hybridity as a cross-cultural exchange. It is understood as a process through which colonized people mimic the colonizers language, politics and overall cultural artifacts. Hybridization is that available cultural choice in the postcolonial society in which postcolonial subject does not appear

simply as a mimic man or utter nationalist. Rather s/he shares certain features of mimicry not to be the exact copy of colonizer but 'a blurred copy' that is challenging to colonizers themselves. In this, we see the amalgam of both complicit and resisting choices. Therefore, it assimilates the white culture and non-white culture in a very appropriate way without deviating from local taste but improvising them in such a way that becomes unique creolization of culture. So, hybridization as a cultural stake represents the creation of that cultural point in which different aspects of two different cultures are allocated with syncretic mode.

The interlocution between two cultures brings the new third culture into ground, which bears the ethos of both cultures. It clarifies syncretism as a term originally meaning the amalgamation of contrary opinions, but signifying more particularly the concept of a combination of religious faiths. The term syncretism can be religious, social, or cultural. Nevertheless, in postcolonial discourse it refers to cultural hybridity. The history of religion shows two kinds of syncretism: the unconscious mutual influence of religion whose representations are living together or near each other or are bound together socially or intellectually and a conscious syncretism based on the desire for mutual tolerance and on the results of scientific research in the field of the comparative history of religion.

Cultural hybridity refers to the creation of new trans-cultural forms within 'contact zone' resulted due to colonization. The term 'trans-culture' signifies to the process whereby members of marginal or sidelined groups select and invent from materials transmitted by a dominant metropolitan culture. But sometimes the dominant group could be affected by sidelined group. At that time, no group could remain pious. In modern time, every local culture has been influenced by global culture.

Hybridization depicts many forms including cultural, political, racial, social, linguistic and so on. It is mostly used in post-colonial discourse. The mimicry begins when colonized people begin to imitate colonizers' culture. However, on the time being colonizers are also affected by colonized culture. This helps to ground new culture into existence. Ashcroft, Griffiths, and Tiffin say:

Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppressions as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispossess indigenous people and force them to 'assimilate' to new social patterns. It may also occur in later periods when patterns of immigrations from the metropolitan societies from other imperial areas of influence (e.g. Indentured labors from India and China) continue to produce complex cultural palimpsests with the post-colonized world.

(183)

Therefore, hybridity is the byproduct of colonial imposition. In post-colonial situation, it concerns with dislocated or displaced people from their natural social environment.

Hybridity is associated with colonizer/colonized relation, which stresses their independence and the mutual constructions of their subjective. Postcolonial critic Bhabha contends that all cultural systems constructed in a space that he calls "The Third Space of enunciation" (qtd. in Ashcroft et al. 118). Cultural identity emerges in contradictory space. Bhabha further says:

It is significant that the productive capacities of third space have a colonial province. For a willingness to descend into that alien territory may open the way to conceptualizing an international culture, based not on the exoticism of

multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. (qtd. in *Key Concepts* 119)

The hybridity pre-supposes the power relation between the subjected culture and dominant one. Therefore, hybridity produces new kind of sharing the ideas and beliefs of both culture but more under the pressure of the influential culture. Postcolonial critics have been influenced by issues of hybridity, creolization, in-betweenness. They argue that each culture either of colonizer or colonized loses its identity in a colonized society. Bhabha argues:

Private and public, past and present, the psyche and social develop an interstitial intimacy. It is an intimacy that questions binary divisions through which spares of social experience are often spatially opposed. These statuses of life are linked through an in-between temporality . . . The colonized South African subject presents hybridity, a difference 'within' a subject that habits the rim of an 'in-between' reality. And the inscription of this borderline existence inhabits a stillness of time and strangeness of framing that creates the discursive 'image' at the crossroads of history and literature bridging the home and the world. (19)

Therefore, hybridity blurs the borderline of binary oppositions. At that time, no colonial supremacy could function. The indigenous and colonial cultures function at a time. This in-between identity creates a hybrid culture, which bridges the home culture with world culture.

When colonizer and colonized lose identity in a colonized society, there emerges a new culture which is neither purely colonized nor purely that of colonizer's culture. Thomas B. Macauley presented such a new culture in his treatise "Minute on Indian Education" at British Parliament. His modality of European education targeted to intermediate class of people by refining and training native people and making them civilized. This policy is a touchstone which

changes education system. By training certain Indian elites in English or Western education, language, and culture, the British rulers would be able to create an 'intermediate' class of people who would be distinguished from the general mass of people, of native population by the help of their ability of mimicking colonizers. By the intermediate people, he means "a class of persons, Indian in blood and color, but English in taste, in opinions, in morals, and in intellect" (qtd. in *Post-Colonial Studies Reader* 430). He likes to develop them as interpreters between them and Indians. Although these intermediate classes of people are Indian by birth but in terms of their cultural training, manner, language, mode of speech and accent they would be 'almost' white. Through these intermediate classes of people, few numbers of British subjects could rule over big number of Indian people. The people who could adopt European way of life have been known as civilized Indians who could be the models for remaining Indians. The product of this in-between class, 'white but not quite', was often a deliberate feature of colonial practice. The new class of people would do on the favors of British rulers.

Like Macaulay, Frantz Fanon developed the idea of 'comprador' class or elite who exchanged rulers with white colonial dominating class and argued that these 'compradors' were marked by their partnership with the value of white colonial powers. Fanon argues:

Every colonized people in other words every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality- finds itself face to face with language of civilizing nation that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to adoption of the mother country's cultural standards. He becomes white as he renounces his blackness as jungle. (18)

Therefore, when colonizer forced colonized to feel inferior, they begin to imitate powerful one's culture. They think when they encountered civilizing nation; they could improve their jungle status. It is due to hegemonic power, colonized people take their culture as jungle culture. They assume that they need to improve their culture or follow other's culture to get assumed status with colonizer.

Cultural hybridity brings out the emergence of new forms of identity. Pieterse has suggested a distinction between structural and cultural hybridization:

Structural hybridization refers to a variety of social and institutional sites of hybridity, for example border zones, or cites like Miami or Singapore. It increases the range of organizational options open to people. Cultural hybridization distinguishes cultural responses, which range from assimilation, through form of separation to hybrids that destabilize and blur cultural boundaries. This involves the opening up of imagined communities. (qtd. in Barker 202)

Therefore, both types of hybridization are signs of increased boundary crossing but they do not represent the erasure of boundaries. Rather it focuses on cultural responses ranging from different level of assimilation. In such circumstance, the identity blurs the two-one sided boundary bridging them.

Although Radhakrishnan talks about Indian hybridity, it is also applicable in African context. He argues, "In other words, he is happy to have his name butchered and mispronounced by mainstream America and he is ashamed of his ethnic heritage. What is more, he wants to be intelligible to the dominant discourse at any cost" (236). The postcolonial subject becomes happy with the English accent of his name. For the social prestige, people in colonized countries tried to be like Europeans. Due to which new culture emerges which remains control of neither of them.

This hybrid culture swipes all the demarcation brought by colonization. R. Radhakrishnan further says:

My point is simple: even as they militarize their ethnicity sometimes to resist mainstream racism and at other times, repress it for the sake of blind acceptance by the mainstream, they need to transcend the unutterable poverty of strategic identity politics and of always reactive-paranoid identity formation as well as the objective politics of assimilation. They need to imagine with precision new spaces of representation where remembering and forgetting will take place critically, and in a differential relationship to each other. (237)

As the cultural mixture begins from colonial period, the hybridity becomes postcolonial phenomenon. It comes out of recognition of difference. So hybridity is related with construction of identity or subjectivity. It is the in-between space, which carries the burden, and meaning of culture, therefore postcolonial study is not a monolithic one, which follows from West to East. The culture also follows from Rest to West. It develops the situation of cultural hybridity. Hybrid identity therefore is not fixed and stable. Therefore, concept of hybridity remains problematic as far as it assumes the mixing of completely separate and homogenous cultural spaces. In postcolonial hybridity there is relationship of historical continuity.

The hybrid character of all cultures is reduced and discounted in the interests of homogeneity necessary to the exercise of power. The application of modernist narratives of dominance and authority such as Enlightenment can achieve mastery only by privileging some voices and denying others. In this situation, Mikhail Bakhtin was one of first theorists to locate the hybrid sources of modernism. For Bakhtin, modern culture is inherently hybrid, a product of

dialogically interlinked plurality of social voices, or what he called heteroglossia. Ashcroft, Griffiths, and Tiffin write:

Most Postcolonial writing has concerned itself with the hybridized nature of postcolonial culture as a strength rather than a weakness. Such writing focuses on the fact that the transaction of the Postcolonial world is not a one way process in which oppression obliterates the oppressed or the colonizer silences the colonized in absolute terms. In practice, it rather stresses the mutuality of the process Finally, it emphasizes how hybridity and the power it releases may well be seen to be characteristic feature and contribution of Post-colonial. (183)

The concern of cultural hybridity is closely associated with the theorists like Frantz Fanon, Robert Young, and especially Homi Bhabha. They advocate the theory of cultural hybridity in relation to colonial experiences. Though the colonizers left the physical presence of colonized society, their extremities remain as a neo-colonial impact in different social aspects. In such case, hybridity gives good response to the neo-colonial strategy. Ashcroft, Griffiths, and Tiffin further say:

Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler- invaders dispossess indigenous people and force them to assimilate to new social pattern. It may also occur in later periods when patterns of immigration from the metropolitan societies far from other imperial areas of influences continue to produce complex cultural palimpsests with the post-colonized world. (183)

Here, they make us clear about the problems of hybridity in which dislocation and displacement has become the social milieu in which indigenous cultures are compelled to follow and assimilate to new social pattern. And this assimilation produces complex graffiti of culture in the Post-colonized world. In such model, immigration causes hybridity.

Macaulay's British imperial policy in the then Indian colonized space implies the creation of intermediate people who are almost white but not quite through which colonizers rule the colonized not by themselves but by proffering their own invisible presence. By this, they marked the black face of comprador with white attitudes.

In this regard Fanon argues that the native intelligentsia must radically restructure the society on the firm foundation of the people and their values:

I believe that the fact of the juxtaposition of the white and black races has created a massive psychoexistential complex. I hope by analyzing it to destroy it. . . . The architecture of this work is rooted in the temporal. . . . To speak a language is to take on a world, a culture. The Antilles Negro who wants to be white will be the whiter as he gains greater mastery of the cultural tool that language is. (*Black Skin* 12-38)

Fanon, of course, recognizes and gives a powerful voice to the vicious fact of psychoexistential complexity that the new national leaders search for a national culture which existed before the colonial era finds its legitimate reason in the anxiety shared by many intellectuals to shrink away from that western culture in which they all risk and renew contact once more with the oldest and most pre-colonial springs of their people.

Fanon has also recognized the danger of valorization of national culture. For him, National culture can be easily mythologized and used to create the new elite power groups.

Therefore, he warns:

A national culture is not a folklore; nor an abstract populism that believes it can discover the people's true nature. It is not made up of the inert dregs of gratuitous actions, that is to say actions which are less and less attached to the ever present reality of the people. A national culture is the whole body of efforts made by people in the sphere of thought to describe, justify, and praise the action through which that people has created itself and keeps itself in existence. (*The Wretched* 154-55)

This historical analysis of Fanon gives account of the subjective consciousness and its role in creating hegemonic control of the colonized subject, and of the neo-colonial society that followed political independence. Further in his book, *The Fact of Blackness* (1952), “[H]e addresses the importance of visible signs of racial difference in constructing a discourse of prejudice, and defining psychological effects of this on the self-construction of black peoples” (qtd. in Ashcroft et al. 101).

Young is another prominent theorist of cultural hybridity. Bhabha takes Young's definition of ambivalence as a model. Ambivalence is a term taken from the lexicon of psychoanalysis, which refers to a “continual fluctuation between wanting one thing and its opposites. It also refers to a simultaneous attraction and repulsion from an object, person, or action” (161). Application of the term in colonial discourse theory implies the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed

to colonizer. He suggests both fusion and mixture of the qualities of complicity and resistance in colonized subject.

Young sees the implication of hybridity in imperial and colonial discourse as negative accounts of the union of disparate races. For him, hybridity becomes the colonialist discourse of racism. He draws our attention to the dangers of employing a term so rooted in a previous set of racist assumptions, but he also notes that there is a difference between unconscious processes of hybrid mixture, or creolization, and a conscious and politically motivated concern with the deliberate disruption of homogeneity. He notes that Bakhtinian hybridity is politicized and contestary so that it includes the subversion and challenge of division and separation. According to Young, Bakhtin's notion of hybridity "sets different points of view against each other in a conflictual structure which retains a certain, elemental, organic energy, and openendedness," it is potential of hybridity to reverse "the structures of domination in the colonial situation" (23). For him it provides:

The contribution of colonial discourse analysis [for example] is that it provides a significant framework for that other work by emphasizing that all perspectives on colonialism share and have to deal with a common discursive medium which was also that of colonialism itself: . . . colonial discourse analysis can therefore look at the wide variety of texts of colonialism as something more than mere documentation or evidence. (163)

The assertion of a shared post-colonial condition such as hybridity is seen as a colonial discourse analysis to de-historicize and de-locate cultures from their temporal, spatial, geographic, and linguistic context. Further that leads to globalized concept of the textual that obscures the specificities of particular cultural situations. Discursive construction of colonialism does not seek

to replace or exclude other forms such as historical, geographical, economic, military, or political. Robert Young suggests that the concept of hybridity lurks in the contribution of colonial discourse analysis.

Young, however, warns the unconscious process of repetition involved in the contemporary use of the term 'hybridity'. According to him, contemporary cultural discourse can't escape the connection with the racial categories of the past in which hybridity had such a clear racial meaning. Therefore for him the term indicates:

. . . , A double logic, which goes against the convention of rational either/or choices, but which is repeated in science in the split between the incompatible coexisting logics of classical and quantum physics. . . . Deconstructing such essentialist notions of race today we may rather be repeating the fixation on race in the past distancing ourselves from it, or providing a critique of it. (26-27)

This concept is a subtle and persuasive objection to the concept. However, more positively, Young also notes that the term indicates the broader insistence in many twentieth century disciplines, from physics to genetics. In this sense, the concept of hybridity emphasizes a typically twentieth-century concern with relations within a field rather than with an analysis of discrete objects, seeing meaning as the product of such relations rather than as intrinsic to specific events or objects.

It is Homi K. Bhabha's concept of hybridity which is in currency and the most significant in recent postcolonial debate. Bhabha goes back to Fanon to suggest the hybridity as necessary attributes of the colonial condition. For Fanon, colonial desire is a part or desire of colonized subject. The colonized subject realizes that he can never attain the whiteness he has been taught to desire, or shed the blackness he has learnt to devalue. Bhabha concludes that colonial

identities are always a matter of flux, transformation, and metamorphosis. In Bhabha's analysis, we see colonial authority undermines itself by not being able to replicate its own self perfectly.

In his book *The Location of Culture* (1994) he discusses the transmission of the Bible in colonial India, and the way in which the book is hybridized in the process of being communicated to natives. Bhabha valorizes hybrid space:

[. . .], we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. [. . .] these 'in-between' spaces provides the terrain for elaborating strategies of selfhood –singular or communal –that initiate new signs of identity, and initiative sites of collaboration, and contestation, in the act of defining the idea of society itself. (2)

Bhabha's analysis of emergence of hybridities lies in the moments of historical transformation. He privileges not only the persistence of tradition but also empowers tradition to redescribe the minority truths.

The word 'mimicry' refers to the action, or skill of mimicking someone or something. The word is a noun and also includes the verb "mimic" which means imitate in order to entertain or ridicule. But in Postcolonial studies, it designates the habits of copying colonizers' cultural habits, assumptions, institutions, and values. Therefore the result is not simple reproduction of those characteristics. Rather, Ashcroft, Griffiths, and Tiffin opine, "[T]he result is a 'blurred copy' of the colonizer that can be quite threatening" (*Key concepts* 139). Bhabha sees:

. . . within that conflictual economy of colonial discourse, mimicry represents ironic compromise. Colonial mimicry is the desire for a reformed, recognizable other as a subject of a difference that is almost the same but not quite . . . the

discourse of mimicry is constructed around an ambivalence. . . . Mimicry emerges as the representation of difference that is itself a process of disavowal. Mimicry is, thus, the sign of a double articulation, a complex strategy to reform, regulation, and discipline, which appropriates the other as it visualizes power (*The Location* 122)

The effect of mimicry on the authority of colonial discourse is profound and disturbing. For in ‘normalization’ of colonial state or subject, colonizer uses it as a tool of sly civility thereby alienating its own language of liberty and produces another knowledge of its norms. It produces the colonized subject that is ‘almost the same but not quite.’ Therefore, mimicry conceals no presence of identity behind its mask.

The menace of mimicry lies in its double vision which discloses the ambivalence of colonial discourse also disrupts its authority. But Bhabha confirms, “It is from this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double” (*The Location* 123). On the contrary, the hybrid space imitates the project of political thinking by continually facing it in terms of strategic, contingent, and counterveiling thought.

Resistance in Postcolonial studies stands the act of resisting the colonial mission in physical, psychological, and in other different levels. But the research will see the pertinent view of resistance in the hybrid cultural space. Because after knowing the colonizers, the colonized can react in a very strategic way to defend any either, or strategy of colonial mission. In the post-independence era, as the colonizing mission is subtle and unidentified, the colonized behave to these strategies in a very strategic way. Benita Parry theorizes it as a rehearsal of “questions about subjectivity, identity, agency and the states of reverse-discourse as an oppositional

practice, posing problems about the appropriate models for contemporary counter-hegemonic work” (84). In such context, Bhabha says:

The negating activity, is indeed, the intervention of the “beyond” that establishes a boundary: a bridge, where ‘presencing’ begins because it captures something of the estranging sense of the relocation of the home and the world- the unhomeliness- that is the condition of extra-territorial, and cross cultural imitations. To be unhomed is not to be homeless, nor can the ‘unhomely’ be easily accommodated in that familiar division of social life into private and public spheres. (*The Location 13*)

This analysis of home and unhomeliness and its relocation is well identified in the postcolonial cultural hybridity. This further leads to diasporic consciousness that guides towards the relocation of home and the world.

Salman Rushdie in *Imaginary Homeland* addresses such diasporic feeling of home and homelessness. He says, “It’s my present that is foreign and that the past is home albeit a lost home in a lost city in the mists of lost time” (9). In such sense past is tradition and present is western modernity. Therefore, inevitable cultural option is the amalgam of both past and present. Without appropriating these cultural spaces, the real scenerio of post-independence is not possible.

Bhabha puts hybridity as the condition of extra-territorial and cross-cultural imitation, is the appropriation of ‘otherwise than western modernity’. Bhabha famously calls it a ‘calcification of culture’. He explains the post colonial contra-modernity as follows:

. . . such cultures of postcolonial contra-modernity may be contingent to modernity, discontinuous or in contention with it, resistant to its oppressive, assimilationist technologies; but also deploy the cultural hybridity of their

borderline conditions to 'translate', and therefore reinscribe, the social imaginary of both metropolis and modernity. (*The Location of Culture* 9)

The analysis shows that the process of translation is the opening up of another contentious political and cultural site at the heart of colonial representation.

Postcolonial Resistance

Postcolonial designates to the experience of the world both during and after European colonization. Postcolonial studies refers to the vast field of literary, social, cultural, historical, political inquiry and investigation developed in the late 1970s and the 80s. In this regard, Elleke Boehmer says:

Postcolonialism addresses itself to the historical, political, cultural, and textual ramifications of the colonial encounter between the West and the non-West dating from sixteenth century to the present day. . . . Postcolonialism is thus a name for a critical theoretical approach in literary and cultural studies but it also as importantly designates a politics of transformational resistance to unjust and unequal forms of political and cultural authority which extends back across the twentieth century. (340)

Her analysis focuses on the indirect result of colonial violence, which violates, denigrates, and essentialises the tribal, unique and idiosyncratic facts of local culture. She presents the theoretical paradigm of cultural studies which studies in Foucauldian term 'will to resist' from the side of decolonized countries after post-independence scene.

In such schema, resistance has become a backbone of postcolonial studies. Within resistance, it carries the question of representation. John Mcleod sees postcolonialism as "the challenge to colonial ways of knowing, writing back in opposition to such views" (32). He

analyses the theories of colonial discourse and argues that colonialism fundamentally affects the modes of representation. In Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's edition of *The Post-Colonial Studies Reader*, they together analyze the term with ambiguity and complexity of the many different cultural experiences. They say:

Post-colonial Literatures are the result of this interaction between imperial culture and the complex of indigenous cultural practices. As a consequence 'Post-colonial Theory' has existed for a long time before that particular name was used to describe it. Once colonized peoples had cause to reflect on and express the tension which ensued from the problematic and contested, but eventually vibrant and powerful mixture of imperial language and local experience, postcolonial theory came into being. (1)

In their analysis post-colonialism implicates and addresses all aspects of the colonial process from the beginning of colonial contact. By this we see post-colonialism as a rigorous and continuous process of resistance and reconstruction. The encoded values of colonial culture are decoded in order to recode the deconstructed social and psychological infrastructure of imperial culture or mode of production.

The main subject matter of postcolonial theory is cultural one. It studies the individual make-up, which is defined by the community, the culture as it reacts to change. In such scene, we see the society threatened by change, and could not be furthered from the tradition. Therefore, cultural facts are the part and parcel of postcolonial theory. More recent application of postcolonialism suggests the same. Samuel P. Huntington in his magnum opus *The Clash of Civilizations and Remaking of World Order* focuses on the cultural and civilizational aspects as the main cause of clash between and among different civilizations of the world. He analyses the

post-war global politics as cultural phenomenon. In the post-war global politics, cultural identity counts and cultural identity is what is most meaningful to most people. He says, “[P]olitics is multipolar and multicivilizational. Modernization is distinct from westernization and is producing neither a universal civilization in any meaningful sense nor the westernization of non-western societies” (20). He further raises the issue of identity in such multicivilizational world:

In the post-cold war world, the most important distinctions among peoples are not ideological, political, or economic. They are cultural. Peoples and nations are attempting to answer the most basic question humans can face: who are you? And they are answering that question in the traditional way human beings have answered it, by reference to the things that mean most to them. People define themselves in terms of ancestry, religion, language, history, values, customs, and institutions. They identify with cultural groups: tribes, ethnic groups, religious communities, nations, and at the broadest level, civilizations. (21)

In Huntington’s analysis, we see the distinction between westernization and modernization. The non-Westerners modernize themselves without being Western. Non-Westerners try to define themselves by their involvement in their own religion, ancestry, ethnic groups, and overall civilizations.

Stuart Hall takes identities as fractured discursive constructions within postcolonial studies. In this regard, his paradigm of representation is important as it includes identity in the circular phase of regulation, consumption, and production. He takes representation as: “[O]ne of the central practices which produces culture and a key ‘moment’ in what has been called the “circuit of culture,” but what does representation have to do with “culture” [. . .] Culture is about “shared meanings”(Representation 1). In his “Cultural Identity and Diaspora” (1997), he says:

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, representation. This view problematizes the very authority and authenticity to which the term, 'cultural identity,' lays claim. (110)

In this way, his analysis of representation and identity counts great in the formation of postcolonial subject, as it offers the cultural existence among the regulation, consumption, and production of key repository of cultural values and meanings. In the same manner, Edward Said in his *Culture and Imperialism* makes us clear that the institutional, political, and economic operations of imperialism are nothing without the power of the culture that maintains them. He opines, "Cultural experience and cultural forms are 'radically, quintessentially hybrid'" (68). He criticizes the western practice of isolating the aesthetic and cultural realms of the worldly domain, and says it is now time to join them. He also indicates the conflict between monocentric and ethnocentric culture but supports neither of them. Both of these forms try to emphasize the domination of one culture, which always hides dark side of its values, institutions, ethos, and cultural senses. The context of extreme resistance and extreme complicity is pertinent to discuss in the post-colonial context. Extreme resistance leads to disharmonious concord because it is more prone to violence, whereas extreme complicity leads to self-deception. Both of these forms of cultural options are harmful.

Postcoloniality focuses on cultural conjuncture. The implication is that whatever distances, differences, and boundaries cannot be transcended or broken down politically but can be deconstructed through the universalist agency of culture and cultural theory R. Radhakrishnan

in *Between Identity and Location* points out: “Culture is set up as a nonorganic, free-floating ambience that frees intellectuals and theorists from their solidarities to their regional modes of being. It is within this transcend space that postcoloniality is actively cultivated as the cutting edge of cultural theory” (157).

So culture frees people from free floating ambience, which has association with postcoloniality. Mary Douglas argues:

What really disturbs cultural order is when things turn up in the wrong category, or when things fail to fit any category- such as a substance like mercury, which is a metal but also a liquid, or social group like mixed race mulattoes who are neither ‘white’ nor black but float ambiguously in some unstable, dangerous, hybrid zone of ‘in-between’. (qtd. in Hall 236)

Colonialism gives birth to hybrid culture. At that time, colonized culture is affected by colonizer’s culture. On the other hand, being colonizer’s culture is equally affected by indigenous culture. The so-called cultural boundary is blurred which creates new cultural identities. According to Hall:

In racist regime of representation was the practice of reducing the cultures of black people to Nature, or naturalizing ‘difference’. The logic behind naturalization is simple. If the differences between black and white people are ‘cultural’, then they are open to modifications and change. But if they are natural- as the slave- holder believed- then they are beyond history, permanent and fixed. (243)

Naturalization therefore is representational strategy designed to fix difference. It is an attempt to half the meaning to secure discursive closure. Said opines:

In any society not totalitarian, then, certain cultural forms predominate over others, the forms of this cultural leadership what Gramsci has identified as hegemony, an independent concept for any understanding of cultural life in the industrial West. It is hegemony, or rather the result of cultural hegemony, at work that gives orientalism its durability and its strength . . . orientalism is never far from . . . the idea of Europe, a collective notion identifying ‘us’ Europeans as against all ‘those’ non-Europeans and indeed it can be argued that the major component in European culture is precisely what made that culture hegemonic both in and outside Europe, the idea of European identity as a superior one in comparison with all non-European people and cultures. (qtd. in Hall 261)

Europe has identified its culture as superior to the rest. It has invaded over many other cultures but its superiority could not be so longer. Many ‘Othered’ cultures begin to move parallel with European culture. So on the ground of non-Europe, Europeans begin to imitate indigenous culture.

Like South Africans, Europeans are also affected by African culture. Some of the colonial agents began to search the root of Igbo tribe and river mystery. This type of infatuation creates a form of hybridization. Barker argues, “Globalization is not constituted by a monolithic one-way flow from West-to-the Rest. There is also impact of non-West upon the West” (162). In this era of globalization, a corner of the world could not only remain its own cultural boundary.

Robertson focuses:

Capitalist modernity does involve an element of cultural homogenization for it increases the levels and amount of global co-ordination. However, mechanisms of formation heterogenization and hybridity also are at work. It is not the question of

either homogenization or heterogenization, but rather or the ways in which both of these two tendencies have become features of life across much of the late 20th century world. (qtd. in Barker 162)

So, hybrid living is the surviving strategy of modern life. It is the time in which sidelined culture and mainstream culture move in a parallel way. The hybrid position generates diaspora where a person faces the situation of invisibility and namelessness. This problem will also force to the multicultural society where will be the existence of various cultures at once. It begins in identity politics.

As colonization begins, the culture of domination also begins. In the same way, the dominant culture has leaded other sidelined culture through hegemony in postcolonial situation. In this type of ruling system people are consent to be ruled. Then they begin to imitate this culture. But in modern time; the ruling culture is also affected by margin's culture. For Gramsci:

Hegemony implies a situation where a 'historical block' of ruling class factions exercises social authority and leadership over the subordinate classes. So, subordinate classes are forced to imitate culture and language of ruling class. At that time, they have only two options either to follow the dominant class culture or to leave the whole system. But they couldnot leave. They leave by imitating other's culture. It gives birth to new Creole culture which had blending to ruler and ruled. A cultural unity is achieved through which multiplicities of dispersed wills, with heterogeneous aims are welded together with a single aim, as the basis of an equal and common conception of the world. (qtd. in Barker 67)

Hegemony functions with ideology. Ideology is lived experience. It is a body of systematic ideas where race is to bind together a block of diverse social elements. It acts as social cement in the

formation of hegemonic and counter hegemonic block. According to Antonio Gramsci, “The particular social groups struggle in many different ways, including ideologically to win the consent of other groups and achieve a kind of ascendancy in both thought and practice over them”(qtd. in Hall 159). Hegemony is never permanent, and is not reducible to economic interests or class model of society. Therefore, it is a kind of rule in which the ruled people willingly give consent to be ruled.

To sum up, postcolonial studies is such challenging domain which criticizes the dominating, essentializing, coercive, and denigrating ethos of colonial culture. The relation between postcolonial studies and culture is close and hybridity is that inevitable ‘third space’ which gives new release to the non-Western societies in which they are able to share West in ‘blurred line’ and seeks the process of nativization through alternative modernities. In this scenario, Chimamanda Ngozi Adichie’s *Purple Hibiscus* is significant for postcolonial studies. It dramatizes the cultural tension between Western modernity and local tradition and tries to seek new forms of resolution of assertion of western culture with traditional Igbo culture valorizing the cultural hybridity in the context of Nigeria in the 1990s.

III. Cultural Hybridity in *Purple Hibiscus*

Multicultural Ethos

Purple Hibiscus is a complex tale of Kambili, a young girl growing up in Nigeria, in between the old Igbo ways and her Catholic upbringing. Adichie undertakes multicultural ethos while examining the extremes of traditional Igbo culture and of Western Christian culture, which appear in different contexts in the post-independence scene of the 1990s based on cultural identity in Nigeria. Tradition and modernity have become separate status in this regard. These two extremities further incorporate with the desire of participation and resistance. The present researcher discusses the conflict between two religious groups of Catholic and Igbo and looks at how they express their group identity through their culture and tries to analyze Adichie's assertion of cultural hybridity.

Purple Hibiscus focuses on the strained relationship between the first person narrator Kambili, and her dominant father and a military revolution as a backdrop. He is a violent authoritative father who allows some complexity that criticizes both British colonialism and traditional patriarchal powers for their influences on the oppression of marginalized group. He is a very powerful man who owns many factories, lavishes money on his church and the local schools, and publishes a newspaper that is outspokenly critical of the country's expressive regime. But Kambili and her brother Jaja feel his marble palace like a prison because the children are terrified of their father's temper; at home. He is a religious tyrant who exerts an obsessive control over their schedules and often beats their mother. They are overjoyed when their father unexpectedly allows them to visit his sister, Ifeoma. This novel generates a clear narrative tension over what's to become of Kambili and Jaja's newfound sense of freedom.

Her perspective gives a horrible picture of binary oppositional sets of English and Igbo culture in the then post independent Nigeria. How a person like Eugene internalizes his inferiority and shuns his own father in Nigeria. The narrator and central character Kambili Achike, a fifteen years old girl and her brother Jaja live very much circumscribed life by school, Catholic Church, and their father Eugene. Eugene is a successful businessman whose factories and press have earned him the title of *Omelora*, “the one who does for the community” (56). Eugene Achike is a hardcore catholic who lives under the Manichean dictates of an unquestioned and unforgiving faith. His imposition of regulation and scheduled life haunts the children including the Mama, Beatrice Achike. Kambili explains about Papa Eugene’s liking of order; but her simplicity of her explanation believes the furious passion with regulating children’s lives. Adichie captures this theme by depicting the different level of ‘cultural synergy’ in the post independence scene of Nigeria.

Papa Nnukwu and his son Eugene represent two extreme cultures. On the one hand, Papa Nnukwu celebrates his own Igbo tradition through strong faith. Therefore, he represents complete resistant side of extreme polarities. This is harmful because it leads to violence. Therefore, it is more vicious than virtuous. Extreme resistance leads to disharmonious concord. On the other hand, Eugene practises Christian orthodoxy blindly following the Manichean dictates of Christian religious dogmas. He represents the participation in between two poles. Belonging to the complicit band, he adopts the cultural artifact forwarded by Western people. Eugene internalizes all the imperial codes of inferiority complex. He is thoroughly colonized through Christian religion and English language. By being complicit to European mindset, Eugene deceives himself and his family. He is a lackey, a ‘yes man’ who wants to prove to Pope Benedict (white priest) at all cost through so-called richness of thought and the equal value of the

intellect. The black skin of the Eugene is masked by complicity with the values of the white colonial powers. He does not know the root of the germination of domestic violence is European mindset. Therefore, both of these forms of cultural options are harmful.

The protagonist and the first person narrator Kambili, and her brother Jaja, live harshly confined lives ruled by their tyrannical father Eugene. This domestically violent person is gripped with order. He devises schedules for how his children spend their time, with every minute accounted for. He punishes them for not coming top of the class, whips them when they dare to transgress or fail. Their father, who is known as brother Eugene at the local church, is thoroughly corrupted by the white man. His strong feelings and espousal of capitalism and Catholicism is shown to be at the root of his domestic cruelty. He violently represses his sense of the ancient culture that formed him. The ancient culture that formed him is Ibo culture. Despite neglecting the ancient heritage he is also obsessed to force the same values onto other members. He takes rage for what he has lost out on his family.

Eugene is a very complex character. He is the representative of the domestic horror. Though he maintains the love and respect of his community, he beats and tortures his wife and children to a point where his wife Beatrice Achike is driven to an irrevocable act of self-defense. In his case, there are no outside checks and balances. His Godlike status in Kambili's eyes is bolstered by his role as publisher of one truly outspoken newspaper *Standard* in the country. When his editor Ade Coker is blown up by a letter bomb, Papa is broken man who takes out his rage on the body of his daughter, beating her almost to death. For children, his violence has two possible alternatives: Mama's passive aggression, and aunt Ifeoma's happy, harmonious family in Nsukka, where she struggles as a low-paid academic.

Adichie's *Purple Hibiscus* asserts the cultural hybridity thereby synchronizing the two cultural extremes of traditional Igbo culture and of western Christian catholic culture represented by the West. A culture is a way of life of a group of people—the behaviors, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next. The space of new generation is the space of hybridity, possibility and, most importantly resistance. New generation has commitment to fulfill the old rift caused by vicious cycle of colonization. The precarious passage from new generation to old generation figures as a hybrid interstice, what Bhabha calls 'the inter-the cutting edge of translation and negotiation, the in-between space-that carries the burden of culture.'

In this hybrid space, the new generation becomes initiated to relations of power, social discourse, and their embodied practices. However, in many ways, New generation is constantly negotiating, questioning, or even resisting these cultural constructions, even by virtue of its own constructedness. As new generation tries to imitate and emulate adult and old generation's behaviour, speech, or cultural practices, they unintentionally render them comic, excessive, or even dangerous revealing how redundant, stereotypical or even harmful they may be. It recounts different layer of cultural hybridity in terms of different aspects of the novel: title, character study, language, thematic domination, plot structure, setting and historical study of Nigeria. But to some points all these aspects may intermingle with each other. In such aspects, the present research also discusses the effects of mimicry and role of resistance within hybrid space.

The metaphor 'Purple Hibiscus' suggests the Hibiscus flower, which is a plant with large bright colored flowers. The choice of the title is significant because it has got multifarious colors in contrast to 'Red Hibiscus'. In contrast to red color, the purple color represents mix of two

different colors, red and blue. Both colors are quite contrastive because they represent two extremes symbolically. The color 'red' represents the extremity and violent move, and most of the times revolutionary. Similarly, the color 'blue' represents liberality and peace. As it is the color of the sky without clouds on a bright day, it symbolizes serene and tranquil cultural nature. But in textual symbol we can see something different meaning, the hibiscus, as a symbol of both the memory of violence and the protagonists' refusal to be determined by that violence both emotionally and physically as she recovers. In *Purple Hibiscus*, the flower of the title is a hybrid, which represents the changes Kambili must undertake if she is to survive the abuse in her family and the corruption in her country. The narrator and the protagonist describes about purple hibiscus in contrast to red hibiscus in this way:

. . . Closer to the house, vibrant bushes of hibiscus reached out and touched one another as if they were exchanging their petals. The purple plants had started to put out sleepy buds, but most of the flowers were still on the red ones. They seemed to bloom so fast, those red hibiscuses, considering how often Mama cut them to decorate the church altar and how often visitors plucked them as they walked past to their parked cars. (9)

The description presents the ambivalent feelings in symbolical level. In the beginning it presents the hope when Kambili sees the vibrant bushes of hibiscus reaching out and touching one another as if they were exchanging hope, aspirations of freedom but this is no avail because in the succeeding description we see the restriction when visitors pluck them. Nonetheless, the visitors are western invaders who are just walking past Nigeria feigning the parking station. The whole mission is the colonial mission of the invaders and that is the most vicious cycle.

Kambili's mother is also part of such crowd who in the name of religion cuts it to decorate the church later.

Kambili further compares her brother Jaja's resistance with the aunt Ifeoma's experimental flower 'Purple Hibiscus' as it entails the different kind of freedom:

. . . Jaja's defiance seemed to me now like Aunty Ifeoma's experimental purple hibiscus: rare, fragrant with the undertones of freedom, a different kind of freedom from the one the crowds waving green leaves chanted at Government Square after the coup. A freedom to be, to do. (16)

Her comparison shows the symbolic value of freedom represented by purple hibiscus. She calls it experimental because there she feels the real existence of the different kind of freedom. As she and her brother experience different world within Nsukka, the hometown of aunt Ifeoma. The ordered and scheduled Abba, the hometown of their father Eugene's house is restrictive and repressive. In such experimental environment, she even remembers the resistance of her brother Jaja and justifies it with her aunt's different free-flow of independence and freedom. The purple hibiscus of the title, which grows in aunt Ifeoma's garden, is counterpoised with the red hibiscus of home. It is metonymic of a series of oppositions on which the novel is structured: silence and speech, repression and spontaneity, state violence and family abuse, censorship and press freedom, harsh and gentle versions of masculinity.

The novel *Purple Hibiscus* presents the three types of characters: compliant, resistant, and ambivalent. Kambili's father and her grandfather represent two cultural extremes. On the one hand, papa Eugene practices the Christian orthodoxy blindly following the Manichean dictates of Christian religious dogmas, whereas on the other hand papa Nnukwu celebrates his own Igbo tradition. Both of them show their own mimicry. Eugene represents colonial mimicry

whereas Nnukwu represents ancient mimicry. But the intellectuals like Ifeoma and new generation people like Kambili, Jaja, Ifeoma's children, and new generation priest Father Amadi respect their tradition but love Christianity. They see the new version of social transformation. Their syncretic evaluation of Nigerian cultural artifacts is therefore more appropriate. This third party which is neither completely compliant nor completely resistant but the amalgam of both. This party respects the old Igbo culture while appropriating Christian culture. New generation young priest Father Amadi also supports their stance. In this hybrid space they practise full freedom.

The language of the novel is hybrid in nature. Adichie uses both the English and Igbo language in a very important order. Though she focuses on the possibility of international communication, she also uses Ibo language without distorting the meaning in it. When Kambili and Jaja have to suffer from their father's repressive silence, their medium of communication is *asusu anya*, which means the language of the eyes. The papa's title *Omelora* means the one who does for the community. The Igbo terminology is focused so as to give emphasis on the nativized cultural site. The different characters double name suggests the hybrid moments with different cultural context. Jaja's Igbo name is *Chukwuka*. Similarly, Kambili is called *Kedu*. Father Amadi is called by Igbo name though he is baptized as 'Michel', his denunciation of Christian name suggests that he is in favor of the nativized language. Being a church community, he is just denouncing the corporate colonial authority. The different Igbo terminologies like *Ezi Okwu* (I did not know), *Umanna* (communal authority), *Unu* (plural you), *gi* (singular you) suggest linguistic hybridity. This is also incorporated by the use of different Igbo food items like *fufu* (dough made from boiled yam, or ground plaintain or cassara used as a staple food), *Okwia* (fast food on the way), *egusi soup*, *Utazi curry*, *Onugbu soup*. The character Nnukwu reveals some of the Igbo gods like *Aro*, *mmuo*. The debate of tradition and modernity is also appropriate in this

regard. Eugene restricts his children not to speak Igbo language in public. For him, it is the language of the inferiors. In contrary to Eugene, his father Nnukwu prefers Igbo without English accents. Kambili observes: “ His dialect was ancient; his speech had none of the anglicized inflection that ours had” (64). But other people prefer to use hybrid form of language because it gets them aware with the global perspective. In this regard linguistic hybridity is crucial importance.

The thematic domination is another assertion of traditional indigenous belief in relation to contemporary western beliefs. This is also supported by plot structure. Despite Eugene’s eventual demise, we cannot help but marvel at the catholic fort he has erected against his Igbo cultural past. The novel’s very structure is reflective of this. That form complements function towards this goal of discernible in Adichie’s decision to divide the novel into following four sections: “Breaking Gods- Palm Sunday”; “Speaking With Our Spirits- Before Palm Sunday”; “The pieces of Gods- After Palm Sunday”; and “A Different Silence- The Present.” The first section starts in past tense and even goes further back in the second section but in the third it comes to the chronology of first section, and final section sets in present time with positive expectation and evaluation of the future. First section is the symbolic breaking from rigid systems of religion. Kambili, the narrator, assesses the crumbling value of complicity through language and religion in relation to her father Eugene’s servile and sycophant nature. Second section goes back to even past reasoning the background of the breaking of God. In such sense first section is the effect of the cause in second section. In the third section the rigid complicit cultural values crumble down and the very breaking of God appears into several pieces. This section is the obvious outcome of the first and second section. The last section is about present which is different than past but ultimately it is the result of past. This non-chronological narrative

suggests the harshness and violence along with turbulent situation of the country. Therefore in the level of structure, we see the importance of both the present and past to form a better tomorrow and hope of creating new cultural aspects.

The novel revolves around South-Eastern Nigerian towns of Enugu, Nsukka, and Abba, which are predominantly Igbo in ethnicity. These places are also known as the parts of Igboland. The main protagonist, Kambili Achike, narrates her family's life and history in modern day Nigeria. She brings the reader into her family's palatial home in the coal-mining town of Enugu, where her father runs various businesses. Kambili describes her family home in gloomy ambience. She describes the house "spacious" but "suffocating" (7). It is also imbued with a sense of entrapment— "the compound walls," are "topped by coiled electric wires" were so high that she could not see cars driving by on their street (9). But in Abba, there lies their ancestral home that the family visits every Christmas. It is towns like Abba where Igbo regroup and commence postwar reconstruction. After the civil war, some Igbo venture back to larger Igbo towns like Enugu, but the North and Lagos, historically bloody and haunted landscape for the Igbo, is mostly skirted in *Purple Hibiscus*. Kambili is extremely close to her mother and only sibling Jaja. Before their father Eugene's authority, they seek refuge from him in Nsukka, a university town, where their parental aunt, Ifeoma a university lecturer tries to counterbalance Eugene's excesses and often urges an entrapped and abused Beatrice to leave him. Nsukka is the cultural stronghold to Igbo people. Here, Kambili and her sibling Jaja experience aunt Ifeoma's experimental 'Purple Hibiscus'.

The historical study of Nigeria in the context of 1990s also proves the same inevitable facts of cultural hybridity. Nigeria is a country in western Africa. Most people of Nigeria belong to two main ethnic groups, the Hamitic and the Negroid. Most people of Hamitic origin live in

the north. Most of the Negroid peoples live in the south. Historians believe that the ancestors of the Negroid peoples arrived in Nigeria from the east. The Hamitic peoples entered Nigeria at a later date, probably from the north or north-west. The Hamitic peoples have intermarried so much with the Negroid peoples that typical Hamitic features are rare, except among some nomadic Fulani herdman of northern Nigeria.

Many Nigerians speak English, the official language, who is taught in most schools. Many tribes, who speak many languages and dialects, live in Nigeria. The four largest language groups are the Hausa of the north, the Yoruba of the south-west, the Ibo of the south-east, and Fulani. The Hausa and Fulani are mainly of Hamitic origin. The Yoruba are mainly Negroid, and the Ibo are almost completely Negroid. Most people in the north, and many Yoruba in the south-west, are Muslims. Experts estimate that about half of the people of Nigeria are Muslims, and about a quarter are Christians. The rest follow local religions. The purple hibiscus takes the form of spiritual education set in a society in which attitudes have hardened, where violence that was external has become entrenched in the family. The effect of Christian religion is in fast face along the indigenous races especially to Igbo tribes.

In the context of 1990s, we see the Christianity as a formative religion of the country. In such scene, people of Nigeria cannot be out of the influence but they can make different version of Christianity, which is appropriate for them. The western influence along with Christian religion try to make the local people 'quite same, but not white' but the very strategy fails with the new-generation Nigerians, who are intellectuals, and therefore appropriate the western influence in accordance with the local taste, desire, and ownership. This nativization is the prime factor in the novel. Nativization is the desire or process to return to indigenous practices and cultural forms as they existed in pre-colonial society. But the very desire is the intermixing that

colonialism promoted and from which no simple retreat is possible. Some of the characters resemble the historical significance. Eugene's repressive tyrannous patriarchy reflects the behaviour of various dictator generals, Buhari, Babangida, Abacha, Abubakar, or Obasango, who also styled themselves as "Papa," or "*baba kabiesi*" (father of the country), who also espoused imported religions, either Islam or Christianity. Papa's murder, with poisoned tea may allude to the murder of Abiola at the start of Abubakar's regime in 1998. As Adichie herself has noted, Ade Coker's murder by a letter bomb was loosely modeled on the assassination of Dele Giwa, editor of *Newswatch* magazine, by a parcel bomb during Babingida regime.

Mimicry, Resistance and Postcolonial Identity

Around such discussions the present researcher tries to discuss the vicious cycle of mimicry and positive ends of mockery. Mimicry is vicious when it is used to be a merely a sycophant and 'yes man' to the colonial dictates. But the same mimicry becomes a way of learning and withstanding position to attack the very imperial codes. In such scene, the mimicry functions as mockery, a form of resistance.

Adichie points out the serious issue of mimicry through the character Eugene. Covertly, Eugene is part of the mimicry of British colonialism. He represents the mimicry through language and religion. In terms of language he hates his own language and instead praises the colonial language. Kambili explains:

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, in public, he told us; we had to speak English. Papa's sister, Auntie Ifeoma, said once that Papa was too much of a colonial product. She had said this about Papa in mild,

forgiving way as if it were not Papa's fault, as one would talk about a person who was shouting gibberish from a severe case of malaria. (13)

Eugene's less preference of the local language Igbo is very much supportive of colonial mission. In the name of civilization, the father is taking all the Manichean dictates blindly thwarts those norms, values, and institutions towards new generation. As a result, Kambili and Jaja are compelled to speak English though they love to speak Igbo. The direct forward expression through Auntie Ifeoma shows the intellectual perception of him as a 'colonial product'. But yet she understands that it is not Eugene's fault because there is no way out of it. The simply fault is that Eugene cannot properly and positively use his mimicry. Eugene also fakes his british accent who wants villagers to speak English around him. Kambili narrates, "He spoke English with an Igbo accent so strong it decorated even the shortest words with extra vowels. Papa liked it when the villagers made an effort to speak English around him. He said it showed they had good sense" (60).

In terms of religion, his mimicry also typifies fundamentalist nature: he chooses schools with the biggest walls for his children, he considers it sinful that women wear trousers, or he forbids his family to watch television or listen to the radio. His religious fundamentalism is most apparent in his vehement opposition to his father's paganism. He only lets his children visit their grandfather Nnukwu for fifteen minutes a year, dictating, "do not touch any food, don't drink any thing. And as usual, you will stay not longer than fifteen minutes . . . I don't want to send you to the home of a heathen, but God will protect you" (61-62). But when their staying in grandfather's home more than fifteen minutes causes physical punishment. He takes Kambili in bathroom and orders her to climb into the tub. She becomes surprised because "father did not have stick this time but suddenly saw a jar which was used by Sisi to boil water" (193-194).

Further she narrates: “He poured the hot water on my feet, slowly– conducting experiment. The pain of hot water’s contact on the feet was heavy. I felt nothing for a second. And then I screamed” (194). Eugene’s justification is that, “ that is what you do to yourself when you walk into sin, you burn your feet” (194).

His mimicry is the effect of British colonialism. It presents the mimicry that ‘repeats rather than re-presents,’ as Bhabha has defined it. Just as the catholic missionary once scalded Eugene’s hands for masterbating, he scalds his children’s feet for sleeping in a house with their ‘heathen’ grandfather. Thus, the father is a reformed recognizable Other, as a subject of difference that is almost the same but not quite. He represents the neo-colonial Nigerian tyrant who mimics the attitude of British colonial missionaries, albeit with a difference. Kambili reveals that Eugene acquiesces to Father Benedict’s view of Igbo language and therefore even makes the point of speaking British accent when around British missionaries, “Papa changed his accent when he spoke, sounding British, just as he did when he spoke to Father Benedict. He was gracious, in the eager-to-please way that he always assumed with the religious, especially with the white religious” (46).

He refuses adamantly to attend the funeral of his father. Instead he calls it ‘heathen’ funeral. He says, “I cannot participate in Pagan funeral but we can discuss with the parish Priest and arrange a catholic funeral” (189). But his proposal is despised by Ifeoma saying, “I ask you Eugene, was he a catholic? put my dead husband’s grave up for sale, Eugene, before I give our father a catholic funeral. Do you hear me? I said I will sell Ifediora’s (her husband) grave first! Was our father a catholic? I ask Eugene, was he a Catholic?” (189). He even despises the painting of his father. When Kambili and Jaja bring the painting of their grandfather, he questions bitterly, “What is that? Have you converted to heathen ways? What are you doing with

painting? Where did you get it?" (209). Then Eugene seizes the painting and makes it several pieces and scatters it. Kambili feels:

Papa snatched painting from Jaja. His hands moved swiftly, working together. The painting was gone. It already represented something lost, something I had never had, would never have. Now even that reminder was gone, and at papa's feet lay pieces of paper streaked with earth-tone colors. The pieces were very small, very precise. I suddenly and maniacally imagined Papa Nnukwu's body being cut in pieces that small and stored in fridge. (210)

Eugene's strong uphold and dogmatic practices leads him to do such mischievous act. Such strong dislike of a son to a father is the extreme example of complicity which proves more fatal in the saying. Kambili's feeling of cannibalistic act of her father is serious result of extreme complicity.

Eugene embodies repressive patriarchy, based on imported western religion, and colonial mimicry. In the many ways, he is somewhat of a paradox. He is a wealthy factory owner, a fanatical catholic, and philanthropist, who generously supports the poor in his town. That is why, the town people invest with the title of *Omelora*, "The One Who Does for the Community" (56). Eugene also owns the newspaper, which takes great risks to denounce the corruption of Nigerian government. Therefore, "*Amnesty World* gave him a human rights award"(5). His involvement in correcting the fault of Nigerian dictator is praiseworthy but he dooms himself in the same pit of colonialism through religion.

There is the obvious irony involved in Eugene who loves God, the father and Jesus the son, but despising his own father and abusing his own son. In the domestic sphere however, he is a despotic tyrant, who abuses his family, to the point that his wife miscarries or Kambili is

hospitalized. Though he seems humanitarian in public, he represents the terrorist, who controls and governs his family with fear in private life. Kambili eventually realizes, “[w]e were terrified” (226). This twofaced life is the effect of mimicry.

The serious domestic violation seen in the novel is the cause of this intermediate intelligientia. This intelligientia is Papa Eugene. He follows all dictates stated by British missionaries through Pope Benedict. In this context, the critic Lily G. N. Mabura says:

This is the Colonial-Romanist project that Father Benedict fosters and Eugene Achike embraces in *Purple Hibiscus*. The appearance of a young newly ordained reformist Igbo priest, Father Amadi, reintroduces past anxieties and fears for people like Father Benedict and Eugene as they are against his reclamation of Igbo language and song. (212)

The tacit vision of the colonial mimicry is hard to erase. Therefore the emergence of the new priest Father Amadi is one of the subject of anxiety to them. Being a follower of Christianity, Eugene internalizes what is taught by the missionary. He is hegemonized through the religion. He feels his ancient tradition as inferior to Christian catholic culture. He even hates his father for his involvement in Igbo religion, and denounces his forefather’s religion as ‘pagan’. His father is nearby five minutes distance by his home, but he sends his driver Kevin to look after them whether they spend more than fifteen minutes or eat and drink anything in the heathen’s home. “Heathens were not allowed in his compounds, he had not made an exception for his father,” Kambili narrates (62-63). He even makes schedules for them when he sends them to his sister’s house in Nsukka.

The very mimicry becomes mockery when it is used as a strategy of resistance. As new generation tries to imitate and emulate adult and old generation’s behaviour, speech, or cultural

practices, they unintentionally render them comic, excessive, or even dangerous revealing how redundant, stereotypical or even harmful they may be. But this resistance is not extreme. In fact it is the resistance within hybrid space which is more apposite in the postcolonial condition of Nigeria. When the colonial discourse encourages the colonized subject Eugene to ‘mimic’ the colonizer (Pope Benedict), by adopting the cultural habits, assumptions, institutions, and values. The result is never a simple reproduction of those traits but the result is the misreading of cultural habits, assumptions, institutions, and values of the colonizer that can be quite threatening and resistant. The very mimicry is never far from mockery, since it can appear to parody whatever it mimics. So, the very mimicry results as a resistance within hybrid space.

Regarding the political discussions between family members about ‘president,’ his lexical awareness of the term is praising. He says, “‘President’ assumes he was elected, ‘Head of state’ is the right term” (25). In this lexical analysis, we see his awareness of military dictator of the country who is not elected therefore ‘head of state’ is the right term.

His name also represents historical significance. His name signifies Jaja of Opobo, a defiant king. “He was the king of Opobo people, Aunty Ifeoma said, “and when the British came, he refused to let them control all the trade. He did not sell his soul for a bit of gunpowder like the other kings did, so the British exiled him to the West Indies. He never returned to Opobo” (144). His rebellious nature can be seen from his childhood. Jaja’s crooked finger reveals cruelty of his father. Kambili explains:

When he was ten, he had missed two questions on his catechism text and was not named the best in his first Holy Communion Class. Papa took him upstairs and locked the door. Jaja, in tears came out, supporting his left hand with his right,

and Papa drove him to St. Agnes hospital . . . Jaja told me, that Papa had avoided his right hand because it is the hand he writes with. (145)

The cruelty and tortured received by his father makes him more bold and resistant to his father. After visiting aunt Ifeoma's house, he becomes more resistant to his father's activities that are prone to violence and domestic cruelty. Before the aspiration of Papa Eugene that Papa Nnukwu might have converted before he died, he speaks straightforwardly saying, " maybe he did not want to convert" (191). In this, we see the participation of Jaja in direct conflict with his father. Then suddenly after the incidents, Jaja feels the owning his things, when he demands the key to his room. In this circumstance, 'key' becomes an important symbol of ownership and approach to freedom. Therefore, it is a source of resistance. Jaja also wants to show the bundle of purple hibiscus brought from Aunty's house to Kambili and wants it to give to gardener. This carrying of hibiscus flower from aunt's Nsukka house to their house represents the carrying of freedom with resistance.

We see the physical resistant on the part of intellectual character Ifeoma who makes serious resistant comments on the colonial mimicry and colonial mission. Ifeoma, a lecturer in the University of Nsukka feels great with the hybrid resistance. She straightforwardly declares his brother Eugene as "too much of colonial product" (13). Her experiment with the free-flow of the independent and freedom is praiseworthy.

Her assessment may be true cause to inspire Beatrice to think about freedom. Ifeoma recognizes the treatment of the women in the society. She sees marriage as the evil end of life. She says, "sometimes life begins when marriage ends" (75). She is also anxious about the environment of the country, "look what this military tyrant is doing to our country. Aunty Ifeoma

closed her eyes” (76). She equally demonstrates the vicious environment of the country that people are leaving the country for the violence caused by military dictator.

Ifeoma teaches to resist the suppression through valuing the freedom in the life of Jaja, and Kambili. She is equally aware about the proper use of resistance. While telling the story of the resistance of the defiant king, she instructs about defiance. She says, “Being defiant can be good thing sometimes. Defiance is like marijuana- it is not bad thing when it is used right” (144). In the death of her father Nnukwu, her brother Eugene just comes there to take his children. He does not pay any respect to his father. But in fact he proposes a Christian Catholic funeral, which she seriously despises. She is also a Christian but in the extent of hating own father who celebrates ancient Igbo tradition. She resists the colonial mindset and hierarchies and Manichean dictates that allows people to be tyrant. In the name of religion, she does not want to practice the dogmatic religion. She does not completely follow her own tradition as well. Therefore her search for this middle space is resistant thereby synchronizing the past tradition with present Christian culture, she wants to create new culture which is distinct from both complete resistant and complete compliance mode of post-colonial behaviour.

Around the aunt Ifeoma’s unpaid job, the scenario of the unrest moments of political Nigeria is disclosed. Students are engaging in the revolution to throw the military dictator. Around there in Nsukka, the students’ riots can be seen. In the protest demonstration people are shouting, “Sole administrator must go. He does not wear pant oh! Head of State must go. He does not wear pant oh! Where is running water? Where is light? Where is petrol?” (228). They set the sole administrator’s house on fire. Even the university closes until further notice as a result of the damage to university property and unrest atmosphere. In such environment she stays

no longer in Nigeria but goes to America for security. She better analyzes the colonial rule in the country in such diasporic situation. Kambili reads the letter sent by Ifeoma. It scripts:

There are people, she once wrote, who think that we cannot rule ourselves because the few times we tried, we failed, as if all the others who rule themselves today got it right the first time. It is like telling a crawling baby who tries to walk, and then falls back on his buttocks, to stay there. As if the adults walking past did not all crawl, once. (301)

Being in diasporic situation, she directly addresses colonizers and justifies self ruled Nigeria. She gives the serious blow to those who thinks in inferior way to the Nigerians. Her analogy is interesting because it answers the thinking and the mind-set of the colonizers.

The condemnation of Catholicism in the practice of Eugene is revived by a young priest, Father Amadi. He represents the renegotiated version of new religious order of Christianity in Nigeria. He renegotiates the old Catholic order by replacing all hierarchies. He plays football with children. His dress up is quite hybrid. Kambili is even shocked by his dress up. Being a Father of Manichean authority, he is violating the colonial missionary. He is indeed in his way to localize the Christian tradition. Kambili feels in the first look, “ It felt almost sacrilegious addressing this boyish man- in an open neck T-shirt and jeans faded so much I could not tell if they had been black or dark blue- as father” (135). Further the dress becomes even rougher. For Kambili he looks even more unpriestly in Khaki shirts that stopped just below his knees. Kambili describes; “ he had not shaved, and in the clear morning sunlight, his stubble looked like tiny dots drawn on his jaw” (150). This hybrid man destabilizes all the mimicry established by colonial authority in the line of Pope Benedict, Eugene, and others. For Nsukka people his voice

is just like singers. Sometimes it seems hard to comprehend his English-laced Igbo sentences. He breaks Manichean rules by breaking into songs “in the middle of sermon” (136).

Because of his social and amiable nature, he is popular in Nsukka community. This religious celebrity of the Nsukka represents the third space of enunciation as Bhabha calls it. He imitates to that extent that itself becomes a resistant strategy. Father Amadi has the remarkable knowledge about the colonial mission of whites. The conversation of Amaka, eldest daughter of Ifeoma and Father Amadi is noteworthy in this sense. Amaka says, “when missionaries first came, they didn’t think Igbo names were good enough. They insisted that people take English names to be baptized. Shouldn’t we be moving ahead?” (272) He replies Amaka about the changed situation, “It’s different now, Amaka, don’t make this what it’s not, [. . .]. Nobody has to use the name. Look at me. I have always used my Igbo name, but I was baptized Michael and confirmed Victor” (272). Further Amaka says: “The white missionaries brought us their god, [. . .]. Which was the same colors as them, worshiped in their language and packaged in the boxes they made. Now that we take their god back to them, shouldn’t we at least repackage it?” (267). Replying her Amadi says, “we go mostly to Europe and America, where they are losing priests. So, there is really no indigenous culture to pacify, unfortunately” (267).

Regarding God, he is very much pantheist in nature. In the discussions with Amaka, Obiera, and Chima, he shows his humanist concerns. For him humanism is the best religion in the world theatre. He says in the context of a pilgrimage to Aokpe, “I don’t believe we have to go to Aokpe or anywhere else to find her. She is here, she is within us, leading us to her son” (138). Obiera, second child of Aunty Ifeoma, also sees hope in him. He even addresses saying, “From darkest Africa, now come missionaries who will convert the west” (279).

Kambili resists simple oppositional binaries along with constantly reevaluating and renegotiating them, by repeatedly drawing attention to disparate points of view. In this remark, Kambili's nuanced, hybrid speech remarks great. Initially Kambili is a confused child, who idolizes her father and only recognizes his fixed point of view. She refuses to compare him to anyone else because "It lowered him, soiled him" (20). As she scrutinizes her grandfather's compound, for signs of difference, of Godlessness as Bhabha calls. The reader are bemused by her rationalized quest for visible, ordered signs of difference and her perplexity when she explains, "I did not see any but I was sure they were there somewhere" (63). Yet even in Kambili's initial descriptions, her child like language ingenuously betrays criticism of her father, such as when she comically describes his piety at communion: "[H]is eyes shut so hard that his face tightened into grimace" (4). By virtue of Kambili's speech, the father's behaviour is rendered excessive and comic, which in turn undermines his pious performance.

Similarly, the father's hegemonized authority and his 'look of surveillance' at communion is analyzable— "as he watched and observed the congregation" (6). The father who denounces those is destabilized by Kambili's gaze which turns back on him and 'the observer becomes the observed.' She does not only talk about own's resistance but also analyzes other's resistance. For her, brother Jaja's resistance is the ultimate revolt against the father. By choosing the plebian term 'wafer,' Jaja clearly desecrates the communion host which according to father institutionalizes "the essence, sacredness of Christ's body" (32). Again by deploying linguistic and class dialogism in her narratorial description, as she juxtaposes the "wafer" with the chocolate treats or banana biscuits papa manufactures in his factories.

As revealed by Kambili, Language is a crucial element. When she arrives in Nsukka, she is literally infants, incapable of speech: "[M]y words would not come, and even for a while my

ears could hear nothing” (139). Though she dreams for Ifeoma’s throaty laughter or wishes to chant *Njemanze* during Nnukwu’s storytelling. She repeatedly stresses that, “the words would not come” (141), or that she “mutters nonsense” (139). Her silence and inability to speak reflects her father’s congregation, who also “listened intently, quietly, and only responded not too loudly when necessary” (5). When Eugene boasts to his feisty newspaper that his children are “not like those loud children people are raising these days, with no home training and no fear of god,” and other person replies, “Imagine what *The Standard* would be if we were all quiet” (58). By saying so, Adichie points to the dangers of submissive silence in Nigerian political culture.

She learns more from her agelike cousin Amaka whose cultural consciousness impresses her a lot. She even listens cassette player with polyphonic beat of drums in indigenous musicians. Amaka says, “ They have something real to say. Fela, Osadebe, and Onyeka are my favourites. Oh, I am sure you probably do not know who they are. I am sure you are into American pop like other teenagers” (118). This tone affects her to the level that she starts to see “culturally conscious” stance in Amaka’s sharing (117).

Further when she comes in contact of her grandfather, she gains knowledge about Igbo gods and traditions. Through Papa Nnukwu’s storytelling, and praying to indigenous Gods, she comes to understand different indigenous practices and values. Significantly Kambili seems to realize the “naked truth,” when she literally beholds her grandfather’s nakedness (168). It is only after she regards her grandfather without shame, but rather with love and admiration that Kambili is finally able to find her voice and retort to her cousin, experiment with lipstick, and playing with other children. After the death of her grandfather, it is his image that she bears in mind as she is abused by her father. Ultimately, it is because of a painting of papa Nnukwu that Kambili finally stands up to her father in defiance.

Unlike her father who denies his roots, Kambili only grows and flourishes like the purple hibiscus. When she learns to draw on her roots and cultivate her hybridity, she herself turns to look and prepare traditional Igbo dishes. Doing this she breaks away from the fabricated sweetness of her childhood and gains agency as a woman. At first Kambili does not even know how to handle a yam, Auntie Ifeoma must show her how to soak her hands in water and slide the skin off. Kambili's handsoaking initiation in Ifeoma's kitchen thus contrasts starkly with that of Eugene, whose behaviour was conditioned by a missionary's basin of scalding water. Moreover, Kambili's entry into language, her first rebuttal in Nsukka also concerns food preparation. She demands to learn how to prepare *Orah* soup. Interestingly, *Orah* leaves again might refer to the colors of Nigerian flag just as "the slippery light green leaves had fibres stocks that did not become tender . . . but had to be plucked out" (176). In such circumstances, she even observes Nsukka house which is decorated with oriental vase, and pictures of Kimino clad dancing women. It certainly gets the artistic dimension of Nigerian culture. She recognizes enmity in pope Benedict after her realization of the freedom. She compares him with snake, "His eyes were the same green shade of a snake" (105).

This psychological resistance of Kambili resembles Mama's Beatrice Achike's resistance. She bears until it is unbearable. As we know silence grows like cancer, her frustration and stress goes just in the same way. She cannot think about anything. She chooses only way out to the problem. That is the killing of her husband Eugene. She kills him by giving slow poison in tea. Later, the death is inevitable. The so seemed psychological resistance turns out to be physically irrevocable and dangerous.

All these resistances in hybrid space go further in search for the hybrid identity. Hybrid identity comprises the identity based on modernity and tradition at the same time. This identity is

an never ending process. Therefore hybrid identity carries the possibility of metamorphosis, transformation, and flux. The very resistance to the extreme complicit mode of colonial culture is appropriated through the blend and fusion of both colonial and pre-colonial heritage. Only in the quest of hybrid identity, the circuit of culture is ensured and possible.

As identity and subjectivity are contingent, culturally specific productions, similarly quest for hybrid identity is contingent, and culturally specific productions. We see the quest for hybrid identity in different characters. Intellectual character Ifeoma teaches to valorize respect to local culture and love for global scenario. In such scenario other characters like Kambili, Jaja, Father Amadi, Amaka, Obiera, and Chima all enjoy hybrid identity. Nnukwu represents tradition-based identity whereas Eugene represents identity based on modernity. Tradition bestowed identity is just partial form of identity. Therefore Nnukwu's identity is partial form of identity. And modern based identity is not fully expressed identity. Therefore Eugene's identity is not fully expressed. Rather identity is shared domain in the postcolonial society. This shared identity is hybrid identity.

For identities are wholly cultural constructions and cannot exist outside of cultural representations. Identity is an essence that can be symbolized through signs of tastes, beliefs, attitudes, and lifestyles. It marks some people out as the same and different from other kinds of people. Therefore identity is concerned with the sameness and difference, with the personal and the social as forms of representations. In the initial phase Kambili lacks the identity and representation because she is silent. Her inability to speak before her father proves this. Eugene's speaking is powerful because of his domestic suppression. She feels in the initial phase, "I did not, could not, look at papa's face when he spoke. The boiled yam and peppery greens refused to go down my throat; they clung to my mouth like children clinging to their mother's hand at a

nursery school entrance” (41). But we question whether identity is either the thing we possess which is fixed or in a state of flux. But the very identity of the initial phase is changed in the last section. She experiences, “silence hangs over us, but it is a different kind of silence, one that lets me breathe. I have nightmares about the other kind, the silence of when papa was alive” (305). Silence is the same but the reception of silence is different.

It also takes the scenario of post-cold war global politics. Therefore it emphasizes on the value of cultural identity. People all over the world are facing the basic question of identity. People are defining themselves in terms of ancestry, religion, language, history, values, customs, and institutions. These are the processes of identification. In such process people from new generation are modernizing themselves without being western. The identity of Eugene is very much questionable in this regard because he represents the epitome of colonial legacy accompanied by the impression of colonial religion and English language. The characters’ search for hybrid identity is shaped by the violent history of colonialism and an indigenous genealogy. They together see the postcolonial identity as erroneous, and inauthentic because of extreme complicity or extreme resistance. Therefore, they search their identities as hybrid discursive constructions upon which all the experiences of modernity and tradition are amalgamated into one single sphere. Father Amadi corrects and redirects postcolonial identity through language, religion and lifestyles. Being a member of church authorities he dresses rough, even sings ‘heathen’ songs in church congregation thereby valorizing hybrid identity via establishment of his own subjectivity and agency. He prefers his Igbo name though he is an ecclesiastical person. His new version of religion is to nativize the Christian culture. His English-laced Igbo sentences, breaking into song “in the middle of the sermon” (136), his lifestyle of “open neck T-shirt and faded jeans” (135), establish him as a man of hybrid identity. In this circuit of culture there is the

shared meaning between different groups of cultural identity. Therefore, his identity is hybrid discursive constructions.

In this regard identity is not transparent and unproblematic. Extreme poles of complicity or resistance are harmful because they are not the accomplished cultural facts. Therefore, identity is not the representation of the then two different rigid practises but fusion and ambivalence of them. Identity is therefore, always in process and always constituted within representation. To quest for hybrid identity, the characters like Ifeoma, Kambili, Father Amadi and other new generation characters choose for the new space which is more democratic, inclusive, and appropriate. Therefore, it is the one constellation of background understandings to another. They see identities in alternative modernities thereby despising hitherto model of European cultural modernity.

To sum up, the domestic violence caused by the imperial loads in the character Eugene and his father Nnukwu's strong faiths in tradition are fatal contrasts. Around these figures of cultural extremities, other characters like Ifeoma, Father Amadi, Jaja and Kambili together resist Eugene's attitude through the quest of hybrid identity. Resistance is the suppression through valuing the freedom in life. They declare cultural hybridity thereby appropriating positive sides of colonial legacy with the pre-colonial state of mind. They represent the identity in multiple aspects who are the representative of the intellectual new order of Nigeria and they stand for hybrid identity because they know better that there is no way out from alternative identity, which has become part and parcel of the postcolonial Christian society of Nigeria. The historical study of Nigeria in 1990's also proves the same inevitable facts of cultural hybridity.

IV. Conclusion

Hybridity as a Source of Postcolonial Cultural Identity

Chimamanda Ngozi Adichie, in the novel *Purple Hibiscus*, foregrounds cultural hybridity in the postcolonial condition of Nigeria. The novel asserts the cultural hybridity in the middle of the breakdown of the family integrity under the pressure of English language and Christian religion in the postcolonial Nigeria. The novel chronicles the two cultural extremes of traditional Igbo culture and of Western Christian culture in the post-independence scene of the 1990s. Papa Nnukwu and his son Eugene represent two extreme cultures: on the one hand, Papa Nnukwu celebrates his own Igbo tradition, whereas Eugene practices Christian orthodoxy blindly following the Manichean dictates of Christian religious dogmas. The main characters Jaja and Kambili were in the suppression by their own father Eugene in their own home due to the religious conflict. The other characters like Ifeoma, Father Amadi, Kambili, and Jaja who respect old Igbo culture while appropriating it with Christian culture. They together strengthen their culture by synchronizing the two different cultural status of the society, and find their identity in hybrid space.

Cultural hybridity is inevitable because colonized culture cannot just remain as one side traffic of colonizers' culture. Rather the non-Western culture seeks certain possibilities of the third space upon which they stand not as vulnerable humans to colonizers but rather strong human beings to colonizers thereby striking back to colonizing culture. Around this line, the research asserts cultural hybridity in the postcolonial reading of Adichie's *Purple Hibiscus*.

Postcolonial project dismantles the Center/Margin binarism on imperial discourse. The descentering of discourse, the focus on the significance of language and writing in the construction of experience, the use of the subversive strategies of mimicry parody and irony- all

these concern overlap those of postmodernism and so a conflation of the two discourses has often occurred. Postcolonial Studies is a challenging domain which criticizes the dominating, essentializing, serving, coercive, and denigrating ethos of colonial culture. The relation between postcolonial studies and culture is close and hybridity is that inevitable third space which gives new release to the non-Western societies in which they are able to share with West in 'blurred line' and seeks the process of localization. In this scenario, Adichie's debut fiction *Purple Hibiscus* is significant for postcolonial studies. It dramatizes the cultural tension between western modernity and local modernity and tries to seek new forms of resolution of assertion of western culture with traditional Igbo culture valorizing the cultural hybridity in the context of Nigeria in the decade of the 1990s.

The extreme deviation is predicted with the conflict between Papa Nnukwu and his son Eugene who follow have two different extreme cultures. Papa Nnukwu celebrates his own Igbo tradition therefore, he represents complete resistant side of modernity. This is harmful because it leads to violence. Extreme resistance leads to disharmonious concord. But, Eugene practises Christian orthodoxy blindly following the Manichean dictates of Christian religious dogmas. He represents the complicit side of two poles. Belonging to the complicit band, he adopts the cultural artifact forwarded by Western people. Eugene internalizes all the imperial codes of inferiority complex. He is thoroughly colonized through Christian religion and English language. By being complicit to European mindset, Eugene deceives himself and his family. He is a 'yes man' who wants to prove to Pope Benedict (white priest) at all cost through so-called richness of thought and the equal value of the intellect. The black skin of the Eugene is masked by complicity with the values of the white colonial powers. He does not know that the root of the

germination of domestic violence is European mindset. Therefore, both of these forms of cultural options are harmful.

To sum up, Adichie's *Purple Hibiscus* states the cultural hybridity thereby harmonizing both cultural poles of traditional Igbo culture and of Western Christian catholic culture represented by the West. This 'in-between' space is the space of hybridity, possibility and, most importantly resistance. New generation has commitment to fulfill the old crack caused by vicious circle of colonization. In this fertile zone of hybrid space, the new generation becomes initiated to relations of power, social discourse, and their embodied practices. New generation is constantly negotiating, questioning, or even resisting these cultural constructions, even by virtue of its own constructedness. In this atheist space, the people from colonized space make inflexible their cultural artifactst thereby juxtaposing tradition and modernity in order to form a newer form of cultural identity. Therefore, hybridity is the by-product of colonialism. When this hybrid culture flourishes without belonging to neither side in the same society in the postcolonial period, it gives birth to multiculturalism, which overcomes cultural discriminations.

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