

RENOVATION OF KAMBILI IN ADICHIE'S PURPLE HIBISCUS

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Abstract

This paper investigates the Protagonist Kambili from Chimamanda Adichie's debut novel Purple Hibiscus. Her character developed from submissive to urbanized person, resisting patriarchy and finding her own happiness. This paper focuses on this new voice of Kambili not only developing her character and womanhood but also giving voice to her mother's sufferings too. Moreover, the range of women's struggle in overcoming the marginalization in the sexist and patriarchal society in terms of Kambili's Character has also been analyzed. As a result, a thorough discussion has been made on the analysis from depowered woman to an empowered woman who ultimately achieves a voice of her own; it is a study of how she achieved liberty and grandeur in life.

Keywords: Renovation, Marginalization, Empower, Liberty, Grandeur, Womanhood.

INTRODUCTION

In every country on earth, there is a right to freedom. When this freedom is denied, there is a tendency for rebellion. Revolts can be violent and may cause the awakening of criminals. Chimamanda Ngozi Adichie's novel Purple Hibiscus is studied from a feminist point of view. Kambili, the protagonist of the novel, matures from a teenage girl to a mature woman both physically and mentally. She comes from a wealthy and well-established family dominated by her devoutly Catholic father. Nigerian society was influenced by the culture of the colonizers.

Aunty Ifeoma's opinion of her brother or Kambili claims that Igbo is an uncivilized language, English is civilized. Kambili represents the systemic upbringing of children in a formerly colonized country through her independence in an independent country. Nigeria's formal education system has been the most powerful agent of change for modern women, allowing a large number of elite women like Kambili to rise through it, As a educated and confident women, they are found in every

leading profession; they are now challenging many aspects of patriarchy and working to ensure that the political sphere expands to accommodate them. Through the eyes of Kambili, the story is about the disintegration of a family, and her struggle for maturity.

Throughout the novel, we get to hear a voice rarely heard, that of a black, African woman, as well as witness political conflict and civil war. Kambili was not able to communicate effectively with neighbour's children at great aunt's house, later she spoke confidently to Father Amedi about many things. Kambili's new voice is the subject of this paper. Besides developing her womanhood, Kambili also illustrates her mother's suffering. Moreover, this study aims to examine how women are battling marginalization and overcoming sexism and patriarchy in our society that was once colonialized. A variety of female characters in the Purple Hibiscus are explored to present and discuss the recent history of different ethnicities and religions, in addition to the persistence of western influences in Nigeria.

Nature of Kambili

The story of Kambili's development from a coward little girl to a very responsible daughter who supports her mother during the crisis is vital to understanding her character. Kambili's a course of experiencing childhood in the novel is set apart by her changed assessment of her dad. First and foremost in the novel set apartheid strength and strict mentality. She had the magnificent worry of her father, she by no means communicated in front of him. She closes her eyes and matters numbers in her thinking rather than going through the situation. When Jaja refuses to go to communion and when papa angrily flung missal towards Jaja, Kambili got so frightened she was terrified.

Kambili confesses "I felt suffocated. The off-white walls with the framed photos of grandfather were narrowing, bearing down on me, even glass dining table moving toward me." (Adichie. 07) This is a clear signal of Kambili's intellectual condition, worry of her father's tortures dominance on her mind. She is portrayed as a victim of patriarchal society and she dumbly submits herself to it. She ought to no longer think differently from her father's mindset to religion, however, Jaja opposes his father. This clash between them had an extremely good psychological effect on Kambili. She becomes sick after this incident.

Psychological Condition of Kambili

In her prior life, she had extraordinary regard for her dad and never ponders him. Kambili does dislike her examination of daddy to other lower individuals because as indicated by her, dad is unique, he can never do any evil, her mother's first miscarriage due to papa's brutal beating had a great torturous impact on Kambili's mind. "I went upstairs then and sat staring at my textbook. The black type blurred, the letters swimming into one another, and then changed to bright red, the red of fresh blood. The blood was waterly, flowing from mama, flowing from my eyes." (Adichie. 35)

These outcomes in her standing second test which disillusion her father without a doubt, Kambili consistently lives under the incredible weight of getting the first position in the class furthermore, for that she never blends in with different young ladies, even on short breaks she

never plays with her companions. Thus, her companions call her patio big talker. She generally runs quickly towards the door after school since dad punishes her for late. Every one of the young ladies calls her pleased and prideful. She never took part in game and different exercises. Kambili proceeds with her study to cause her dad to feel cheerful. She feels that she generally conveys an enormous burden on her back. She never feels liberated from the heaviness. After each test, she feels something in her throat and it stayed until the practice book returns. Daddy is a professional male centric force however this made his character tough and oppressive.

Womanhood of Kambili

Kambili realized the change in her behaviour. Her journey towards being a woman begins here. Father Amedi is a comfort to her. She became enamored with his musicality after sitting very close to him in the car. "It seemed so close, too intimate, to have his eyes on my legs, on any part of me." (Adichie. 176) Kambili felt shy in the presence of Father Amedi. As soon as he asked what lipsticks she had on, she started smiling. She was new to everything. Having him as a part of her life for such an extended period made her feel at home. Laughing heartily, she feels as if she is hearing the recorded laughter of a stranger. Kambili is asked by Father Amedi to catch him on the stadium field. She does so with confidence, "Good legs," Father Amedi says to her. As she returns home she remembers father Amedi's name and writes it on paper again and again. She tried to catch his voice in music. She feels that she will not hear this sound again. She doesn't want him to leave, she will remember the time spent with him forever. Kambili strikes up a conversation with Father Amedi on the second day of school. She sees Father Amedi's clay-coloured face and only notices the amused pinches of friends to one another. It is as though she has been seeing Father Amedi for centuries.

Since Kambili was unable to have a decent conversation with Ameka on her first visit to Nsukka, on her second visit she feels that the old discomfort between them has vanished. Now Kambili and Ameka are close friends. In love with Father Amedi, she likes Ameks's teasing about his name. She sings Igbo songs in loud

voice with Father Amedi, having never sung before. She does not close her eyes and counts numbers anymore to avoid terrible situations. The feeling of not receiving papa's phone call is strong for her. When papa calls on the phone, she grabs it with strength.

Although Kambili expresses her love for Father Amedi, he rejects it, his support and love change her deeply. She can now face his rejection with boldness. Her life seems easy now. After the death of her father, Kambili suffered a great shock, but she recovered herself and her mother also after Jaja was arrested. She went to numerous lawyers, officers, and judges for Jaja's case. When the situation arises, she bribes many police officers, and judges for Jaja's release and also take care of mama, who has become mentally unstable.

She accepts father Amedi as a friend and well-wisher, but not as a lover, even though he refuses her love. They two communicate via letters. After Jaja is released from prison, she plans to visit Nsukka. She hopes new rains will fall.

Renovation of Kambili

Kambili's change states when she visits their granddad in town. She doesn't see any evil, and weirdness in him as her dad consistently refers to. "I had examined him that day, too, looking away when his eyes met mine, for a sign of difference, of Godlessness. I didn't see any." (Adichie. 63) there is part of confusion to her that she was unable to connect her dad's philosophy and her visual encounters. "Kambili doubtfully learns to question her father's principles, (Tunca. 128). The presence of auntie Ifeoma-her dad's sister enormously affected her brain.

Their first visit to Nsukka, Aunt Ifeoma's residence was a life-changing event in her life. In this visit, she introduced different types of environments where there is freedom of expression and thinking. Kambili believes everything would stay the same if they didn't visit Nsukka. Looking at Ameka, She realized that she had shortcomings in her lifestyle as well. "She was wearing lipsticks, a different shade that was redder than brown, and her dress was moulded to her lean body." (Adichie. 116)

Ameka is like her Aunty Ifeoma, confident and dashing, so she feels some kind of confidence in front of her. The way their cousins talk freely surprises her since Jaja and she only speaks with purpose in their house, and that too in a lower voice. This marks the beginning of a new era for Kambili. She felt amused that she could say anything she wanted and that she could breathe freely as she wished at Nsukka. The entry of Father Amedi into Kambili's life is a major turning point in the novel, The person who stands in her life as lover, well-wisher, and the instructor gives her life direction of where to go and how. He gives her the confidence to do anything she desires. "You can do anything you want, Kambili." (Adichie. 239)

Kambili's changing is related to his attraction to father Amedi. It is expressed by father Amedi. She never smiled or spoke a word to her father Amedi. Kambili's aunt describes her as shy. Her long hair prevented her from conversing properly with Ameka's friends. Kambili wants to play football at the stadium with father Amedi. Father Amedi is the reason she wears shorts for the first time in her life. She uses lipstick, of course. "I wiped it off. My lips looked pale, a dour brown. I ran the lipstick over my lips again, and my hands shook."

(Adichie. 174)

Conclusion

In her novel *Purple Hibiscus*, Chimamanda Ngozi Adichie combines Igbo customs, language, and ritual with Catholic ritual, as well as incorporating men into her gender politics. Kambili has shown that she is helpless to cope with her father's mixed feelings of love and terror, and in addition, has shown admiration and disrespect for her passive and abusive mother. She shrinks, chokes, and whispers, ultimately hoping that after all the family tragedies, what she and Jaja have gained is silence and that they will be able to speak one day. The *Purple Hibiscus* describes many naked truths, things that are broken, and things where old spirits still dwell among people. Adichie intended to weave them with words, words appropriate to their concrete material realities, and to transform them into metaphors for the global world, metaphors constructed during her years in the United States, in the Catholic Church, and the shrine of Igbo village.

Throughout her story Kambili repeats the phrase "my words would not come" (Adichie. pp.48, 139, 141), Even in the 1990s, Eugen would never approve of Kambili's follow-ups, Ifeoma's red lipstick, and her tight-fitting trousers.

In reading the novel closely, we see that it is solely focused on the criticism of Christianity. According to *Purple Hibiscus*, both Christianity and Igbo cultures are causes of serious sufferings, particularly for women, but that both are also causes of hope and healing. Throughout the novel, Kambili's life changes under the spiritual guidance of father Amadi in Ifeoma's household. Kambili starts talking, smiling, laughing, and singing Igbo songs when these two enter the room. She was able to heal both with critique and embrace. Last but not least Adichie's novel teaches interpretive humility, as it represents re-appropriated traditions and self-sacrificing love. As a result, Kambili's silence and voice are not only criticized but also seen as redemption by the reader.

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