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THEORY OF HYBRIDITY IN CHIMAMANDA NGOZI ADICHIE'S *PURPLE HIBISCUS*

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Abstract:

The research delves into the Theory of Hybridity in Chimamanda Ngozi Adichie's *Purple Hibiscus*, exploring how the novel embodies and challenges Homi Bhabha's concept of cultural hybridity. Through a critical discourse analysis, this study examines the ways in which Adichie's narrative negotiates the complexities of cultural identity, belonging, and resistance in postcolonial Nigeria. By applying this theory of hybridity, this project reveals how the novel's characters, settings, and themes embody the tensions and contradictions of cultural, social, political hybridity creating richly textured narrative of identity formation and transformation. This study argues that purple hibiscus offers a nuanced and powerful illustration of the theory of hybridity, shedding light on the ways in which cultural identity is negotiated, performed, and transformed in the context of cultural exchange.

Index Terms – Hybridity, Cultural, Political, Social, Identity.

I. INTRODUCTION

Literature is defined as any collection of written material, but it is sometimes used more strictly to refer to writings expressly deemed an art form, such as novels, plays, and poems. It covers both print and internet writing. African literature refers to the body of traditional oral and written literature in Afro-Asian and African languages and works published by Africans in European languages. Traditional written literature, which is limited in geographic scope compared to oral literature, mainly indicates sub-Saharan societies that

have interacted with Mediterranean cultures. Fiction is any creative work, particularly narrative work, that depicts imagined persons, events, or places in imaginative ways. Thus, fictional portrayals contradict history, actuality, and plausibility. In a classic restricted sense, fiction refers to written narratives in prose, particularly novels, novellas, and short stories. More broadly, fiction refers to imagined narratives expressed in any medium, including not only writings but also live theatrical performances, films, television shows, radio dramas, comics, role-playing games, and video games.

Pioneers of African literature include : Chinua Achebe (Nigeria): Achebe's novel *Things Fall Apart* is one of the most influential books in African literature, telling the story of a traditional Igbo man fighting to maintain his way of life in the face of British colonialism, Ngũgĩ wa Thiong'o (Kenya): Thiong'o's works are highly acclaimed, with his novel *A Grain of Wheat* being considered one of the most important African novels of the twentieth century, Flora Nwapa (Nigeria): Nwapa was the first woman from sub-Saharan Africa to have a novel published, and her work *Efuru* tells the story of a strong and independent Igbo woman, Ayi Kwei Armah (Ghana): Armah's work often features complex characters, and his novel *The Beautiful Ones Are Not Yet Born* is a critique of post-colonial Africa, Wole Soyinka (Nigeria): Soyinka is a Nobel Prize-winning playwright and poet, and his work often explores themes of identity, culture and power.

Chimamanda Ngozi Adichie was born in fifteenth September 1977, is celebrated Nigerian novelist, essayist, and short story writer, public speaker who central figure in postcolonial feminist literature. She is the author of award-winning novels include: *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), *Americana* (2013), *Dear Ijeawele, or a Feminist Manifesto in Fifteen Suggestions* (2017). Her works has been translated into over thirty languages and also adopted into films and stage productions. She is a professor of creative writing at brown university. she is a feminist and has spoken out against gender - based violence.

The book *Purple Hibiscus* was written by Nigerian novelist Adichie. Her first book was released in October 2003 by “Algonquin Books”. The setting of *Purple Hibiscus* is postcolonial Nigeria, a nation plagued by both political unrest and economic hardship. The main character of the novel is Kambili Achike, who is fifteen during the majority of the time it is set in Enugu State. Her wealthy family is led by her pious Catholic father, Eugene. In the Achike household, Eugene is a harsh and fervently religious figure who beats and psychologically abuses his wife Beatrice, her brother Jaja, and Kambili herself. Eugene's brutality even reaches his own father, whom he shuts off from communication and visits due to his perceived "pagan"

beliefs. The brutality even causes Beatrice to miscarry twice. The narrative, which is mostly on Kambili's battle to mature and the breakdown of her family, is recounted through her eyes. The time Kambili and her brother spent at the home of Ifeoma, her father's sister, and her three kids, is an important time period. What Kambili and Jaja are used to is a stark contrast to their household.

It is a joyful, liberal community that encourages its members to be curious, establish their own opinions, and speak their minds. It follows a completely new type of Catholicism. Both Kambili and Jaja grow more outgoing and capable of forming and expressing their own thoughts in this supportive setting. Kambili discovers her sexuality when she falls in love with Father Amadi, a young priest, while she is staying at Auntie Ifeoma's. In the end, Kambili, Jaja's life and the continuation of their family as it once was reaching a critical mass. Beatrice poisons Eugene because she can no longer stand his constant brutality. Jaja accepts responsibility for the crime and is sentenced to prison. Meanwhile, Auntie Ifeoma leaves her job as a lecturer at the University of Nigeria, Nsukka unfairly, and she and her family relocate to America. Nearly three years after these occurrences, the story concludes in a cautiously positive tone. While her brother Jaja is set to be freed from prison, having spent time there, he has become stronger and more self-assured than ever before. Kambili, who is now eighteen years old, is a different story. Beatrice, their mother, has had a significant psychological decline.

II. THEORY OF HYBRIDITY

Hybridity is a term that refers to the blending or merging of separate parts from several sources to produce something new and inventive. Hybridity emerges differently in different circumstances, but the basic concept is the combination of disparate elements to form a hybrid creature. In cultural studies, hybridity is the process by which diverse cultural traditions interact and integrate to create new, mixed cultural forms. This might happen as a result of colonization, migration, globalization, or other forms of intercultural encounter. For example, the combination of Western and Eastern traditions in popular culture results in hybrid forms of music, fashion, and cuisine. This cultural hybridity questions traditional concepts of cultural purity and encourages a more fluid interpretation of cultural identity. In literature, hybridity refers to genres or narrative forms that incorporate aspects from other styles or traditions. For example, a novel may combine science fiction with historical fiction to create a hybrid tale that provides a unique perspective by combining divergent genres. This method can improve narrative and open up new possibilities for creativity. The concept of hybridity has a long history and is frequently associated with cross-cultural encounters and the blending of

various aspects. In classical antiquity, the concept of hybridity can be observed in myths and narratives in which gods and humans, or different species, coexist. In Greek mythology, monsters such as the chimera represent hybrid beings. However, these early representations of hybridity were symbolic rather than theoretical. The term "hybridity" became popular in cultural and literary studies during the twentieth century as a result of postcolonial theories. This theoretical framework was developed in reaction to the historical and cultural consequences of colonialism and globalization. The term was used to explain how colonial contacts result in new, mixed cultural forms that challenge traditional concepts of cultural purity and identity.

Cultural hybridity is a prominent issue in Adichie's novel *Purple Hibiscus*, reflecting the complicated junction of traditional Nigerian culture with Western influence. This hybridity is reflected in the characters' lives, interactions, and the larger social and political situations in which they exist. Adichie employs cultural hybridity to investigate the tensions between these various cultural influences and how they affect identity, power dynamics, and intimate relationships.

Eugene Achike: The embodiment of Western values. Eugene Achike, the Achike family patriarch, is the novel's most conspicuous illustration of cultural hybridity. He was educated at a colonial missionary school and became a devoted Catholic, embracing Western principles while rejecting traditional Igbo traditions.

Kambili and Jaja: navigating cultural hybridity. Eugene's children, Kambili and Jaja, are raised in a tightly regulated atmosphere that emphasizes Western education, Catholicism, and the eradication of indigenous Igbo culture. They live in a household that enforces silence, discipline, and obedience, reflecting Eugene's Westernized, almost antiseptic environment.

Food as a Cultural Symbol in *Purple Hibiscus*, food is used as a cultural metaphor to depict the characters' blended existence. Meals in the Achike household are frequently basic and westernized, signifying the eradication of Nigerian culture in Favor of Western standards. Auntie Ifeoma's home, on the other hand, is full of the fragrances and Flavors of traditional Nigerian cuisine, including yam, pepper soup, and jollof rice. These traditional cuisines symbolize the characters' cultural history and are frequently connected with warmth, community, and familial relationships.

Here is an example of cultural hybridity from *Purple Hibiscus*: Eugene's insistence on celebrating Christmas with a traditional Western-style dinner, despite his family's Igbo heritage. "My father said grace,

his voice booming, and then my mother served the turkey, which was really chicken, but my father insisted on calling it turkey because that was what they called it in the books he read." (Chapter 1)

In this incident, Eugene's cultural hybridity is evident as he blends Western cultural practices (celebrating Christmas with a turkey/chicken dinner) with his Igbo heritage. This blending of cultures is a hallmark of cultural hybridity, showcasing the complex negotiation of multiple cultural identities. This example illustrates how Eugene's exposure to Western culture through books has influenced his cultural practices, leading to a unique fusion of traditions in his household.

Social hybridity is significant in illustrating the contradiction between traditional African beliefs and Western influences. The story takes place in post-colonial Nigeria, where the clash of these two worlds results in a complicated social landscape. Adichie masterfully uses the Achike family dynamics to investigate how people navigate and negotiate their identities in the face of competing cultural expectations.

III. CONCLUSION

Through her novels, Adichie provides deep insights into the concept of hybridity. Her art frequently examines the interaction between Western influences and traditional African cultures, expressing a wider range of post-colonial experiences. This study compares and contrasts Adichie's treatment of cultural intersections in *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), and *Americanah* (2013) in order to better understand how the theme of hybridity changes with each story and setting.

In Adichie's *Purple Hibiscus*, hybridity serves as a crucial lens through which the novel explores the intersections of cultural, religious, and personal identities within a post-colonial Nigerian context. The theme of hybridity permeates various aspects of the story, revealing the complex ways in which individuals and societies negotiate their identities amidst conflicting influences.

At its core, *Purple Hibiscus* illustrates the impact of colonialism and its lingering effects on contemporary Nigerian society. The clash between traditional African customs and Western values manifests through the characters' experiences, highlighting the struggles of reconciling these disparate influences. This cultural hybridity is evident in the religious tensions depicted in the novel, where the imposition of Catholicism clashes with indigenous African beliefs. The religious duality not only shapes the characters' worldviews but also their interpersonal relationships, illustrating how hybrid identities emerge from such cultural intersections.

Character development in *Purple Hibiscus* further underscores the theme of hybridity. Kambili and Jaja, as the younger generation, embody the conflict between inherited values and personal growth. Their journey reflects the broader societal tensions between tradition and modernity, as they navigate their roles within a family and society that are deeply affected by both colonial legacies and evolving social norms. Papa Eugene's character epitomizes the complexity of hybrid identities. His rigid adherence to Catholicism, juxtaposed with his authoritarian and abusive behavior, highlights the contradictions inherent in adopting foreign ideologies while maintaining traditional power structures.

In conclusion, *Purple Hibiscus* offers a profound examination of social, political, and cultural hybridity through its depiction of a post-colonial Nigerian society in flux. Adichie's portrayal of these hybrid elements reveals the complexities of identity and power in a world where colonial legacies continue to intersect with contemporary realities. The novel's exploration of these themes underscores the difficulties of navigating personal and societal change amidst a backdrop of cultural and political hybridity, offering a compelling commentary on the enduring impact of colonialism and the ongoing quest for modernity and reform.

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