A COMPARATIVE ANALYSIS OF CHIMAMANDA NGOZI ADICHIE’S
PURPLE HIBISCUS (2003) AND ELLEN BANDA AAKU’S PATCHWORK
(2011)

By

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DECLARATION

I, Mathew Mutale Kang’ombe declare that this dissertation, A COMPARATIVE ANALYSIS OF CHIMAMANDA NGOZI ADICHIE’S PURPLE HIBISCUS AND ELLEN BANDA AAKU’ PATCHWORK as presented, is my work and has been generated by me because of original research. The work in this research report is my work and that it has not been previously submitted for any other Degree at this or other universities

SIGNED………………………………….             DATE………………………………..
APPROVAL

This dissertation by Mathew Mutale Kang’ombe is approved as fulfilling part of the requirements for the award of the Degree of Master of Arts in Literature of the University of Zambia

EXAMINERS’ SIGNATURE

1.0 ..................................... Date............................................

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ABSTRACT

The study was a comparative analysis of Chimamanda Ngozi Adichie’s *Purple Hibiscus* (2003) and Ellen Banda-Aaku’s *Patchwork* (2011). The aim of the study was to identify the similarities and differences in the two works. In order to achieve the overall aim of the study in line with the objectives, this study used an eclectic approach in which theories of feminism, narratology and intertextuality were used accordingly. This study was prompted by the realization that both Chimamanda Ngozie Adichie’ *Purple Hibiscus* and Banda Aaku’s *Patchwork* represent the new phase of African female writing. Preliminary readings indicated that the two feminist writers bear similarities in their aim of creating a free and just society for all. It was also realized that these writers want to see women that are not only liberated from the pangs of patriarchy but are also economically empowered. They share a similarity in their attempt to give voice to the women. They both believe that women like men have a voice which had earlier been denied to them by earlier African male writers who not only projected women as inferior to man but also gave women the status of a ‘mule.’ The writers are also concerned about textual misconception of women in which everything is done from the male point of view including narration itself. They create females who tell their stories of male subjugation and the eventual liberation entirely from their perspective. The two writers continue to embrace the need for transformation of society through their works. The change advocated for by these two authors is spearheaded through their stylistic, aesthetic, conceptual as well as their thematic orientations. However, a closer analysis of the two texts revealed that there were significant differences between the two texts. The two works differ in respect to narrative tense, characterization, narrative structure and plot, focalization and thematically. There characters are increasingly becoming more independent, aggressive and self styled when compared. There is continuity with regards to negotiating for more space and inclusion of the female as indicated between the two works.
Consequently, this study is a validation of the changes that we continue to witness that are being championed by such novelists in their works.

**Key words**: feminism, female writing, narratology, intertextuality.
DEDICATION
This work is dedicated to my children, Chimfwembe-Mutale Kang’ombe, Malumbo Blandina Kang’ombe, and my lovely wife Linda Banda and my late father, Henry Sampa Kang’ombe (MHSRP), my Mother, Blandina Chiluba Mwananshiku and ‘all’ my Brothers and Sisters.
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CHAPTER ONE

GENERAL INTRODUCTION

1.0 Background to the Study

Chimamanda Ngozi Adichie’s *Purple Hibiscus* and Ellen Banda Aaku’s *Patchwork* represent a new phase of the African women writing tradition. Adichie’s *Purple Hibiscus* was published in 2003 almost a decade in between when Banda-Aaku’s *Patchwork* got published in the year 2011. Although there is almost a decade between the two works, preliminary readings indicate that there are similarities as well as significant differences between the two texts. These works create a relational space where reciprocation between them is in existence.

The African female novel is a historical record of the changing consciousness of the black African women starting with the rebuilding of the lost identity, denied identity and distorted history. To this extent, there is a sharp contrast between the African first novels set in the past and largely written by men, and contemporary ones, most of which have been authored by women. The dearth of a strong female presence is apparent in most of the earlier male authored works and presents an unbalanced picture of women, ignoring the important roles that women have played and continue to play in African society. As a result, feminist writers censure the patriarchal bent in male authored texts by casting their women in better light.

The insufficient female presence in the early novels has not gone unnoticed by feminist critics. For example, Chinua Achebe, the best known and best read African author, who has been acclaimed for having restored a sense of pride to Africa through his novels has been at
the center of this criticism for, critics contend, his creating “back-house, timid, subservient, lack-luster” female characters, particularly in his *Things Fall Apart* and *Arrow of God* according to Chukwuma (1991: 2). This unbalanced depiction of male-female relations has prompted feminist critics such as Helen Chukwuma, Merun Nasser, Rose Acholonu, Florence Stratton, Andrea Powell, and many others to lend voice to this patriarchal portrait of women in the first African novels. They question the consistent pattern in earlier novels in which women have been portrayed as voiceless and in which their actions solely revolve around the male.

It is therefore an African woman writer’s goal to redefine the woman’s exercise of power and seek entry into the public sphere since women’s voices have been largely marginalized. *Purple Hibiscus* (2003) of contemporary Nigerian writer Chimamanda Ngozi Adichie is one such novel that tries to portray women in better light. It implicitly centres on an Igbo family living in the south-eastern part of Nigeria in the late twentieth century. Through the eyes of a fifteen-year-old female narrator, Kambili Achike, the reader discovers that her father, Eugene, is a multifaceted personality that can only be captured in a series of paradoxes: an affluent businessman, he makes large donations to the local church but displays very little of this generosity towards his father; Eugene Achike punishes his wife, Beatrice Achike, and his children when they fail to live up to his impossibly high standards. In the end, the most decisive actions come from the least expected sources and his life ends up in his wife’s hands. She reworks earlier images of African women projected by patriarchal order and figures female characters as speaking subjects in her novel.
In the same vein, Banda Aaku’s writing through her debut novel *Patchwork*, is an effort to voice internal knowledge and needs of women in a way that challenges the status quo. Interestingly, a closer look at *Patchwork* reveals that the text shares the same traits with Adichie’s *Purple Hibiscus* with regards to style, characterization, theme, setting, and narrative technique. The two writers, with regards to their respective texts, show consistency with regards to making attempts of portraying women in better light. And although these works appear similar they have significant differences in view of attempting to portray women in better light. Whereas it is the goal of feminist writers to portray women in better light whom according to Zora Neale Hurston (1990: 14) have ‘the status of a mule’. It is against this background that this study was undertaken with the view of looking into how the two works are related.

1.2 Aim of the Study

To compare and contrast *Purple Hibiscus* (2003) and *Patchwork* (2011).

1.3 Objectives of the Study

(i) To investigate the levels of similarity between *Purple Hibiscus* and *Patchwork* in terms of characterization, theme, style, narrative structure and technique, setting and plot.

(ii) To assess the major differences between the two texts.

(iii) To evaluate the significance of the study.
1.4 Research Questions

(i) To what extent are the two texts similar in terms of characterization, theme, style, narrative structure, setting, plot and narrative technique?

(ii) What are the significant differences between Purple Hibiscus and Patchwork?

(iii) What is the significance of the comparison?

1.5 Statement of the Problem

Adichie’s Purple Hibiscus and Banda-Aaku’s Patchwork representing a new phase of African Female writing reveal striking similarities in terms of; characterization, setting, plot, narrative technique, style and theme. Besides the striking similarities between the two texts, a closer reading of the two similar texts reveals that there are significant differences between the two texts, prompting a critical comparative analysis of the two texts. Although these works are evidently similar with a shared vision, they have significant differences prompting a critical comparative analysis. It is this critical gap that this study seeks to explore.

1.6 Significance of the Study

Although it is relatively new compared to men’s writing, African female writing is increasingly becoming rich as new writers come on board. Therefore, the study provides continuity to scholarship on the nature and content of African women’s writing as it keeps on growing. This is because Purple Hibiscus and Patchwork represent the importance of a new phase of African women’s writing.
1.7 Theoretical Framework

This work relies on an eclectic theoretical framework. In this work, aspects of Feminism, Narratology and Intertextuality are brought together in order to address the aims and objectives of the study invented as responses to the questions above.

1.7.1 Intertextuality

There are always other texts in a text is the main principle of Intertextuality. The concept of Intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures. The theory of Intertextuality insists that a text cannot exist as a self-sufficient whole and that it does not function as a closed system. Given that texts do not live in isolation, it means that they are related with other texts. When one text is related to another it becomes an intertext of that text. An intertext is defined as a text that is cited, rewritten, prolonged, or generally transformed by another and makes the latter more meaningful. Terry Eagleton (1983:192) in support of the above assertion declares that all literary works are to some extent ‘rewritten,’ although this may be an unconscious practice.

1.7.2 Narratology

In order to foreground the commonalities as well as the differences between the two works elements of narratology are relied upon in this study. Narratives, technically, refer to works of literature like novels. Narrativity is a feature that deals with speech. In this regard this study also relies on the theory of Narratology. Narratology analyses different characteristics
of a narrative such as story, action, tellability, focalization, narration, tense, narrative situation among others.

1.7.3 Feminism

Feminism is a set of beliefs that seeks to redress the injustices and imbalances that feminists believe women undergo at the hands of a patriarchal society. In literature, feminists question the representation of female characters in works written by male authors. Feminism is essentially an awareness of patriarchal control, exploitation and oppression at the material and ideological levels of women’s labor, fertility and sexuality, in the family, at the place of work and in society in general, and conscious action by women and men to transform the present situation. It should therefore be understood that feminism is a movement that seeks to redress the unequal distribution of social and political responsibilities between men and women.

1.8 Conclusion

The chapter introduces two texts for a comparative textual analysis namely: Patchwork and Purple Hibiscus. The chapter has offered grounds for the comparative analysis of the two works. It is argued that Patchwork appears similar to Purple Hibiscus thus prompting a critical comparative analysis. The chapter has also provided the objectives and overall aim of the study. This chapter also introduces the various theories employed in this comparative study.
CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

In an attempt to compare and contrast two of Africa’s female contemporary writers, it is appropriate to look at literature on creative female writing, theories of feminism, and literature on narratology as well as intertextuality. This is with the view to establish among other factors, common trends in female writing, motivating factors for female writing as well as establishing how works are related with one another.

2.1 Creative Female Writing

The unsatisfactory appreciation of the significance of women in life has spilled into imaginative literature. Thus, in an effort to compare and contrast two of Africa’s female contemporary female writers, it is appropriate to review the literature on the reasons why African women began writing later than their male counterparts. This has implications on the nature of African women’s writing of today.

2.1.1 Absence of Female Writing and Implications

Scholarship shows that African women’s literature is comparatively new. Although women began to write as early as 1958, their literary production is said to be infrequent until the 1970s. The delay of female literary creation dates back to the colonial era, when European colonialists privileged the schooling of males. This assertion is supported by Grace. E. Okereke (1992) who blames the early education of men for their head-start over women. In essence, colonial education policies reinforced gender differences that were already in place.
As a result, African women were prevented from attaining the same educational level as men, and therefore could not produce literary works. Even when colonial schools became available for girls, traditional norms prevented them from acquiring Western education, thus giving boys more access to Western schooling than girls. In addition, parents gave the boy child more time for study while burdening the girl-child with domestic chores. Okereke (1994:15) supports this view by putting the blame on gender roles as daughters, wives and mothers which do not create the conducive environment for the education of women. In the same vein Chikwenye.O. Ogunyemi (1998:6) concludes that the notion of patriarchy which had permeated the African cultural milieu is reflected in African literature. She goes on to say that male writers and critics write about male oriented themes targeting male audience, while women are almost ignored and if mentioned at all were portrayed as helpless and as tools in the hands of man.

Consequently, the woman was left out of creative writing since literary creativity was viewed as paternal. Mabel Segun (1985) attributes the female absence on the literary scene by pointing to factors such as the combination of running of a home and work and also the challenges of getting published. Penina Muhando (1990:91) further suggests that the creativity of women has been worsened by the myth that ‘women have no mouth’ which creates lack of confidence for prospective female writers. Kolawale (1998:161) concludes that patriarchy perpetuates the male hegemony over women.

The implications of the above outlined factors is that men have taken advantage of the literary heritage that they have inherited to perpetuate the negative stereotypes about women representation in works of fiction. Consequently, it is seen as urgent and cardinal for
female writers to regain the woman’s position in creative writing perpetuated by the above outlined factors by continuously subverting the negative imagery cast on the woman by male writers.

2.1.2 Re-Writing the Male Canon

Contemporary female writers continue to make significant advancement in attempting to redefine the role of women in African literature. The female creative writer who is usually a highly educated member of society is tasked to challenge and subvert the negative images assigned to women in works of earlier writers. It is the task of the female creative writer to deconstruct the negativity that has been cast on the African woman. Therefore, writings of Creative Female Writers assign important roles to women where they are effective, innovative and give maximum contribution to ending discrimination in their community (Taiwo: 1984:15).

Female creative writers refuse seeing women continuously walking in the darkness. And as such, Ogunyemi (1998:61) mentions that among the motivating factors for creativity among female writers is the realization of the need to do away with the stereotypical way women have been portrayed by male writers as witches, faithfulness women, prostitutes, femme fatales, goddesses or helpless victims. This position is supported by Taiwo (1984:102) who further goes on to say that the superficial treatment of female characters without attempting to give a psychological depth or concerns for women’s interests provoked Nwapa to decide to change the situation. Through Efuru, we see the creation of a new woman, economically independent, and with a female culture. For Taiwo (1984:102), the text urges women to speak for themselves.
The writers also seek to reconfigure their writings with personal experiences. For instance, Emecheta’s personal experience was her writing motivation to expose male oppression. Kolawale (1998:160) argues that her writing is a sum total of her experiences. Hence, she depicts women in oppression and rejection from their husbands and how then these women must cope with their realities. Consequently, in a bid to fashion the image for the new woman, her female characters are portrayed as resourceful, strong and successful in their face of all odds and have to support their unsuccessful husbands. She participates in subversion by portraying men as lazy, oppressive and callous (Kalowole, 1998:164).

Hence, women have realized the importance of the contribution that they can make as scholarship on improving the images of women. And as such it is obvious that women do not want to be left behind like before. They see it relevant to continue to making contributions to literature from a different orientation to providing a new dimension such as to feminist discourse urges Taiwo (1984:17). Florence Stralton sees the “Ghettoization ” of the female characters in male – authored novels as a factor in the political disempowerment of women as well as making her a “pot of culture” (1990:111 – 126). One way out of such a position was through writing.

It is therefore pertinent to examine how Adichie’s Purple Hibiscus and Banda-Aaku’s Patchwork continue to reflect the urge to change the status quo through women’s writing. Essentially, the voicelessness of women in the literary scene was broken in 1966 when Nwapa made a historical breakthrough with her debut novel, Efuru. She emerged to provide a counter discourse in her reaction to the predominant myths about women presented in
literature. Ogunyemi (1998:61) says that Nwapa remained for a long time the lone voice in the patriarchal wilderness and shouted loud and clear for men to await the female coming. And as such women have emerged to present women from their own perspective by attempting to create authentic image of women and transform them into a legitimate aspect of literature. This position is initially supported by the feminist critic Molara Ogundipe-Leslie who sees it incumbent upon women, “to tell about being a woman and describe reality from a woman’s view, a woman’s perspective” (Ogundipe-Leslie 1987:5)

Nwapa is said to have come to the literary scene when male writers portrayed female characters in a stereotypical way which was a reflection of African traditional culture (Ogunyemi, 1998:61). Her works depict women as indispensable to the social and economic life. Nwapa also emphasizes the necessity of women to be mentally and materially liberated from male domination by achieving economic independence says Majola (1998:122).

Consequently, many African female writers have adopted the role of spokesperson for their gender as they try to reconstruct a new identity by trying as much as possible to present women in more positive ways Kolawale (1998:161). It is therefore the aim of African female creative writers to create strong and dynamic women who transcend the borders imposed on them by patriarchy and gender inequality concludes Kolawale (1998:165).

Okereke (1998:139) says that women have successfully made an inroad into the world of creative writing. She says that, ‘female writers have given women mouths, not just to creating words, worlds and people but by challenging male writers to gender dialogue with
its disquieting subversive dialogic tensions.’ Similarly, Omolara Ladelle (1998: 327) remarks that the works of feminist writers attempt to correct the prevalent erroneous male perception of women and demonstrate that the art of writing is not the exclusive preserve of men. In agreement to this, Kolawale (1998:26) writes that the works of the new female writer’s especially younger ones on the literary scene continue to move to more progressive gender images of women.

2.2 Theories of Feminism

This section is an examination of how Adichie and Banda Aaku continue to uplift the images of women by entrenching feminist ideologies in their works. Various feminist theories such as; radical, Marxist, socialist, poststructuralist and African are described in order to detect women’s upgrading in their respective texts – Purple Hibiscus and Patchwork.

Feminism entails the advocacy of women’s rights on the grounds of sexual equality. Women are united with a common notion that male domination is oppressive and there is a need for liberation from all forms of women’s oppression. In its diversity as observed by Grown and Santiago (1986:41):

Feminism is the political expression of the concerns and interests of women from different regions, classes, nationalities and ethnic backgrounds. There is a diversity of feminisms responsive to the different needs and concerns of different women, and defined by them for themselves. This diversity builds on a common opposition to gender
oppression and hierarchy which, however, is the first step in articulating and acting upon a political agenda.

2.2.1 Radical Feminism

The prime focus of radical feminism is doing away with the discrimination that exists between men and women which is based on gender, and biologically and culturally determined behaviors, as they question why women must adopt certain roles based on their biological makeup. Radical feminists view all forms of oppression against women of all races, cultures and economic class as unjust. This theory, according to Machaba (1994: 22) urges that women have been oppressed through history and therefore want a reverse order in which they seek autonomy in areas of sexuality and procreation. Accordingly, radical feminists believe all the social ills they experience are a direct result of male oppression. They therefore claim to have the same rights and freedoms as men in all spheres of life. Radical feminism has been referred to as revolutionary in intention thus leading to the rising of different ideas that arose from feminism.

The point of departure of radical feminism has been captured in the slogan, ‘The personal is political’ says Hartmann (1997: 63). Radical feminists see patriarchy as the political imperative for structural domination over women. The pervasiveness of male domination is reflected in the labor force and career market. Men maintain their control over women by excluding them from some labor and career markets. They do this by occupying positions of power in the labor force, which enable them to dominate in decision-making processes. Hence controlling the labor force gives them power over woman. Millet portrays this type of control: Our society … is patriarchal. The fact is evident at once if one recalls that
military, industry, technology, universities, science, political offices, finances - in short, every avenue of power within the society, including the coercive force of police, is entirely in male hands. (1970: 25). Whereas this is a common trend, we see Adichie’s *Purple Hibiscus* and *Patchwork* breaking this norm by shifting the forces of power in the two texts.

It is argued that men differ, especially along racial and class lines, and yet the patriarchal system unites them in their dominance over women, by reducing the latter to economic dependency. Hartmann corroborates this dependency by noting that the social relations amongst men have a social base, which promotes interdependence and solidarity amongst men and enables them to dominate over women (1997: 101). Women’s physical ‘weakness’ is upheld by patriarchy. In comparison to men, women are seen as physically weak. The nature and social role of women is defined in relation to the norm. Therefore women are accorded secondary status which is seen by Weedon thus:

Patriarchal power rests on the social meanings given to biological sexual difference. In patriarchal discourse, the nature and social role of women are defined in relation to a norm which is male. This finds its clearest expression in the genetic use of the terms ‘man’ and ‘he’ to encompass all of humankind (1987: 02).

Thus, radical feminists challenge the patriarchy condition that creates the conditions for women to be systematic domination, exploitation and oppression of women in the view of Hartmann (1997). The very difference between men and women which allow men to exploit the situation to dominate women and rule the ‘world’ is the very difference that concerns radical feminists on a political level. Radical feminism promotes womanhood rather than
aspiring to integrate and assimilate into the male-dominated social arena. It is focused upon sexual oppression as a manifestation of women’s oppression and social order.

Radical feminism is premised on the solidarity of women above class, race and ethnicity. This sisterhood of women is expected to enjoy bonds that are stronger than other existing bonds amongst men and women. Men who are empathetic towards the plight of oppressed women are accommodated. The materialistic base on which social relations between men and women are cemented is the patriarchal system. Men have control over women’s labor, women’s power and economic dependency. This enables them to have dominance over women.

2.2.2 Socialist Feminist Theory

Gender inequalities are explained by socialist feminists such as Hartmann (1997), by resorting to reproduction theory. This theory highlights the provision of cheap labor to fan the fires of capitalism. Socialist feminists find significance in class relations, in that one class is more advantaged than the other. The exploitative economic relations, where the worker is exploited by the dominant capitalist class, could also serve as an understanding of gender relations.

The socialist feminist sees the position of women in several forms: The situation of women in the economic system, that is, the status of women and men as members of the same working class; every aspect of women’s lives as instrumental in producing the capitalist system. Some argue that house-workers work directly for housekeeping and child-rearing
duties, which is reimbursed by women being provided with food and shelter. This trend is however being challenged in the two primary texts as shall be proven in the course of the study.

Amos and Parmer (2001) assert that patriarchy is not only about gender oppression, but about power. They elaborate that the family has been the object of much debate in the feminist movement since it has been considered as a place of women’s oppression. In African societies women perceive themselves in terms of the socially constructed roles of domesticity. Whereas this has been the case, we see in Adichie’s Purple Hibiscus and Banda Aaku’s Patchwork women aspiring to come out of socially constructed roles of domesticity.

2.2.3 Marxist Feminism

Marxist feminists believe that women are oppressed as a result of the capitalist system which excludes women from mainstream economic opportunities, and look at the gendered differences between men and women as a result of the economic drive in a capitalistic society. Clarke (2013) says that Marxist feminists use the Marx base of society to argue against the gender differences and believe that women are denied equal opportunities because of the patriarchal society that is only interested to use women for their labor in the means of production.

Clarke (2013) agrees that in order to eliminate the discrimination and gender oppression they face, there should be a change in the economic base so as to allow for equal opportunities for men and women in the economy of any society. In literary criticism,
Marxist feminists also contest male depiction of women characters in their works. In Clarke’s view, there are two extremes in which women characters should fall when portrayed by male writers: sinner / whore and saint / virgin (2013:3).

2.2.4 Poststructuralist Feminist Theory

Characters in Adichie’s *Purple Hibiscus* and *Patchwork* endeavour to find their identities within patriarchal hegemony. A poststructuralist theoretical premise would concisely describe this search for self identity by these female characters. Luke and Gore (1992) assert that poststructuralism is a theory that rejects foundational truth located in disciplinary knowledge and a unitary rationalist subject.

In poststructural analysis, discourse is understood as being constitutive, that is, meanings do not exist prior to their articulation, but are always socially and historically located in discourse. In every discourse, subject positions are made available to us. The subject positions we take up ultimately effect and determine our identity. Positions are discursively and interactively constituted as the discourse shifts. In speaking and acting from a certain position, people bring their history as a subject to a particular situation.

We adopt the discursive practices and storylines as if they were our own individual experiences. Delamont (1989) asserts that women as a “muted” group learn to express their ideas in terms of the dominant group thus suppressing their own voices. This leads them to limiting themselves and their identities. Thus she asserts that surrounding social, political and historical forces shape identity while women simultaneously influence their own
identity. Adichie’s *Purple Hibiscus* and Banda Aaku’s *Patchwork* portrays how culture and gender influence women’s perceptions of their own subjectivities. However, the novels demonstrate how the central female characters challenge and erode to some extent the unequal relations of power prevalent in the patriarchal society they inhabit. Weedon (1987) asserts that feminist poststructuralism is a useful theory to address the issue of how social power is exercised and how social relations of gender and class might be transformed. Thus, for a theoretical perspective to be politically useful to feminists it should be able to recognize the subjective in constituting the meaning of women’s lived reality says Weedon (1987:9). Hegemony expresses the advantaged position of dominant social groups (men) with respect to discourse

Foucault (1977) asserts that hegemony helps us to understand power as relational and dynamic. Hegemony is also said to be maintained through discourse such as ideas, text theories, and language which are embedded in networks of social and political control that Foucault (1977) calls ‘regimes of truth’. Foucault warns that power is not to be taken as a phenomenon of one dominating over another.

Power must be analyzed as something that circulates, or rather as something which only functions in the form of a chain. It is never localized here or there, never in anybody’s hands, never appropriated as commodity or piece of wealth. Power is employed and exercised through a net-like organization and not only do individuals circulate between its threads; they are always in a position of simultaneously undergoing and exercising this power. They are not only inert or consenting targets; they are always also the element of its
articulation. In other words individuals are the vehicles of power not its points of application (1977:234).

The normalizations of oppression in everyday life are achieved when we internalize the attitudes and roles that support and reinforce systems of domination without question or challenge. Essentially then, both the agents of privilege and the victims of oppression play a role in maintaining oppression: for example, the belief that men are more capable in positions of management and authority and women are more suitable to housekeeping and child rearing. Women often unquestioningly adopt dominant assumptions about what it is to be female. The terms ‘subject’ and ‘subjectivity’ are also central to poststructuralist theory.

While humanist discourses presuppose that what is central to a woman is, in essence, her heart, which is unique and makes her what she essentially is, poststructuralist theory proposes a subjectivity which is ‘precarious, contradictory and in process, constantly being reconstituted in discourse each time we think or speak’ says Weedon (1987: 32). Even though our subjectivities are, by definition, personal and individual, our desires and expectations are acquired in a social context. Unlike the term ‘individual’, the term ‘subject’ encourages us to think of ourselves and our realities as constructions. The term ‘subject’ calls into question the notion of a totally conscious self. The subject is therefore, always both conscious and unconscious. Weedon refers to ‘subjectivity’ as ‘the conscious and unconscious thoughts and emotions of the individual, her sense of herself and her way of understanding her relation to the world’ (1987: 32).
The poststructuralist viewpoint is that subjectivity is produced historically and is the product of society and culture. The feminist poststructuralist takes this further and insists that the individual is always the site of conflicting forms of subjectivity. The meanings and values that women bring with them make them resistant to alternatives. However, as they move out of their familiar circles through education and politics they may become exposed to other ways of interpreting their experiences. For many women this is the meaning of the practice of consciousness-raising developed by the Women’s Liberation Movement (Weedon 1987). In *Purple Hibiscus* Ifeoma interprets her experiences in a different way from that of Mama Beatrice, largely because of her education. In poststructuralist feminist theory, experience has no inherent essential meaning. It gets meaning through language interpretation which may result in conflicting, distorting versions of social reality, in turn resulting in conflicting interests.

This range of discourses and their material support in social institutions and practices are vital to the maintenance and contestation of forms of social power, since in social reality there is no meaning except in language. Values and interests of women have to be understood in the context of female sexuality and women’s proper place and lifestyles which cross a whole range of modes of discursive fields from the family, religion, education, and employment to the representations of women in the media.

### 2.2.5 Reformist Feminist Theory

While it is true that women are oppressed, dehumanized and faced with various forms of cruelty at the hands of patriarchy, reformist feminism recognizes certain positive aspects in
man which foaster peaceful coexistence between man and woman. Thus, Reformists uses positive male characters to challenge men with oppressive tendencies towards women and regard women as inevitable complementary partners in development.

Therefore, female writers such as Adichie and Banda Aaku are concerned with the amendment of the unfavorable condition of women by trying to change the political, economic and social beliefs, norms and values that are seen to be detrimental to the welfare of women. Thus, Reformists advocate the need for reforms that can change the mindset of men and their prejudiced notions about women. It is believed that such reforms can help reduce the subjugation of women.

This angle of approach stems from the fact that Reformists believe in the possibility of the reformation of society and individuals in particular. Reformists are also of the view that the movement towards the full equality of man and woman should be gradual and incremental. Hence, Reformists seek to negotiate with the patriarchal society in order to gain a new scope for women and end their oppression. Men are criticized and challenged to overcome their reprehensible behavior if reforms take place. Hence the survival of the good man over the bad one, it is believed, will lead to the transformation of society. However, in as much as Reformists believe that there are good marriages where husbands love and care for their wives, they emphasize the need for the liberation of women from an oppressive and abusive marriage.
Although the antagonists in the two texts end up dead in the novel, it is worthy to note that Reformist literature does not always glorify the death of men. This is because of the belief that bad men can change in character, values and behavior, which will in turn, lead to a better and improved society.

2.2.6 African Feminism

Steady (as cited in Megwe, 2008:16) defines African feminism as a movement “emphasizing female autonomy and corporation: nature over culture; the centrality of children, multiple mothering, and kinship.” What Steady says with this definition is that African feminism does not fight against men, but advocates for equality between men and women within society. African feminism says it wants cooperation with men and needs men in the fight against discriminatory patriarchal practices. Megwe (2008:17) further emphasizes that African feminism is not a movement that fights or opposes men, but needs men and so challenges the men to be cognizant of the different forms of subjugation the African woman goes through as a result of the patriarchal culture. African feminism supports the fight against colonial and racial oppression of African people. African feminism is said to be seen as addressing issues affecting African women. Among such issues which African feminists are concerned with are domestic imbalance and gender roles, poverty reduction, violence against women, and health and reproductive rights which affect the African woman.
2.3 Literature on Narratology

This study reviews literature on narratology as a significant aspect in an attempt to compare Adichie’s *Purple Hibiscus* and Banda Aaku’s *Patchwork*. Aspects of narratology such as characterization, narrative technique, and narrative structure are examined as evidence to support the study.

Narratology borders on aspects of narration. For example, Bremond (1973) put forward three methods of combining story sequences to compose a complex texture: enchainment, embedding, and joining. Enchainment means that one story sequence leads to another sequence. Embedding refers to a situation where one sequence is inserted into another. Joining indicates that one sequence of events is coupled with another to form an aggregated sequence.

In addition to narrative structure, the characters compromise another important aspect in examining a story. Forster (1963) distinguishes “flat” and “round” characters. Flat characters can be referred to as caricatures. As Forster defines flat characters, “in their purest form, they are constructed around a single idea or quality” and “can be expressed in one sentence” (1963: 75). Flat characters can be further classified as foil and stereotype. On the other hand, round characters have more detailed personality traits. Whether round characters are static or dynamic depends on the degree of their development in the course of the story.

Rimmon-Kenan (2002) also identifies three observable features of text such as time, characterization, and focalization. These features are of great concern in the poetics of
narrative fiction. Story-time is mentioned to be different from text-time. The former is primarily based on linear chronology; the latter is based on “anachronies” says Genette (1972). Anachronies tell the story in non-linear chronology. Anachronies are of two primary types: “analepsis” and “prolepsis.” An analepsis can be referred to as a flashback or retrospection; on the other hand, a prolepsis is known as foreshadowing according to Rimmon-Kenan (2002). In other words, an analepsis tells a past story event with respect to the present moment in the text. In contrast to an analepsis, a prolepsis narrates a story event which will happen later than at the moment of narration.

Along with time and characterization, focalization is another essential feature in the text. It is simply put as the angle of vision. A story gets represented in the text through focalization. In terms of the focalizer’s spatial stance relative to the story, focalization can be classified as; unfocalized, internal focalization and external focalization as proposed by Genette (1972). External focalization is mediated through a narrating agent who is called the “narrator- focalizer” says Bal (1985: 37). Whereas internal focalization is within the story events, and thus the angle of vision is mediated through the “character-focalizer.”

According to its degree of persistence, focalization can also be distinguished as fixed, variable, and multiple contends Rimmon-Kenan (2002). That is, focalization may change or remain unchanging throughout the course of the narration. As Bal (1985:104) points out, narrative focalization is likely to shift from one character to another, that is, different characters view the same facts. In this way, the text creates certain effects on readers by positioning them differently during the course of reading. Cohan and Shires (1988:103)
designate this focal reallocation by the term textual movement: “narration cannot be centered in a fixed and single point of view or personified by a narrator whose viewpoint is totally responsible for what is said, seen, and shown.” In other words, textual movement results from the switch of focalization from narrator to character, or among the characters themselves in the text. If the text is narrated through fixed focalization, then only one ideology dominates the whole text. However, if multiple focalizations are present in the text, then, according to Bakhtin (1984), the narrative world will be ideologically polyphonic rather than unitary.

Narration is described as the act of telling a story in the text. Genette (1972) has identified four types of narration based on the temporal relations between story and narration: “ulterior narration,” “anterior narration,” “reporting or diary entries,” and “intercalated narration.” Whereas ulterior narration is the telling of a story event only after it happens, anterior narration is to predict a story event which happens in the future. The narrative form of reporting is to present a currently on-going story event. Intercalated narration refers to the situation where “telling and showing are not simultaneous but follow each other in alternation” (Rimmon-Kenan, 2002, p. 91). Stephens (1992:56) also contends that the practice of narration inscribes certain ideological assumptions into the text through “situating readers in a subject position effectively identical with the narrator, so that the readers share the narrator’s view of the world.”

Genette (1972) recognizes three levels of narration: extradiegetic, hypodiegetic, and intradiegetic. The highest narrative level is extradiegetic, where a narrator is superior to the
primary story. Next to the extradiegetic level is the hypodiegetic one through which a fictional character can serve as a narrator to tell a story embedded within the primary story. In other words, the extradiegetic text is the basic story frame; the embedded narrative within this basic story line is hypodiegetic. In consistency to Genette’s (1972) notion of narrative level, the narrator can be categorized as extradiegetic, intradiegetic, or hypodiegetic says Rimmon-Kenan (2002).

According to the level of a narrator’s participation in the story, Genette (1972) classifies the narrator as autodiegetic, homodiegetic, or heterodiegetic. Autodiegetic refers to the narrator who appears as a protagonist in the story while homodiegetic signifies the narrator who serves as a minor character in the text. On the other hand, a narrator is designated as heterodiegetic when he is an outside observer in the story. The degree of a narrator’s perceptibility in the text ranges from coveryness to overtness stresses Rimmon-Kenan, (2002).

A narrator’s reliability is another aspect of great concern in narrative analysis. Rimmon-Kenan (2002:101) defines a reliable narrator as “one whose rendering of the story and commentary on it the reader is supposed to take as an authoritative account of the fictional truth.” On the other hand, an unreliable narrator is “one whose rendering of the story the reader has reasons to suspect” further suggests Rimmon-Kenan (2002:101). An unreliable narrator may not be conscious of the extent of the ability to relate a story. A narrator’s unreliability may be due to various factors such as “limited knowledge,” “personal involvement” within the story, or even willful omission of information says Rimmon-Kenan
(2002:101). Often, the reliability of the narrator is left for the reader to determine through the course of the story.

2.4 Literature on Intertextuality

Texts are created out of the sea of former texts that surround us. Therefore, we are able to understand different texts out of the same sea. The relationship that a text has to other texts that surround it is what is popularly known as Intertextuality. Through Intertextuality, we are able to see how some popular texts are a deep part of contemporary culture.

2.4.1 International Scholarship on Intertextuality

The term Intertextuality is said to have been coined in 1966 by Kristeva. For Kristeva every text is made “by a Mosaic of citations, every text is an absorption and transformation of another text (Kristeva, 1986:37). Intertextuality is said to have been precipitated by the departure from the author centered theory of literary criticism to the unrestricted and diversified way of interpreting and understanding works of fiction. Thus, according to Roland Barthes in ‘Death of the Author’ (1967),

A text is not a line of words releasing a single “theological meaning but a multi-dimensional space in which variety of writings, none of them original blend and clash. The text is a tissue of quotations drawn from innumerable centres of culture (1967:146)
Furthermore, the removal of the author allows for different but valid interpretations of texts as postulated by Roland Barthes. This position is verified by David Lodge (1988:171) who later on said:

Once the author is removed, the claim to decipher the text becomes futile. To give a text an author is to impose a limit on the text, to furnish it with the signified, to close the writing. By refusing to assign a secret and ultimate meaning to the text liberates what may be called an anti-theological activity that is truly revolutionary.

It therefore follows from the assertion of Barthes and many others that the notion of multidimensional space whenever a new text comes into existence, relates to previous texts and, in turn, becomes the precursor of the subsequent text. Penchansky too, pictures a kind of osmosis between discreet textual blocks where exchanged information moves backwards and forward in time (1992:77). However, Riddel with an eye on typology envisages a revisionist post-text, which is thus inherent within the multidimensional space. The literary text, he believes, is a play of textuality not simply in the obvious sense that the work of art always originates in the historical field of predecessors. Its own play of differences mirrors its displacement and reappropriation of other texts (1979:249).

Thus, as Plett suggests, the new text is the post text and is therefore an intertext (1991:17). Equally, Derrida as a deconstructive angel reflects upon a text as an unfinished corpus of writing, with a differential network and a fabric of traces referring endlessly to something than itself to other differential traces (1979:84). Every text, Heath concludes is always (an)other text(s) that it remakes, comments, displaces, prolongs, reassumes (1972:24).
Under such circumstances, “no text,” as Miscall puts it aptly: “is an island (1992:45). It is further argued that Intertextuality refers to both the relationship among literary texts and the dialogue between them and other writings.

Peter Barry (1995:91) defines Intertextuality as a major degree of reference between one text and another. Similarly, M.H. Abrams also defines Intertextuality as a creative means used to signify the multiple ways in which any one literary text echoes, or is inescapably linked to, other, whether by open or covert citations and allusions, or by the assimilation of the feature of an earlier text by a later text, or simply by participation in a common stock of literary conventions (1981:200). According to Leitch (1983:123) when it finds its way into a current text, a chip or piece of an older monument appears as source, influence, allusion and imitation. Like Leitch, Terry Eagleton (1983:192) observes that all literary works are “rewritten,” although this may be an unconscious practice.

On the other hand, Gerrard Genette looks for various kinds of inter-relationships between and among texts. Gennette defines transtextuality as everything that sets it into secret or overt relation to other texts (Onega 2007:276). He identifies five intertextual strands from transtextuality: Intertextuality, Paratextuality, Architextuality, Hypertextuality, and Metatextuality. Intertextuality is said to be the literal presence of one text within another. This is achieved by making reference and alluding to other texts. This is ideally because the writer is the reader of other texts and therefore the work of art is inevitably shot through with references and quotations directly or indirectly.
2.4.2 The African Novel and Intertextuality

African writers embrace each other in the craftsmanship of literary works. The common habit of writers to fashion their works in one another’s image consciously or unconsciously is constant in African literature says Gerald Moore (1980:31). Hence, it is argued that texts bear elaborate trace of the robust creative dialogue that is continually taking place among authors.

In his address on the significance of Intertextuality to the body of African literature, Dan Izevbaye (1982:1) is said to have recommended Intertextuality as a veritable tool in the hands of literary critics to “establish a relationship among a variety of writers and literatures, and help enhance the understanding of literature with similar aesthetics and social functions in different cultures.” Since each literature has the capacity to extend the meaning of another as observed by Charles Bodunde (1994:72), it is incumbent upon critics to investigate how works continue to extend the meaning of one another.

Consequently, one of the most important developments of the novel in contemporary African literature is how a variety of novelists have reappropriated Intertextuality as indigenizing strategies of the novel. In agreement to this J.O.J. Nwachukwu-Agbada says the African novel is a synthesis of foreign and local elements in terms of characterization, structure, theme, and ideology (2000:68).
2.5 Research Methodology

In this study, the qualitative, desk top comparative research method was used where Adichie’s *Purple Hibiscus* (2003) and Banda Aaku’s *Patchwork* (2011) were critically compared. This was done in line with the overall aim, objectives and theoretical framework of the study.

This study was based on a critical comparative analysis of *Purple Hibiscus* and *Patchwork*. And as such, two female authored novels namely; *Purple Hibiscus* and *Patchwork* were the two main primary instruments used in the study.

In order to enhance the comparison between the two primary texts, secondary sources were used. This comprised of novels that were deemed necessary to the study. The secondary data also comprised of literatures such as literature on contemporary African female writing, Feminism, narratology and Intertextuality.

2.6 Conclusion

The chapter has presented the related literature available on the topic. The literature review on creative women writing indicates that women writers continue to make strides in uplifting the images of women. The various theories of feminism have also been looked at to ascertain how the two writers in conformity to the theories try to uplift the images of women. The chapter has also presented literature on Narratology and Intertextuality.
CHAPTER THREE

AUTHOR PROFILE AND SYNOPSES OF THE TEXTS STUDIED

4.1 Profile of Chimamanda Ngozi Adichie

Chimamanda Ngozi Adichie, author of *Purple Hibiscus*, is Nigerian by origin. She was born on 15th September 1977. She is a contemporary female African and Nigerian novelist, non-fiction writer and short story writer. She is also referred to as the 21st century daughter of the late Chinua Achebe, an iconic figure and pioneer of African Literature. She has also been discussed as one of the most prominent of a procession of critically acclaimed young Anglophone authors of today.

Adichie, like her counterpart Ellen Banda-Aaku has a flamboyant scholarly background. Adichie enrolled for medical studies at the University of Nigeria but shortly left for the United States where she obtained a bachelors degree at Eastern Connecticut State University in 2001. She completed her Masters Degree in Creative Writing in 2003 at John Hopkins University. She further obtained another Masters Degree at Yale University in African Studies. Adichie is also a recipient of a MacArthur Fellowship among other achievements.

The awards obtained by Adichie speak volumes of her literary creativity. For example in 2003, her story “That Harmattan Morning” was selected as a joint winner of the BBC Short Story Awards, and she won the O. Henry Prize for “The American Embassy.” Her debut novel *Purple Hibiscus*, which explores patriarchy, domestic violence, religious fundamentalism and general intolerance, was published in October 2003 receiving extensive international glory. It won the Huston/Wright Legacy award in 2004 and was short-listed for
the Orange Broadband Prize for Fiction. Her short story ‘Half of a Yellow sun’ was winner of the PEN/David Wong short story award in 2003 and was later expanded into her second novel, Half of a Yellow Sun in 2006. It is built on the themes of colonialism, corruption, and Marriage among other things. The novel won the Orange Broadband Prize for Fiction in 2007. Her third novel, Americanah, published in 2013 was selected by the New York Times as one of the best 10 books of 2013. In April 2014, she was named as one of the 39 writers less than 40 years of age in the Hay Festival and Rainbow Book Club of Africa.

4.2 Synopsis of Purple Hibiscus

Purple Hibiscus is Chimamanda Ngozi Adichie’s first novel. It was first published in Great Britain in 2003 before being published by other publishing companies such as Harper Perenial, London, in 2005 and Weaver Press of Zimbabwe in 2006. The text has received international glory on the literary scene. For example, it won the 2004 Hurston/Wright Legacy award and was also shortlisted for the 2004 Orange Prize.

With regards to plot, the text is a novel of formation. It centres on the growth process of sixteen years old Kambili, the heroine and narrator of her story. She has a stifled background owing to her father’s domineering attitude. Her story is largely set within the confining walls of her family’s compound in Enugu State, Nigeria. Within these walls, her father, Eugene, is an abusive father who constantly beats his wife and children yet he is a successful businessman and the owner of a privately run newspaper. He is also an advocate for a free and fair Nigeria through voicing out against corruption and bad leadership.
Thematically, the text centers on patriarchy and the deconstruction thereof. The text is centered on a powerful father figure. He is an overzealous catholic who is also extremely egocentric. He wants every member of his household to submit totally to the will of God. Failure of doing so results in extreme punishment which is brutal to the extent of causing miscarriages on his wife. Consequently, there is marginalization, economic exploitation, and denial of the voice of members of his household. As a result, the only option viable to the members of his household is revolting against such patriarchal tendencies.

The novel revolves mainly around Eugene’s family. As head of the house Eugene dominates his household. The household is highly regulated and characterized by physical violence. Eugene arbitrary beats his wife and children when they fail to follow his rules. He designs schedules that must be strictly followed without failure. Thus, he rules his family with rigid religiosities and brutal violence. His violence we learn is the result of the violence he suffered as a child at the hands of the Roman Catholic priests who raised him. His wife Beatrice has her sense of self beaten out of her by her husband.

Structurally, the novel is divided into four sections. Each section presents an important stage in Kambili’s story. The protagonist’s movement is contained within the clear plot structure, which is consisted of three main sections all of which are set in the past and are narrated using past tense. They include “BREAKING GODS,” Palm Sunday, “SPEAKING WITH OUR SPIRIT,” Before Palm Sunday and “THE PEACES OF GODS,” After Palm Sunday. The structure finally disrupts in the fourth section “A DIFFERENT SILENCE,” The Present.
4.3 Profile of Ellen Banda-Aaku

Ellen Banda-Aaku was born in Woking, Surrey in 1965. She is the middle child among three children and grew up in Zambia. She has lived and worked in different countries like Ghana, South Africa, the United Kingdom and Zambia. She has a BA in Public Administration from the University of Zambia, an MA in Financial Management with Social Policy from Middlesex University and an MA in Creative Writing from the University of Cape Town.

Ellen Banda-Aaku like her counterpart Chimamanda Ngozi Adichie is an acclaimed writer. Her expertise is evidenced by the number of awards that she has won after breaking into the literary world. Her first published children’s book, Wandi’s Little Voice, won the Macmillan Writer’s Prize for Africa in 2004. The book is assumed to reveal a rare gift of revealing the truths and contradictions at the core of human relationships. Her success is also seen after winning the Commonwealth Short Story Competition for her story, Sozi’s Box in 2007. Interestingly, her inaugural novel, Patchwork, won the 2010 Penguin Prize for African writing and was short-listed for the 2012 Commonwealth Book Prize. In 2012 she was awarded the Zambia Arts Council Chairperson’s Ngoma Award for her outstanding achievements in Literature.

4.4 Synopsis of Patchwork

Patchwork is Zambian authored Ellen Banda-Aaku's first novel. The novel was first published by Penguin Books of South Africa in Johannesburg. The novel scoped the 2010
Penguin Prize for African Writing and was short-listed for the 2012 Commonwealth Book Prize.

With regards to the structure, the text is written in two parts. Part One, Lusaka, Zambia, 1978. Nine year old Pumpkin is living in Tudu Court, an apartment complex, with her mother, Totela. This part of the book details a time in Pumpkin's life when she is taken by her tata (father), a successful businessman, from her alcoholic mother to live with his wife, Mama T, and family. Part Two, Pumpkin is about thirty years old, married with kids, but it seems that Pumpkin’s childhood years affected her. Here we see how being taken away to live with her father, and her father’s actions and his different relationships, manifest.

The plotting of Patchwork centres on the heroine and narrator of her story Pumpkin. We first meet her as a nine year-old living in Lusaka, Zambia with her single mother, Totela Ponga. The story involves the growth process of Pumpkin. She is born outside marriage. Therefore her process of growth involves a journey of self awareness in which she grows from self denial and matures into a conscious being by the time the story finishes.

Thematically, Patchwork also centers on patriarchy. Sakavungo can be referred as a patriarch to the extent that he is an egocentric man. Whereas he is not a violent man, he still qualifies to be labeled as a patriarch owing to his domineering attitude. He inflicts emotional torture on people around him. He is financially robust and therefore does not care so much about the welfare of others especially women and children. He is a womanizer who is barely at home. His wife, Mama T is portrayed as a person who is constantly trying as much as
possible to put her household together. It is after he dies that the family members get liberated.

The text revolves around the Sakavungo. Despite the enormous wealth that is possessed by Sakavungo, there is a sense of disillusionment that is registered within the Sakavungo household. Whereas people try to reach out to him, they fail. Fragmentation is registered in every sphere of the Sakavungo family. Pumpkin is trying to reach out to her father yet she fails just like Mama T. We also learn that one of the brothers of Pumpkin is gay and as a result he is rarely talked about by the family. Thus, the notion of family is rendered almost useless in Patchwork.
CHAPTER FOUR

SIMILARITIES IN **PURPLE HIBISCUS** AND **PATCHWORK**

**5.0 Introduction**

This chapter is a presentation and discussion of the identified similarities between Adichie’s *Purple Hibiscus* and Banda Aaku’s *Patchwork*. A critical comparative analysis of the two works reveals that they do not only appear similar but have substantial differences. This chapter discusses the parallels of Adichie’s *Purple Hibiscus* and Banda Aaku’s *Patchwork* before discussing the differences.

**5.1 Opposing Patriarchy**

Adichie’s *Purple Hibiscus* and Banda-Aaku’s *Patchwork* are related in the sense that they both center on powerful and yet flawed father figures who eventually die before the novels end. We can develop our contentions that the father-figures in the two works are archetype figures. Northrop Frye (1990:365) has defined an archetype as “a symbol, usually an image, which recurs often enough in literature to be recognized as an element of one’s literary experience as a whole.” The father figures in the two works are symbols to the extent that they stand for patriarchy which eventually is eradicated for the good of the society. Forster (1963) distinguishes “flat” and “round” characters. Flat characters can be referred to as caricatures. As Forster defines flat characters, “in their purest form, they are constructed around a single idea or quality” and “can be expressed in one sentence” (1963: 75). Therefore Sakavungo and Achike can be summed up as bad men.
5.1.1 From Nothingness to Opulence

There is some positive and common feature between the two male antagonists in that both do away with their poverty stricken backgrounds to become wealthy individuals. The levels of poverty suffered by the two counterparts are evident in the two texts. Eugene is cast as having been so poor at some point in his life and spent not less than eight miles a day walking to school. His only rescue is the Catholic Church through the gracious priests. This we learn when he admonishes his daughter for her ‘poor performance’ when he says:

‘Why do you think I work so hard to give you and Jaja the best? You have to do something with all these privileges. Because God has given you much, he expects much from you. He expects perfection. I didn’t have a father who sent me to the best schools. My father spent his time worshiping gods of wood and stone. I would be nothing today but for priests and sisters at the mission. I was a houseboy for the parish priest for two years. Yes, a houseboy. Nobody dropped me off at school. I walked eight miles every day to Nimo until I finished elementary school. I was a gardener for the priests while I attended St. Gregory’s Secondary School’ (47)

Sakavungo is no less similar to Achike with regards to his backgrounds. He equally has a turbulent past. He was also extremely poor just like his counterpart. This we learn as he shares his past with his family when he says:

‘Do you know that I walked barefoot to school every day for three years until a school priest, Father Ward, gave me his old pair of shoes? Tata chuckles again. ‘I was ten years old.’ He points at me. ‘Not much older
than Pezo. I used to stuff newspapers into the front of the shoes to make them fit. ‘Prakash, I wore those shoes for three years, until the soles tore right through.’ Tata gets up and walks over to one of the big, gold-framed wall mirrors. He flattens the lapel of his cream jacket and straightens his tie. ‘You know,’ he says, ‘what made it worse for me is that I’m Luvale (79).

There is an element of self redemption as an attribute shared between the two counterparts. One of the effects of troubled background is the desire to make a difference from the past. This is evidenced in the wealth that the two counterparts acquire. For instance Kambili at some point wonders why most people build huge mansions in villages in reference to her father’s mansion (53). Similarly, Pumpkin describes her father’s house as flamboyant when she says:

The living room is roughly the size of our whole flat. Apart from the high-backed chair I’m sitting in, there are two sofas and two single chairs arranged around a coffee table, all of them covered in a floral fabric: cream, brown and orange (44).

5.1 2 The Egocentric Man

Despite this positive attribute in these men, their good qualities do not rise above the pain they inflict on other people. They can therefore be described in one word according to Foster (1963:75) as egocentric men. Achike and Sakavungo are egocentric in that both only wants to hear and see want they want. They are egocentric. Achike only wants to see things through his perspective most importantly because he has the ability to control and manipulate others. This is as a result of his enormous wealth that he controls just like his counterpart. His
audacious sister testifies that the only reason that he is capable of manipulating people is because of his vast financial position.

‘You know that the members of our umunna, in fact everybody in Abba, will tell Eugene only what he wants to hear. Do our people not have sense? Will you pinch the finger of the hand that feeds you (96)?’

This is also seen in Sakavungo’s weakness. He glorifies himself and is manipulative towards women. He sees women as secondary objects. He is the main man and only his perspective and opinion matters. Glory is no exception to many women who fall prey to Sakavungo yet she is highly educated. However, it is her who gives one of the most sustainable descriptions of Sakavungo when she says to Pumpkin:

Your Tata is incapable of making emotional sacrifices or taking responsibility for the pain he inflicts on others. Money and material things are his penitence, now I understand what he did to her. I understand your grandmother’s bitterness (172).

5.1.3 Death as Equalizer

Adichie and Banda-Aaku share similar sentiments towards patriarchy. They both share the fundamental belief that patriarchy must be eradicated for the good of society. It is only when men realize the women not as the ‘Other’ but as fellow human beings that there can be meaningful existence between man and women. Thus, the agents of oppression must be cut off from society as shown by the following:
'Hei, Chimo! Nwunye m! Hei!' aunty Ifeoma was standing by the table, her free hand placed on her head in the way that people do when they are in shock. What had happened to Mama? She was holding the phone out; I knew she wanted to give it to Jaja, but I was closer and I grasped it. My hand shook so much the earpiece slid away from my ear to my temple. Mama’s low voice floated across the phone line and quickly quelled my shaking hand. ‘Kambili, it’s your father. They called me from the factory; they found him lying dead on his desk (286)’

Although Eugene is killed through poisoning his food by his wife, Sakavungo’s death by accident is significant for the liberation of the people around him. And in a similar manner, the oppressive Sakavungo certainly dies. His death marks the beginning of a new chapter in the lives of people around him. His death is also similarly reported by the person who is oppressed the most, ‘the wife,’ as the following indicates:

………. ‘Pumpkin, your Tata is dead!’ she howls into the phone. ‘No, Mama T, he’s okay. He was out of town -‘Listen to me, Pumpkin. I said Tata is dead (207)!’

Thus, it is argued that the two works are similar with regards to the conception of characters that are portrayed as oppressive agents. These character traits are seen not to conform to the feminist campaign launched by the two writers. They believe in the equality of man and woman for the progression and well being of society. Consequently, the two writers believe in the need to end patriarchal subjugation. Similarities in traits of Sakavungo and Achike can be summed up as shown in the table below.
### Summary of similarities between Eugene and Joseph

<table>
<thead>
<tr>
<th>Achike Eugene</th>
<th>Sakavungo Joseph</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wealthy factory owner and newspaper proprietor</td>
<td>Owner of two factories and presidential losing candidate</td>
</tr>
<tr>
<td>Morally strong. Supports human rights</td>
<td>Tough on morals. Chastises his women on drinking, smoking and stealing</td>
</tr>
<tr>
<td>Dominates his wife. Cruel beatings resulting in miscarriages</td>
<td>Dominates his wife and other women. He imposes emotional torture to extent of death</td>
</tr>
<tr>
<td>Impulsive-quick to anger and violence</td>
<td>Impulsive-quick to anger</td>
</tr>
<tr>
<td>Feels responsible for showing the ‘right way’ through the standard</td>
<td>Feels responsible for making a difference for the underprivileged Luvale people</td>
</tr>
<tr>
<td>Has a poor background</td>
<td>Has a poor background</td>
</tr>
<tr>
<td>Dies tragically. Poisoned by his own wife and ‘found dead’</td>
<td>Dies tragically through an accident. ‘Found dead’ accompanied by some girl</td>
</tr>
</tbody>
</table>
5.2 Critic of the Middle Class Family

Adichie and Banda-Aaku in their respective texts both challenge the implicit assumption that family is the site of harmonious, well adapted social interactions. As is demonstrative of their narrative technique in their works, the two feminists challenge the ideals of domestic privacy and autonomy that easily conceal and facilitate acts of cruelty, oppression and injustice. In particular, their works reveal the widespread incidence of domestic violence and child abuse within the home domain which undermines the previously dominant image of family as a safe, comfortable haven. In support of this view Michele Barrett and Mary McIntosh (1982) points out that the recognition of violence and abuse as common features of family life demonstrates the vulnerability of those within the home and the very different ways in which men and women might experience family. The families in the two works are characterized by the following similar traits.

5.2.1 Torture

Women and children are helplessly tortured in the two works. Fundamentally, Achike and Sakavungo dominate their wives and his children. This notion is observed Gwen Hunnicut (2009:553) who contends that “the core concept of patriarchy refers to systems of male domination and female subordination.” The character of the chain of command within Sakavungo’s and Achike’s home means that they wield control and command over their subordinates. The patriarch’s power can be exerted directly or indirectly to constrain women, children and men as well. In Achike’s home, the patriarch’s power is exerted directly through physical violence and also forcing his wife and children to think like he does. Thus, Sakavungo as a patriarch does not necessarily have to be abusive since the ideas of
dominance and subordination do not imply physical abuse only but also other forms of abuse that are emotional, mental and psychological.

5.2.2 Absence of Intimate Relation in Marriage

The situation of Mama T of Patchwork is similar to Ma Beatrice in Purple Hibiscus. Both wives are related in the sense that they are deprived of affectionate love by their husbands. For instance, Kambili as an autodiegetic narrator exposes the nature of relationship that exists between the father and the mother. Kambili’s overregulated home makes it impossible for her to imagine natural affection as should exist between her father and her mother. This is illustrated when the mother breaks the news to the daughter that she is expecting yet Kambili’s failed imagination about the possibility of affection between her parents comes as:

‘Yes,’ I said. I held the clothes carefully, making sure the folded edges were even. ‘God works in mysterious ways.’ I did not know she had been trying to have a baby since the last miscarriage almost six years. I could not even think of her and Papa together, on the bed they shared, custom made and wider than the conventional king-size. When I thought of attention between then, I thought of them exchanging the sign of peace of mass, the way Papa would hold her tenderly in his arms after they clasped hands (21)

The absence of natural romance between husband and wife is also an integral part of the characterization of Mama T and Joseph Sakavungo. Mama T is ‘Othered’ in her marriage life. Textual evidence provides this lack of affection between husband and wife. Pumpkin’s
stay in her father’s house provides her with enough evidence to know that the father and step mother don’t live as man and wife. And this is proven when she says:

The Partridge parents even kiss in front of their children. I don’t think Tata and Mama T kiss, ever. I’m sure that if they tried their stomachs would get in the way and stop their mouths touching. Unless, of course, Mama T was wearing one of her stiff white corsets, the ones that hold her stomach in so tight that her voice changes, Sissy told me that sometimes Mama T wears two corsets at a time. That, plus I know Mama T doesn’t like kissing, because when she sees couples kissing on TV she yells, ‘Switch it off, *cha*! (68)’

5.2.3 Denial of the Voice

Women are sidelined in their homes as is indicated in the two texts. They are downgraded to the extent that they have little or no say in the affairs of the home. This disregard for women potentially has to do with the financial power that the two counterparts, Eugene Achike and Joseph Sakavungo possess. In order to demonstrate that he is in control and therefore the wife must follow suit, Sakavungo overlooks the feelings of Mama T in many matters. One clear example of such is when he imposes on his wife and dares her to challenge his sovereignty as the following indicates:

‘Pumpkin, this is your mama, eh?’ Tata says it like a question. He says it looking straight into her face in a tone that dares her to disagree with what he has said to her. Tata doesn’t tell her who am. He says to me,
‘Her name is Theresa, but you can call her Mama T. This is your home, Okay?’ I nod, that’s what he expects me to do....I try to take it all in, but I’m conscious of Mama T standing in the doorway as still as a statute, quiet as a ghost, watching me. (45)

Similarly, Eugene Achike does not regard his wife as his equal partner. And like his counterpart, he denies his wife opportunities to air her concerns. She must follow through his wishes and must not act contrary to his wishes. Thus, both Eugene and Sakavungo are portrayed as egocentric men in the sense that they only want to see things from their perspectives. This complex that Eugene possesses is aptly demonstrated when he denies his wife to express herself over her condition as the following segment indicates:

“Let me stay in the car and wait, biko,” mama said, leaning against the Mercedes. “I feel vomit in my throat.” Papa turned to stare at her. I held my breath. It seemed a long moment, but it might have been only seconds. Are you sure you want to stay in the car?” papa asked mama was looking down; her hands were placed on her belly, to hold the wrapper from untying itself or to keep her bread and tea breakfast down. “My body does not feel right she mumbled. “I asked if you were sure you wanted to stay in the car.” Mama looked up. “I’ll come with you. It’s not that bad.”(29)

It is not only the right to express herself that is denied; she is also violently treated for having had the audacity to try and break an habitual act held in high esteem by the husband. Eugene considers such acts as deeds that question his authority and as such are dealt with accordingly with the contempt they deserve.
However, though events in the two families are characterized by fragmentation, it reaches its climax in the form of death. Both Sakavungo and Achike die by the time we get to the end of the two texts. Their deaths mark a beginning of a new chapter in both texts. Ma Beatrice is liberated together with her children from the pangs of patriarchy. Similarly Mama T together with Pumpkin is eventually set free after the death of Sakavungo.

5.3 The Coming of Age Plot

The study has shown that the two works are related in regard to characterization. The findings also reveal that the middle class family is the setting thus creating a parallel between the two works. The study has indicated that the middle class family has been a site for the exploitation of women and children who eventually find liberty. The study now aims at foregrounding the relation between the two texts in terms of plot.

*Patchwork* and *Purple Hibiscus* are comparable because they both use the coming of age plot. Therefore, they can loosely be termed as female bildungsromans. It is discovered that both heroines go through difficult processes of transformation by the end of the two novels. The protagonist’s victory lies in the fact that they develop self knowledge about, as well as insights into their journeys of becoming. They also stay true to their convictions, whatever the cost. These individuals triumph over adversity and refuse to be silenced. Pumpkin and Kambili refuse to remain silent in the face of inequality and discrimination.

*Purple Hibiscus* and *Patchwork* are similar because the two heroines in the two texts undergo processes of transformation in that they achieve self awareness as the novels conclude. In the beginning, Pumpkins identity is to a larger extent limited by her father, Joseph Sakavungo.
just like her counterpart, Kambili. The world in which both heroines exist before they undergo transformation is not perfect just like any other world. The imperfections do not deter the heroines from their beliefs in the world in which they exist. One fundamental commonality shared between the two heroines is their belief in the father figure. Kambili adores her father irrespective of his shortcomings. One of the reasons why Kambili is proud about her father is that he is not only a successful businessman but a generous giver who puts his children in the lime light. This we learn in the following quotation:

The congregation said “Yes” or “God bless him” …. Father Benedict talked about things everybody already knew, about Papa making the biggest donations to Peter’s pence….And I would sit with my knees pressed together, next to Jaja, trying hard to keep my face blank, to keep the pride from showing…. (5)

Kambili’s regard for the father is highly placed that she renders him incomparable. Despite the misgivings about him, she holds him in high esteem. This we learn when her mother shares her pregnancy information and Kambili’s reservations for her father is echoed as the following passage illustrates:

“Yes,” I said. Papa deserved praised for not choosing to have more sons with another woman, of course, for not choosing to take a second wife. But then, papa was different. I wished that Mama would not compare him with Mr. Ezendu, with anybody; it lowered him, soiled him (20)

Both Kambili and Pumpkin adore their fathers. The idolization of the father in Pumpkin could be said to be more compared to Kambili in the sense that Pumpkin has never stayed
with her father by the time the narration begins. She is cast as a person who wants to reunite with her father. Thus, when an opportunity to meet her father comes and it does not happen Pumpkin is devastated as the following indicates:

“I’ve fantasized about this moment when I figured out why Tata doesn’t live with us. Now the moment has come. I stand very still and silently beg him to look at me. The moment doesn’t live up to my fantasy. He doesn’t look at me. He doesn’t stop for me. Tata doesn’t choose me (8).”

Thus, Kambili’s growth like that of Pumpkin will involve an attempt at breaking up their father’s worlds that has denied them their personal identities. The two heroines’ growth is initiated by a journey of discovery. Kambili oscillates between her home and aunty Ifeoma’s home while Pumpkin is seen to oscillate between her mother and father’s home. In her father’s house Pumpkin is even more insecure and lonely as she narrates:

Its four weeks and two days since I arrived at the farm. It feels like four years. The morning after Tata brought me here; Mama T left the farm with five big suitcases. I knew it was because of me even though sissy lied to me that it wasn’t (48).

The process of change and subsequent growth of Pumpkin is nurtured by Sissy, a maid who shows care and love for Pumpkin the moment she arrives at the farm. She is particularly concerned for the welfare of Pumpkin. Pumpkin gets to learn more about her new place through her companion Sissy. It is her who eventually tells about the need to patch up our mistakes and move on when Pumpkin lies about Uncle Oscar. Significantly, Sissy’s education provides the title for the book. It is through Sissy that Pumpkin learns the
importance of patching up our mistakes hence title *(Patchwork)* just like auntie Ifeoma provides Kambili the opportunity to learn about the experimental Purple Hibiscus and consequently the title *(Purple Hibiscus)*.

5.4 Narrative Technique

The researcher compared the two works with regards to the narrative technique employed in the two works. The research findings indicate that there were similarities as well as differences that were identified with regards to narrative technique in the two texts. This section presents the similarities that were drawn between the two texts with regards to narrative technique.

5.4.1 First Person Narration

Narratives play an important role in creating a voice for women. The obscurity of women’s texts results from the privileged position that has being held by the male in society. In an attempt to dispose the exaggerated, negative and false images of them, the two narratives are told from the perspective of the first person female narrators. One reason for this is that both writers want to do away with stereotypical, prejudiced, and distorted images about African women. The writers also believe that first person narration places power in the hands of the female narrator. This is an initiative aimed at changing the world view about African women.

5.4.2 External Focalization

In theory, a first-person narrative is supposed to have internal focalization since the narrator is also the focalizer. However, Adichie and Banda-Aaku undermine this presumption,
producing external focalization in the first-person narrative. In both texts, narration and focalization are separated. External focalization is used because “the perception through which the story is rendered is that of the narrating self rather than that of the experiencing self” (Rimmon-Kenan, 2002:75). A passage like the following indicates the division existing between Pumpkin as the narrating self and Pumpkin as the experiencing self:

I hear Tata say that no one loves his daughter. He says that one day he’ll get up, take his daughter with him and no one will ever see him again. He shouts that he doesn’t care about all this. I think by ‘all this’ he’s referring to the farm, because he goes on to say that there was a time when he had nothing and now he has everything, so he’s not afraid to leave it all and start again (116).

An indicator of external focalizer is language. That is, her language is “colored by her perceptions at the time of narration (Rimmon-Kenan, 2002: 85). The reference to “I think” not only highlights the act of narration, but also draws attention to the distinction between the narrating I and the experiencing I. There is some amount of distance that can be established between the narrating self and the experiencing self. However, such a technique is also prevalent in Purple Hibiscus and comes out more vividly between the narrating self and the experiencing self as the next segment shows:

He unbuckled his belt slowly. It was a heavy belt made of layers of brown leather with a sedate leather-covered buckle. It landed on Jaja first, across his shoulder. Then Mama raised her hands as it landed on her upper arm, which was covered by the puffy sequined sleeve of her church blouse. I put the bowl down just as the belt landed on my back.
Sometimes I watched the Fulani nomads, white jellabas flapping against their legs in the wind, making clucking sounds as they herded the cows across the roads in Enugu with a switch, each smack of the switch swift and precise. Papa was like a Fulani nomad (102).

At the moment of narration, the narrating I describes her situation so objectively and indifferently that she seems to be another person, distinct from the experiencing I, who suffered the violent beating. Instead of sympathy, the speaking voice projects a kind of mockery at the beating. It is unlikely that one could describe her pain so calmly, even callously. Obviously, in this passage, the narrating I is not identical with the experiencing I. That is, it is an external focalization of Kambili as a quasi-third-person narrator, rather than an internal focalization of Kambili. Viewed in this way, in Kambili’s first person narrative, it is apparent that there is “temporal and psychological distance between narrator and character” according to Rimmon-Kenan (2002: 75).

Another example of separation of focalization from narration in a first-person narrative occurs in Purple Hibiscus. The first sequence of the novel is narrated from Kambili’s first-person point of view, in which Kambili recalls the time when she was a fifteen-year-old teenager. This retrospective narrative is supposed to be recording things as they were perceived and understood by the young Kambili, but the narrative sometimes goes beyond the young Kambili’s cognitive ability in relation to her language use as the following indicates:
Papa, wearing a long, gray robe like the rest of the oblates, helped distribute ash every year. His line moved the slowest because he pressed hard on each forehead to make a perfect cross with his ash-covered thumb and slowly, meaningfully enunciated every word of “dust and unto dust you shall return (3).”

The words ‘oblates,’ ‘enunciated,’ are clearly not within a sixteen year old child’s cognitive ability just like the other passages indicate. The words here indicate that Kambili is an external focalizer whose neutrality and sophistication signal temporal and emotive distance. In other words, in this first-person narrative, the narrating I and the experiencing I are separate.

5.4.3 The Typology of Kambili and Pumpkin

Rimmon Kenan (2002) has postulated that narration can be studied in terms of the narrator’s participation and his perceptibility as well as the degree of reliability in the process of narration. According to these criteria, it was discovered that Purple Hibiscus and Patchwork to some extent are narrated by an overt unreliable autodiegetic narrator in first-person narration.

5.4.4 The Unreliable Autodiegetic Narrators

In both Purple Hibiscus and Patchwork, the first-person narrators are always identical with the hero or heroine, and so they are autodiegetic. These autodiegetic narrators tend to be overt as established by their comments on their own narration. Furthermore, the reliability of the overt autodiegetic narrator is somewhat questionable because of their participation in the story.
Due to the narrator’s personal involvement in the story, the narrative reliability is problematic. However, it is not just the matter of participation that accounts for the unreliability of the narrators but more significant, the age. Pumpkin in her first person account in part one of the text is only nine years old and thus to some extent is unreliable. This is because, her linguistic expertise and sophistication is far above the cognitive abilities of a nine year old girl as the following indicates:

…Something I can’t see swirls inside my head. I feel as if the jukebox is vibrating in my chest and my face is on fire. Picking up my bag again I swing around and make a dash for it. At the door I turn around and look at Sibanda. He shakes his head at the mess on the floor then looks up at me. He starts to say something, but before he does I cut him short, repeating the words Grandma Ponga said she used when she confronted Tata over the saga of my birth certificate. I mouth them slowly so he can lip-read. Disbelief registers on his face….Besides he can’t tell anyone what I said because they will wonder why a nine-year-old girl would say such a thing to an old man (16).

The narrator’s reflection upon her action, by making comments like “They will wonder why a nine year old would say such…” exposes unreliability of her narration as it registers a sense of disbelief on the reader as it is difficult to believe that a nine year old can think as such. This unreliability is not exclusive to Pumpkin. Kambili is also an unreliable narrator. She is also young during the course of her retrospective narration in that she is only fifteen years old as she goes on to narrate her story. The level of vocabulary and more significantly the detailing of the events in her narration are far beyond the abilities of a fifteen year old. And
further more it is difficult to believe that one is capable of making such a detailed account through memory. For instance, it is difficult to believe that Kambili can say the exact time it took to pray for the food when she says, ‘For twenty minutes he asked God to bless the food.’ These and many other inconsistencies we see as the following illustrates:

For twenty minutes he asked God to bless the food. Afterward, he intoned the Blessed Virgin in several different titles while we responded, “Pray for us.” His favorite title was Our Lady, shield of the Nigerian People. He had made it up himself. If only people would use it every day, he told us, Nigeria would not totter like a Big Man with the spindly legs of a child (11).

As illustrated above, the first-person of Kambili and Pumpkin to some extent tends to be overt and unreliable. The intrinsic unreliability of autodiegetic narration diminishes the textual credibility to a larger extent more especially in Purple Hibiscus, in which the narration is retrospect, thus proving difficult to comprehend that such a detailing of the facts could be realistic.

In view of the above discussed similarities, table two captures the discussed similarities between Purple Hibiscus and Patchwork in summary form.

### A summary of similarities between **Purple Hibiscus** and **Patchwork**

<table>
<thead>
<tr>
<th><strong>Purple Hibiscus</strong></th>
<th><strong>Patchwork</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Characterization</strong></td>
<td></td>
</tr>
<tr>
<td>Eugene is a wealthy man and</td>
<td>Joseph Sakavungo is also a wealthy man</td>
</tr>
<tr>
<td>archetype figure of Patriarchy. He is dominating towards his wife and children but dies tragically by the end of the text when his wife poisons him.</td>
<td>and presidential aspirant. He is equally dominating due to his financial capacity. He represents Patriarchy though he dies tragically in an accident.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Setting</strong> Purple Hibiscus revolves within a middle class home setting. The home is characterized by emotional and physical violence on women and children.</td>
<td>The setting in Patchwork is also mainly a middle class home setting. It has a domineering father. Women are emotionally abused. The home is alienating.</td>
</tr>
<tr>
<td><strong>Plot</strong> The plot centres on the heroine named Kambili who is only fifteen by the time the narration begins. The text employs a coming of age plot. Kambili’s journey to Nsukka triggers her growth. Her growth is initiated by her auntie Ifeoma. She is different by the end of the text</td>
<td>The plot is also centered on a nine year old girl named Pumpkin by the time the narration begins. The text equally employs a coming of age plot. Pumpkin’s growth to self discovery is initiated when she undertakes a journey of exposure. Her growth is facilitated by a maid named Sissy who plays the role of the mother.</td>
</tr>
<tr>
<td><strong>Narrative technique</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Purple Hibiscus</strong> is narrated by a young girl aged fifteen and named Kambili. She is the heroine and focalizer of the story narrated in her first personal account.</td>
<td><strong>Patchwork</strong> is also narrated by a young girl who is only a nine year old girl and named Pumpkin. She is an autodiegetic narrator in first person.</td>
</tr>
</tbody>
</table>
CHAPTER FIVE

AN ASSESSMENT OF THE DIFFERENCES BETWEEN PURPLE HIBISCUS AND PATCHWORK

6.0 Introduction

The study has shown that Adichie’s Purple Hibiscus and Banda Aaku’s Patchwork share certain common traits between them. These traits are seen at the levels of characterization, setting, plot, narrative technique and style. However, a critical comparative analysis of the two texts revealed that there are significant differences that exist between these two works. It is now the purpose of this section to show the differences between the two works as identified.

6.1 Sakavungo’s and Achike’s characterization

One of the major similarities between Sakavungo and Achike is that they both have a bad start in life. This factor manifests itself in similar trends in a number of factors. Firstly, they are both propelled to work extremely hard and they both manage to find wealth. However, we notice many differences in the manner that they manage and handle their power in relation to the people around them. For example, in order to consolidate his power, for Eugene, things must be done at a certain standard and through what is believed to be acceptable before God. In view of this, he endorses a culture of extreme hard work and devotion to the almighty God. Anything that falls short of this is dealt with as ruthlessly as possible. For him Christianity is the only source of hope and anything else is regarded as sin. Thus, he does not believe in traditional practices and as far as he is concerned traditional
practices are an embodiment of sin. To make his point clear, his father is treated as an outcast and refuse to support him on anything he forgoes his pagan lifestyle:

“Papa-Nnukwu had told Jaja and me this, as Papa did not tell us such things. Papa-Nnukwu had told the umunna how Papa had offered to build him a house, buy him a car, and hire him a driver, as long as he converted and threw away the chi in the shrine in his yard (61).”

This quotation enables us to question Achike’s personality and more significantly his hard stance on traditions. This is contradicted with the manner in which he would treat his Christian father in law as the narrator observes:

“It was so different from the way Papa had treated my maternal grandfather until he died many years ago.... Grandfather was very light-skinned, almost albino, and it was said to be one of the reasons the missionaries liked him. He determinedly spoke English, always, in a heavy Igbo accent....He had insisted that we call him Grandfather, in English, rather than Papa-Nnukwu (67).”

This perception of traditions and hard stance on Christianity is not there in Sakavungo. It is evident that Sakavungo is proud of whom he is and blames the whites for some of his misfortunes. Sakavungo is a proud Luvale and does not hold the church in high esteem like his counterpart:

“.....That’s what they called us. Tata sighs. ‘And you know what the irony is? As a tribe we have a strong cultural heritage, so when the white
man came and tried to impose his culture on us we resisted him. In retaliation he labeled us stupid. Said we are too stupid to learn or understand his culture, his religion, his education. His tactic was to demonize in order to alienate. He made us outcasts to stop us influencing other tribes against him (80).”

Through Sakavungo we see a man who is proud of cultural heritage and background. He is not ashamed of whom he is not.

6.1.1 The ability to Dialogue

There is a difference between the ways the two display their self-centeredness. There is an element of accommodation in Sakavungo as opposed to Achike. Despite being self centred, Sakavungo is also accommodative. It is this ability to be accommodative that enable s him to meaningfully engage in dialogue with his children. He creates an enabling environment in which his children are able to offer their personal opinions on matters affecting them unlike his counterpart. Communication is based on how one feels about something and not how Achike sees it. In one episode Sakavungo enters into dialogue with his child to the dismay of the narrator:

‘In my time things were different.’ Tata’s face falls and I see that he’s travelled back to the days when he was a young student at boarding school.

“I would have stood up to them. I would never allow anyone to make me feel inferior.’

‘All I’m saying is that one should be proud of who you are.’
‘Ha ha.’ Tata laughs but his face is serious. ‘Prakash, these children of nowadays, they tell their father that he has no pride. ‘They say their Tata is a coward (81).’

There is room for discussion and engaging into positive criticism with Sakavungo as opposed to Achike. For Achike, his word is the final authority and he does not engage in any meaningful discussion with his children. He conditions his children to an extent were they are only able to say things that they know he would love to hear. This comes out vividly at one of the few moments he discusses with his family about the condition of the state as narrator observes:

“This country is going down, way down.’ ‘God will deliver us,’ I said, knowing Papa would like my saying that. ‘Yes, yes,’ Papa said, nodding. Then he reached out and held my hand, and I felt as though my mouth were full of melting sugar (26)”.

We see that Achike only wants to see things from his perspective. It is also clear that Sakavungo is a fast paced man. He is slow to anger and yet gets over things quickly unlike his counterpart. This is one of the main differentiator between the two. When he becomes provoked by his child during one of the conversations he shows his emotional outburst but quickly gets over it as the narrator observes:

“The same people that refused to share a room with me come today asking for loans. And you know what? I give them.’ Tata counts out imaginary notes, rubbing his right thumb against the palm of his left hand. ‘I give them money and look them straight in the face (82).”
There is a certain extent to which Sakavungo can be upset with his children. And in this discussion, he is not upset with his son for crossing him rather he is more upset with the people that mistreated him as a child. Sakavungo demonstrates his ability to look at the bigger picture. This to a larger extent differs from the perspective taken by Achike who is quick to anger and is easily provoked by trivial matters such as failure on the part of any of his family member to recognise and praise his success:

“Papa was staring pointedly at Jaja. ‘Jaja, have you not shared a drink with us, gbo? Have you no words in your mouth?’ he asked, entirely in Igbo. A bad sign. 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 (13).”

6.1.2 The Absence of Physical Violence

In similar fashion, Eugene is quick to anger and does not get rid of it easily even towards his pregnant wife. The wife is regarded as secondary and at the receiving end. Beatrice’s world is exclusively controlled by her husband. She is not entitled to any choice and feelings of her own. One occurrence that confirms this is when the family visits Father Benedict after a Sunday service. Beatrice happens to be unwell and thinks of waiting in the car as the narrator observes:

“Are you sure you want to stay in the car?’ Papa asked. Mama was looking down; her hands were placed on her belly, to hold the wrapper from untying itself or to keep her bread and tea breakfast down. ‘My body does not feel right,’ she mumbled. ‘I asked if you were sure you wanted to stay in the car?’ Mama looked up. ‘I ll come with you. It’s really not that bad (29).”
Mr Achike is extremely intolerant when it comes to his treatment of his wife despite her condition. It is also disappointing to note that the children are not to interfere at any standoff between the wife and the husband and must only look passively while the husband does whatever he sees befitting. This is unlike the nature of Sakavungo who is capable of allowing any of his children to intercede on behalf of the mother as is evidenced in the conversation between Sakavungo and his son Lazarus: “Tata throws his hands in the air. ‘Church! Church! What does she pray for Monday to Sunday? Don’t I give her everything? Isn’t it selfish to keep asking for more (82)?”

Thus Lazarus is not a passive onlooker but engages himself actively on discussing the welfare of his mother with the father. Sakavungo does not only allow his children to engage in dialogue of this kind but also calls for their opinion. He is therefore not independent in thought but depends on the observation of others. This we see when his wife is accused of misappropriating church funds. Sakavungo is torn apart as this has a negative image to his election:

‘An account to which you were a signatory. Pumpkin, do you know this woman didn’t even tell me she had an account? For all these years I have shared my money with her, but as soon as she gets an account of her own she hides the fact from me(181).

6.1.3 Higher Levels of Sensitivity

Sakavungo is highly sensitive to the needs of a girl child. His sensitive nature extends even to the sexual development of his daughter. Sakavungo understands the complex nature of
being a girl and the demands with which it comes and as such attempts are made by him to respond to anything relating to the sexuality of his daughter at any slight indication. He is driven passionately about the welfare of Pumpkin and any indicator that things are not okey makes him react instantly:

“Tata rubs his head with both hands as if he’s washing his hair. For a terrible moment I fear he’s going to cry. ‘Who?’ Tata gets up, grabs his car keys and kicks a side table out of his way. ‘who, Pumpkin?’ he asks again, laying his hands on my shoulders and looking down into my face. I know this is when I should own up, but the look in his eyes frightens me. So, instead, in a squeaky voice, I say, ‘Uncle Oscar (114)”

Pumpkin is blameless in the eyes of Sakavungo. He does not care whether she is right or wrong. He recognizes her as a child and defends her innocence even after he finds out that her claim is not true. He still sides with his daughter and defends her plight.

6.1.4 Inconsistencies in Eugene Achike

Achike, in the beginning of the novel, is portrayed as a man who cannot be broken by anything. His sexist position seems to have been consolidated by his wealth and position. He is a man who does for the community “Omelora.” He pays the school fees of over a hundred children, he single-handedly sponsors St. Agnes Catholic church, he gives generously to people including his security man, and yet he remains ungenerous to his father.
6.1.5 The violent liberal radical

Eugene Achike represents the voice for the voiceless in the Nigerian society. In contrast to the quiet submission to the authority of the patriarch within the Achike home, there exists a vibrant activism against the military leadership within the nation inspired ironically by Achike on one hand by virtue of the fact that he owns a newspaper (The Standard, with Ade Coker as its editor). This group speak against the patriarchal abuse of the military regime earning their place as idealists in their own right. Even though Ade Coker is murdered by the military regime, he inspires a subversion of the military leadership as the military leader is found murdered, lying on top of a prostitute- “they say he died atop a prostitute, foaming at the mouth and jerking (289).”

It is therefore ironic to witness an advocate for democracy who oppresses his wife and children to the extreme of limits. He is characterized as a husband who destroys anything good that is birthed: Beatrice’s unborn babies and Kambili and Jaja’s social, ideological, and emotional growth. Achike is an author of destruction based on his brutal actions.

Achike causes Beatrice to suffer three miscarriages. The extreme physical beating of his wife leads to the miscarriages that plague Beatrice’s failure to have more children. According to Molara Ogundipe Leslie (2007:209), “It seems that the woman is subordinated in her very essence to the man, in quality and specifically in marriage, which is a major site of women’s subordination; her status and roles being multifaceted and varied outside marriage.” He carries out his own kind of abortion by breaking a table on Beatrice’s belly killing her unborn baby in the process.
The patriarch within the home in *Purple Hibiscus* therefore, comes across as a man who is not able to manage his anger well enough and allows it to break loose causing extreme physical pain by the use of either his hand, legs or any object capable of not only harming but also destroying lives. I have also argued that Achike is not the only one guilty of perpetrating patriarchal acts of violence but the military regime is also responsible for upholding a system which abuses women, children and other men as well.

6.1.6 Death by Food Poisoning

Beatrice’s decision to use a lethal but subtle means to eliminate the patriarch by poisoning his food and drink is a matter of concern. Within Achike’s home, the primary patriarchal tool of dominance used by the patriarch is violence. Beatrice, out of frustration and the need to survive poisons the patriarch slowly until he is found dead in his office.

Eugene is portrayed as a patriarch who uses his strengths: physical strength, wealth and money, to abuse his wife. Beatrice on the other hand also realizes that she is the one who supervises everything that has to do with food within the Achike home. The poisoning of Eugene, however, is not as simplistic as it seems because the woman is not to take life but to sustain and restore it. Whereas Beatrice as a woman must contend with the patriarchal system of authority not just in her home but in the society, first and foremost, her prime role in the home, as fashioned out by the society, is for her to give birth to children.

Moreover, in conforming to the system in which women are seen as reproductive vessels rather than human beings, Achike’s family members put undue pressure on him to find
another wife for himself because it is not enough for him to have just two children. Secondly, Beatrice does not have any means of economic sustenance. Her economic well-being is tied to Achike’s wealth therefore she is economically dependent on her husband. This makes her dwell in a marriage in which she is regarded as an unequal human being. As a result, she is not willing to quit the marriage despite being constantly beaten and battered by her husband. Also, tied to Beatrice’s continual stay in the Achike home is her fidelity to Achike because he does not consent to calls from his family to bring home a second wife. Moreover, her reality is that of not having any relations she can turn to in case she is sacked from her marital home coupled with the fact that the whole society proclaims Achike as the “one who does for the community.” Thirdly, Beatrice does not have any form of education which can give her an opportunity to challenge her husband unlike Auntie Ifeoma whose education gives her the power to earn a living through her work as a lecturer. Auntie Ifeoma’s education however, gives her much more than a source of livelihood and she remains vocal and critical of Achike’s treatment of her family, a trait she may have acquired through the journey through the education system that women are as human as men. She therefore shows this unrelenting and unyielding quality in dealing with the family members of her late husband, who accuse her of killing her late husband.

Considering all these factors which stifle Beatrice’s well-being as a woman, the obvious routes of escape from a wife-beating husband are not many. It is either she decides to stay in the marriage and gets beaten until she dies or she abandons the marriage and leaves her children behind. However, the choice killing her husband by poisoning him is not justified why the above reasons as she is cast as more ruthless than her husband himself.
6.2 The Catholic Church as an Intolerant and Violent Institution

The patriarch in Purple Hibiscus is portrayed as a man who dominates his family including his wife and children. His dominance is supported by religion, culture and a societal system which believes in the superiority of the man and the inferiority of the woman. The subordination of the woman takes the forms of violence, control, disregard, insult and exploitation, all aiding in maintaining the patriarchal status quo. In a moment, he fumes with rage and abuses his family but in the next moment, the reader finds him showing remorse. This brings to the fore the question of whether Achike is a hypocritical Catholic or a man who struggles to live a life of perfection because of the high standards he has set for himself, or even a man haunted by his past and the fear of the unseen. It is misleading to think that Achike has changed and repented only to find him committing an offence which is worse than the previous act.

There are two things Achike alludes to on occasions he physically abuses his family, especially, his children. The first is his “heathen” father and the other is the abuse he endured at the hands of the Catholic Priest who educated him because his father could not take him to school. Achike is afraid that his children will not make use of the opportunities they have in life considering the wealth and influence he has to make them successful people in life. For him, success in life is tailored to becoming a success through education. He demonstrates this to Kambili when he drives her to school one morning:

“Why do you think I work hard to give you and Jaja the best? You have to do something with all these privileges. Because God has given you much, he expects much from you. He expects perfection. I didn’t have a
father who sent me to the best schools. My father spent his time worshipping gods of wood and stone. I would be nothing today but for the priests and sisters at the mission. I was a houseboy for the parish priest for two years. Yes, a houseboy. Nobody dropped me off at school. I walked eight miles every day to Nimo until I finished elementary school. I was a gardener for the priests while I attended St. Gregory’s Secondary School (47).”

The extract above shows that Achike is afraid his children will not make use of the privileges they have, privileges he never had the opportunity to enjoy. Most importantly, he sees his father, Papa Nnukwu, as a failure; however, Achike feels that his father’s failure can be attributed to his worship of gods of wood and stone. His children must therefore work hard if they are to become successful. Through this, it is realized that the Catholic Church is portrayed as an imbalanced institution, obsessed with control and completely inhumane to everything below.

6.3 The Overregulated and Violent Household

Another difference that can be identified between the two texts is in terms of the overregulation and violence of the household that we see in Purple Hibiscus. Both stories revolve around familial relation and consequently use the household as the main setting in which the stories are told. However, it is discovered that Kambili’s home is highly overregulated and marked by extreme violence when contrasted with Pumpkin’s home. It is marked by strict religious intolerance and observation of strict rules which must be adhered to without fail. The father to Kambili is an overzealous Christian. Furthermore, she gives us
his general behavior and attitude towards religious observance which is quite unprecedented. Kambili vividly describes how her father ensures that a certain order and pattern of behaviour is maintained. However this behaviour is quite unusual and this Kambili affirms when she says:

“Papa always sat in the front pew for mass, at the end beside the middle aisle, with Mama, Jaja and me sitting next to him. He was first to receive communion at the marble altar, with the blond life size Virgin Mary mounted nearby, but papa did. He would hold his eyes shut so hard that his face tightened into a grimace, and then he would stick his tongue out as far as it could go. Afterward, he sat back on his seat and watched the rest of the congregation troop to the altar, (4).”

Consequently, Kambili’s home is driven by strict religious observance failure to which there are fatal consequences marshaled on the victims. Kambili’s father ensures that things are done according to his dictates. And as such, behaving contrary to his wishes provokes him beyond measure as is seen when his son provokes him due to his failure to take the holy communion as Kambili narrates:

“Papa looked around the room quickly, as if searching for proof that something had fallen from the high ceiling, something he had never thought would fall. He picked up the missal and flung it across the room, toward Jaja. It missed Jaja completely, but it hit the glass étagère, which mama polished often…. (7)”

Kambili’s father governs his house through schedules, strict religious observance and his expected way of behavior. Kambili and the rest of the family members live in perpetual fear.
His violent nature makes her to see him as an untouchable. Thus though there is overregulation in this house, Kambili is overwhelmingly surprised when she witnesses one of the unusual tensions in the house in which Jaja speaks back to his father. This is unprecedented. Kambili is even shocked more when Jaja and her Mother acts as though nothing serious had just happened as Kambili narrates:

Jaja knelt beside mama, flattened the church bulletin he held into dustpan, and placed a jagged ceramic piece on it. “Careful, mama, or those pieces will cut your fingers,” he said as I pulled at one of the cornrows underneath my black church scarf to make sure I was not dreaming. Why they were acting so normal, Jaja and mama, as if they did not know what had just happened (8)?

6.4 Emphasis on Fragmentations

Purple Hibiscus and Patchwork both centre on the theme of fragmentation. Adichie and Banda Aaku believe that women are abused at the centre of family life and therefore, they believe that women must realize the importance of their worth. The texts therefore present families that at the end of the texts, the oppressive agents are cut off from families. Therefore family disintegration is a common feature between Purple Hibiscus and Patchwork. However, there is a difference with regards to how this theme is rendered in the two texts.

6.4.1 The Disintegrating Home: Purple Hibiscus

Kambili’s home is highly overregulated and marked by extreme violence when contrasted with Pumpkin’s home. It is marked by strict religious intolerance and observation of strict
rules which must be adhered to without fail. The father to Kambili is an overzealous Christian. People are violently treated when they do not meet the aspirations of Eugene. The physical violence is so intense the miscarriages in this Christian home are a common feature. Jaja’s figure is chopped by the father for failing the father on catechism lessons. Similarly, Kambili is numerous physically abused by the father. At one point the sores of her feet are burnt with boiling water by the father. When the mother tries to give her some cereal because of her period, the entire family is flogged by Eugene. Consequently, we witness just like in the very opening chapter of the text a family on its way to falling apart. The first chapter presents to us a time when the people that have been so violently treated have awakened and are on their way towards liberation. Kambili is therefore able to remember precisely the point at which the family break up was initiated. During the same episode, Kambili is overwhelmingly surprised when she witnesses one of the unusual tensions in the house in which Jaja speaks back to his father. This is unprecedented. Kambili is even shocked more when Jaja and her Mother act as though nothing serious had just happened when she narrates:

Jaja knelt beside mama, flattened the church bulletin he held into dustpan, and placed a jagged ceramic piece on it. “Careful, mama, or those pieces will cut your fingers,” he said as I pulled at one of the cornrows underneath my black church scarf to make sure I was not dreaming. Why they were acting so normal, Jaja and mama, as if they did not know what had just happened? And why was papa drinking his tea quietly, as if Jaja had not just talked back to him (8).”
Thus *Purple Hibiscus* in exposing such tensions within the family presents to us a family on its way to breaking up. Eugene is portrayed with irony in the sense that he tries very much to put the family together yet he is the person that plants the seeds of break up. The eventual collapse of the family takes place when Eugene is eventually poisoned by the wife thus liberating herself and her children. Although there is some disillusionment after his death, a new sense of hope is born after the death of Eugene. Thus Adichie begins by portraying how a family is a site of abuse for women and children. She believes that it is only when the family understands the importance of intimate relations within that there can ever be meaningful family living.

### 6.4.2 The Disintegrated Family

When *Purple Hibiscus* presents us a family that once was intact and eventually disintegrates owing to the violent nature of the father figure, Banda Aaku’s *Patchwork* brings us a family that has already disintegrated by the time the narration begins. When the narration begins, Pumpkin is born out of wedlock and living with her single mother Totela at Tudu Court while her father is based on a farm house somewhere in Lusaka. The father is a womanizer and yet a warm hearted person. The irony about the status of Pumpkin is questionable in the eyes of her friends. They wonder why she does not stay with her father and yet her mother is single. They also wonder why they are not well taken of when the father is a business success. This we see in the following caption:

> Why your Tata buy your mother broken car? Bee whispers, flashing her small teeth that sit scattered in her mouth like corn a baby maize cob. Didn’t you see it work yesterday? I ask, kneeling on the seat and
thrusting my head out of the window. ‘ Didn’t you see me go for a ride in this car yesterday with Ma and my Tata?’ I say it loudly and hope everyone’s listening. Then I suck my teeth at her (4).

Pumpkin including her mother Totela and her step mother Mama T believe in the notion of family. For example Pumpkin wants her mother and father to reunite so that they can live as one happy family and yet she fails. Similarly Totela has psychological problems in the initial stages of the text in the sense that she is disillusioned over her man friend whom she badly wants yet she fails to reach to him. She only regains herself when she realizes that Sakavungo would never get married to her and eventually gets married to Uncle Oscar. Similarly Mama T goes at length to make her husband love her yet she fails. He is hardly at home moving from one woman to another.

Pumpkin’s desire and at the same time disillusionment towards her father is registered in the initial stage of the text. She badly wants to be identified with her father. She has never stayed with him yet she knows that it is wrong to stay without a father. She also knows that he is a wealthy man and therefore she is a privileged daughter. Hence, it is her desire to see to it that she rejoins her father as the following indicates:

I’ve fantasized about this moment when I figured out why Tata doesn’t live with us. Now the moment has come. I stand very still and silently beg him to look at me. The moment doesn’t live up to my fantasy. He doesn’t look at me. He doesn’t stop for me. Tata doesn’t choose me (8).
Pumpkin will go at length to ensure that her mother and father are reunited. She is able to get rid of any obstacle. For instance while staying with her father at the farm she decides to steal Mama T’s precious ring bought by her husband from India. This is in an attempt to destabilize the marriage between her father and her step mother. Even as a grown woman, although she does not continue to bring her father and mother together, her experiences as a child has an impact on her marriage. She goes at length to ensure that her marriage is guaranteed.

At the end, Sakavungo dies through an accident. Although Pumpkin never thought of the possibility of her father dying, it is only after he dies that she gets liberated and understands the importance of patching up. Thus, Patchwork presents us a family that has already disintegrated and yet people like Pumpkin are at pains to ensure that they hold back together the broken pieces of the family. In the process there is the loss of the self like we see in Totela, Mama T and Pumpkin. It is only when these people learn to distance themselves from Sakavungo that they regain themselves.

6.5 Degree of Narrative Reliability

Patchwork is unique from Purple Hibiscus with regards to focalization. Whereas the focalization of Purple Hibiscus is fixed, we see a difference in focalization in Patchwork in the sense that we have varied focalization in Patchwork. Fixed focalization is exclusively used in Purple Hibiscus. The events presented in Purple Hibiscus are told solely from Kambili’s fixed point of view within a short period of time whereas we see shifts in Patchwork within the narrator in part two as the text is narrated over a longer period of time.
The focalization of *Patchwork* does not remain fixed because we witness shifts in focalization within a few characters. For instance, there is variable focalization within a single character, Pumpkin. One part of her inner self thinks that her father is a hero and it is essentially people like her mother who are a problem. This is essentially the case in part one of the text. However the other part is a protest against her father’s behavior. This we see in part one of the text as illustrated by the following:

Now I can keep quiet or I can tell Tata the truth. I can tell him that nowadays, Ma doesn’t send me to the bottle store to buy her six bottles of beer and one quarter bottle wrapped in a newspaper. Nor does she call me to get her a chilled bottle from the fridge. Now she drinks when she thinks no one is watching. (40).

As the above illustrates Pumpkin’s perception of her father is that of a great man. As far as she is concerned, he is a noble man. It is people like her mother, her step mom who are a problem and not her father. In essence, there is adoration of the father in Pumpkin. The adoration of the father is also seen with regards to Pumpkin’s thoughts for her father as the following illustrates:

“We drive slowly down the dirt road. It’s hard for me to sneak a glance at him without turning my head. I know I should be able to turn and look at him because he’s my tata, but I know if I look at him he’ll ask me why I’m looking at him and I won’t know what to say. I could say, ‘I love you, Tata!’[...] The thought of saying the words I love you to Tata tickles me. I’ve never heard any of my friends say I love you to their parents (67-68).”
However, we witness a sharp contrast in Pumpkin’s angle of vision. This we observe in part two of the text when Pumpkin is a grown woman and now married. Whereas we witness a girl child in adoration of her father in part one, there is a fundamental change that occurs in Pumpkin. As a grown woman, Pumpkin is seen to stand in opposition to the things that the father glorifies the most. She is in opposition to infidelity and her stance on infidelity is well clarified subsequently:

As soon as Tembo’s X-Trail drives out the car park, I hop out of my car and tiptoe between the other vehicles until I am right behind her. She’s a head taller than me and squealing into her cell phone. I grip her by the shoulders and spin her around. Surprise registers in her face; the phone clatters to the tarmac. ‘Leave my husband alone!’ I slap her across the face and the impact stings in my palm. ‘I won’t let you!’ I hear myself screaming. ‘I won’t let you take my children’s father away (136).’

Variable focalization shifts not only within one single character, Pumpkin. There is also a change in angle of vision in Mama T. Essentially; Mama T’s focus on Pumpkin differs in the two parts of the text. Mama T is not at peace when Pumpkin joins them at the farm house. Pumpkin is discriminated against by Mama T even when Pumpkin means well as a young girl. She is treated as an outcast who doesn’t need to be in her home. This hatred for Pumpkin is illustrated subsequently:

‘She’s trouble,’ Mama T says. ‘She’s been trouble ever since she came into this house.’ She’s on the phone ‘Now she’s missing. Driver and I
were near the camp. That’s where my husband found us. When we came back she was gone (109).

However, there is a shift in the gaze of Pumpkin by Mama T in the second part of the text. There is certainly change in perception. Pumpkin is not just an ordinary member of the family by the time we get to part two but a dependable one in whom Mama T can confide as the succeeding caption illustrates:

Mama T is staring into my face. But I avoid her teary eyes…. ‘Tata’s campaign was based on the fact that he has made clean money. This story about the church money will tarnish that record. The story from the girl will tarnish him morally. And I have contributed to tarnishing him. It hurts, because your Tata always helps others. He always has. But no one looks out for him unless there is money involved. This is the time that we, as his family, should be supporting him (183).’

In conclusion, through variable and multiple focalizations, Banda Aaku presents characters’ different points of view on certain subjects. Consequently, her novel becomes dialogical in the Bakhtinian sense by breaking the monological predominance of an authoritative narrator. In the text, everything is shown through the characters’ diverse perspectives.

6.6 Narrative Structure

Adichie and Banda Aaku’s craft in weaving story events into a complex narrative differ. They both use methods of combining story sequences proposed by Bremond (1973), namely, enchainment and joining. Purple Hibiscus is plotted on the principle of enchainment while Patchwork indicates that two sequences are joined together. In enchainment, one story
sequence leads to another sequence. Joining is the parallel arrangement of two story sequences which are matched against each other.

6.6.1 Enchainment.

The plotting of *Purple Hibiscus* is based on the principle of enchainment. *Purple Hibiscus* presents the journey of a young fifteen year old girl, Kambili Achike. The protagonist’s movement is contained within the clear plot structure, which is consists of three main sections all of which are set in the past and are narrated using past tense. They include “BREAKING GODS,” *Palm Sunday*, “SPEAKING WITH OUR SPIRIT,” *Before Palm Sunday* and “THE PEACES OF GODS,” *After Palm Sunday*. The structure finally disrupts in the fourth section “A DIFFERENT SILENCE,” *The Present*.

**BREAKING GODS-Palm Sunday**

The novel is divided into four sections. Each section presents an important stage in Kambili’s story. The narrative is not linear and chronological but makes use of flashback narrative. The first starts with the events that occurred during one particular Palm Sunday after Kambili visits Nsukka for the second time. Aunty Ifeoma had initiated Kambili and Jaja’s desire for personal freedom during their first visit. Kambili begins her narration by exposing the desire for personal freedom as demonstrated one particular Palm Sunday. The reader is therefore from the first pages of the usual, plugged into the crucial moment where Eugene’s authority and patriarchal bent is seen challenged for the very first time.
SPEAKING WITH ONE SPIRITS

The events that happen on Palm Sunday have a history. The desire for personal growth has not just come for Kambili and Jaja as well as Mama. They have a history. Thus, the second section is a detailed exposure of the events that led to the desire for personal freedom. We move further away before Sunday. Thus, the section covers detailed described, rigid structured and prohibited lives and includes events from childhood.

Kambili narrates her own life story which is largely set within the confining walls of her family’s compound in Enugu State, Nigeria. Within these walls, her father, Eugene, is a successful businessman who own a privately run newspaper. He is also an advocate for a free and fair Nigeria through voicing out against corruption and bad leadership. Ironically, he rules his family with rigid religiosity and brutal violence. His violence we learn, is the result of the violence he suffered as a child at the hands of the Roman Catholic priests who raised him.

His wife Beatrice is portrayed as a sweet, caring wife whose sense of self has been beaten out of her by her husband. Kambili’s Brother, Jaja, is protective of his sister and mother. He eventually takes the responsibility when he claims to have murdered his father for the sake of his mother’s and sister’s sake. During a Christmas holiday at Nsukka the liberating space of Ifeoma’s flat challenges her to embark on her own personal freedom in her home, which is a space for violence, fear and isolation.
THE PIECES OF GODS

Kambili finally arrives at the actual events of Palm Sunday in “THE PIECES OF GODS, after Palm Sunday. She narrates Jaja’s rebellion which ignited the falling apart of their household. As the narration progresses, Eugene allows his children to return to Nsukka for a third and final visit to say farewell to Ifeoma and her family, who are moving to the United States for greener pastures. The final visit is cut short when their mother calls to inform them that their father has died. It is after revealed that his death resulted from the poison that Beatrice started mixing with Eugene’s tea.

A DIFFERENT SILENCE

The present is accounted in the present tense. Although this part is not constructed to present the condition to Kambili’s life, it offers some hope of the new things to come. Kambili is optimistic about her brother’s release from prison. Beatrice is also on her way to recovery after she conditionally and psychologically broke down after the death of her husband and the imprisonment of Jaja. However, Kambili does not still use language meaningfully when in conversation with others. But the silence is a different one not one of fear rather just little to say at the time.

6.6.2 Joining

Whereas the plotting of Purple Hibiscus is through chaining as aptly demonstrated above, Patchwork uses joining. Joining indicates that one sequence of events is coupled with another to form an aggregated sequence.
PART ONE

Part one begins around 1978 when Pumpkin is only nine years old and living in Tudu Court, an apartment complex, with her mother, Totela. This part of the book details a time in Pumpkin's life when she is taken by her father, a successful businessman, from her alcoholic mother to live with his wife, Mama T, and family. In this part of the text, we see how being taken away to live with her father, and her father's actions and his different relationships, manifest and affect Pumpkin.

Part one is centered on the heroine Pumpkin. She is only nine years old living in Lusaka, Zambia with her single mother, Totela Ponga when we first meet her. Pumpkin’s life together with her mother at Tudu Court is chaotic and restless. Totela is a barely functioning drunk who obsesses about her married lover, Pumpkin’s father. Pumpkin takes on the role of caregiver though she understands little of alcoholism and the destructive nature of her parents’ relationship. She also faces unkind questions from her friends about her absent father which she fights off defiantly. Pumpkin’s defiance is aptly demonstrated in the passage below:

Why your Tata buy your mother broken car? Bee whispers, flashing her small teeth that sit scattered in her mouth like corn a baby maize cob…. ‘Didn’t you see me go for a ride in this car yesterday with Ma and my Tata?’ I say it loudly and hope everyone’s listening. Then I suck my teeth at her (4).

Pumpkin’s Grandma Ponga despises JS, and frequently admonishes her daughter for allowing him such control over her life. She’s an aggressive character and often speaks her
mind freely. As Pumpkin’s mother slowly loses grip on her drinking, JS discovers her little secret and takes Pumpkin off to live at his farm with his official wife and family. JS, also known as Tata, is an interesting character; he is quite devoted to all his children and expects a high moral code of his women while he has no regret about his womanizer.

Starting a new life at Tata’s farm brings a whole host of different issues for Pumpkin. She finds herself more isolated than she was at her mother’s place and wishes she could go back. At the farm, she has to deal with the resentment of Mama T, Tata’s official wife, and the general ambivalence of her half-brothers. Her only solace is the family’s maid, Sissy, who serves as a maternal principle.

Sissy is portrayed as one of the wisest ladies and yet she is not formally educated. She is not quick to judge Pumpkin as a bad seed because of the circumstances of her birth. She cares for Pumpkin and tries as much as she can to shield her from Mama T, but she is no pushover. Pumpkin is a brat, and is capable of cruel lies and mean acts. When caught out, Sissy is there with words of wisdom and warnings of future beatings. This we see when Sissy describes her urge to grow up using a sewing analogy:

“…if you say sorry, and you mean it, you won’t have to say it again because you won’t make the same mistake again…because if you make a mistake, you patch it. You make the same one again, you patch it. Third time, you patch it. And then what do you have? A big messy patchwork that everyone can see. Is that what you want (119)?”
PART TWO

The events in part one are joined with the events of part two. For example, whereas part one presents us with a nine year old, the second part of the story introduces us to an adult Pumpkin. Pumpkin is now about thirty with a family of her own. She is also a successful architect and is married with children of her own. She still carries with her the insecurities from her childhood. She is distrustful and has a skill for telling lies that borders on the foundation of her marriage. This culminates in an ugly encounter with a woman she suspects of preying on her husband:

As soon as Tembo’s X-Trail drives out the car park, I hop out of my car and tiptoe between the other vehicles until I’m right behind her. She’s a head taller than me and squealing into her cell phone. I grip her by the shoulders and spin her around. Surprise registers in her face; the phone clatters to the tarmac. ‘Leave my husband alone!’ I slap her across the face and the impact stings in my palm. ‘I won’t let you!’ I hear myself screaming. ‘I won’t let you take my children’s father away (136).’

We see a scale up of events in part two. Pumpkin’s sense of insecurity is seen to reach the climax. Ironically, there is a sharp contrast in the characterization of Pumpkin. She is insecure of young girls trying to destroy her marriage and as such she uses any means necessary to stop young girls from destroying her home. In this regard, the exposure of her father’s weakness is advanced in the sense that Pumpkin now stands in direct opposition to her father’s character. Pumpkin also changes her perspective over Mama T and the two women bond thereby weakening the father’s position even further. Part two of the text can be
regarded as the antithesis of part one. It is in part two that patriarchy is finally eradicated after the death of Sakavungo.

6.7 Contrasts in Voice: The Case of Kambili and Pumpkin

Besides being the heroines and narrators of the two texts, there is a significant difference between the two heroines. Kambili is portrayed as a quiet girl while Pumpkin speaks with power. This is demonstrated in the section below.

6.7.1 Kambili as Muffled Voiced

Patriarchy in *Purple Hibiscus* is seen to undervalue female experiences and knowledge and is a strong ideology that controls them. Women being the muted group are compelled to follow and accept what men devise and formulate. The basic pillar of the patriarchal power within the African context is the silencing and suppression of women including the control of their bodies. In an effort to empower the African woman, Adichie crafts her story with female subjects pursuing female interests to undermine the dominating power of patriarchy.

For instance, due to Papa Eugene’s domination women are the silenced “other.” Silence is a method used by Achike to maintain his patriarchal control over his wife and children. Pauline Ada Uwakweh (1998:75) has stressed that “Silencing comprises all imposed restrictions on women’s social being, thinking and expressions that are religiously or culturally sanctioned. As a patriarchal weapon of control, it is used by the dominant male structure on the subordinate or muted female structure” (In Okuyade: 248).
Kambili’s tender years are full of things that she wishes she could say and yet she cannot say. They are marked by the wish to say things that will be approved of in the eyes of her father. She relates to the incident of Ade Coker’s arrest, Achike’s editor of his newspaper The Standard, when Achike tells his family of how the soldiers put out cigarettes on Ade Coker’s back. Beatrice’s response to this ordeal the soldiers put Ade Coker through is:

‘They will receive their due, but not on this earth, ‘mba,’ Mama said. Although Papa did not smile at her- he looked too sad to smile- I wished I had thought to say that, before Mama did. I knew Papa liked her having said that’ (42).

Apart from Kambili’s lack of speech, she is also emotionally unexpressive. Kambili’s emotional crisis is expected because her father’s schedule for what she can do and cannot do is a symbol of who and what she is emotionally. Like the schedule, everything she wishes to say, everything she wishes she could be, is locked inside her. Consequently, her classmates call her the “backyard snob” in the eyes of her classmates and they question why she runs away so quickly after class hours are over when she can at least engage in chit chats with her classmates.

It is therefore argued that in Purple Hibiscus the language that describes the world is not the language of women’s making. Hence the finding of a voice to relay experiences that officially do not exist is an ongoing struggle for them:
When the victim is already devalued (a woman, a child), she may find that the most traumatic events of her life take place outside the realm of socially validated reality. Her experience becomes unspeakable. (86)

The ability to articulate trauma experience is the factor that initiates a transformation that asserts a level of control over one’s own narrative, and paves the way towards the healing of the soul. As such, the analysis of voicelessness attests to the importance of expression in that:

“…finding a voice that has been lost, meaning swallowed, buried deep within oneself, held in silence; finding a way to say what could never be said because there were no words or no possibility of being heard, or because speaking was too risky, too dangerous…Both literally and metaphorically, finding a voice brings one into relationship.(88).”

Kambili’s speaking out abilities will thus depend to some extent on the relationship that she establishes with Aunty Ifeoma and Amaka. The relationship exceeds the boundaries of mere family to become one of intimate friendship and solidarity. The solidarity ultimately helps her to oppose the silences that the father forces upon her. The solidarity with her aunt and the cousin inevitably leads to activism and resistance as opposed to private resignation. By means of activism Kambili is able to find her own voice.

Ifeoma helps Kambili to gain her voice. Ifeoma knows that the greatest obstacle to Kambili’s personal expansion is her lack of voice. This awareness is evident when Ifeoma asks Kambili to help Amaka prepare Orah leaves. When Kambili fails on how to go about doing so, she is
rebuked by her cousin. Ifeoma gets offended by Kambili’s quietness and in turn, she commands her to talk back when she says: ‘O ginidi, Kambili, have you no mouth? Talk back to her (170)! Kambili then exercises her power to talk back when she politely reminds Amaka the purposelessness of rebuking her when she can simply show her how the preparation of Orah is done.

This marks the new beginning of a new Kambili. She finally acquires the urge to speak out her mind freely. This is what her father had denied her most. She is able to experiment finally with her voice. While Kambili’s problem has been lack of the voice to speak out, this is not Pumpkin’s struggle. And yet Kambili’s voice is still muffled even when she acquires the agency to speak.

6.7.2 Speaking with Power

Kambili is on a journey in search for the ability to speak out which is denied by her environment. And even though she does, she still has a muffled voice. This is not the case with Pumpkin. Pumpkin is able to speak out her mind with power as a child and as a grown woman. Pumpkin uses the ability to speak with power to overcome the propaganda language of being declared an outsider.

Pumpkin’s identity is to a larger extent limited by her father and the only tool available to defend her position is her voice. She is born outside wedlock and therefore she is considered as an illegitimate child according to the norms and values of the social order in which she exists. As a consequence she ought to battle her way through in terms of recognition and
acceptance into her society. This task, however, proves arduous as almost everyone sees her as a stranger. For example we see Bee wandering why her rich father can buy her mother a broken car when she asks:

Why your Tata buy your mother broken car? Bee whispers, flashing her small teeth that sit scattered in her mouth like corn a baby maize cob. Didn’t you see it work yesterday? I ask, kneeling on the seat and thrusting my head out of the window. ‘Didn’t you see me go for a ride in this car yesterday with Ma and my Tata?’ I say it loudly and hope everyone’s listening. Then I suck my teeth at her (4)

Although Bee is tough, Pumpkin tries to put in her position through the power of her voice. Her questions are a constant reminder that Pumpkin is not a special child. Bee is ever reminding Pumpkin of the numerous gaps that exist between the rich Dad and the daughter. She is not only inquisitive about the vehicle which fails to start, she is also anxious about the paternity of Pumpkin. Bee does not think that Tata is the biological father of Pumpkin because there is little or no resemblance at all:

“She always asks questions that annoy me, and I know she does it on purpose. On Saturday afternoon, when Tata came, she asked me how come I didn’t look like him. ‘He be black like charcoal and you be blown, like tea with milk,’ She said, as though all daughters looked like their fathers. Even when I told her I spoke like Tata, and was left handed like Tata, she said being left handed didn’t count and anyway, she asked, How can a big man talk like a small girl? ( 5)”
The struggle for recognition is not just from the outer community but largely by her father just like Kambili. And therefore, both must struggle to earn it. Pumpkin does not tolerate anything that she perceives to cause trouble. She believes like any other girl that she requires the respect and the space that she deserves. Thus, anything less than her expectation must face her wrath. Her violent nature is also manifested when tired of Bees constant questions and reminders; pumpkin has no choice but to put her in her right place. Bee cannot put up with the fact that Pumpkin’s father though a rich man; he is simply nowhere to be seen. Obviously Bee like any other teenager believes that Pumpkin’s father is married and therefore Pumpkins conception is outside wedlock. Tired of her unending disturbances and encroachments into the private sphere, Pumpkin gives Bee a thorough beating which is a manifestation of her masculinity as a consequence of her family saga as the following illustrates:

I pounce, ramming my fist into her face, making sure the plastic ring I got from a lucky packet scratches her. She yelps and tries to strike back, but I catch her hand and use my free fist to pound her over the head. We crash to the ground. I’m on top. I hear her screaming… I lash out with my hands. She strikes me back a few times, but gives up when she realizes that I’ve gone wild and can’t feel her punches (24)

Pumpkin is reactive to people that try to challenge her that she is not an ordinary child who does not deserve any respect and recognition at all. Even though this is the case Pumpkin does not lose her personal sense of duty. She has a duty to ensure that no one robs her of the family honor. Her duty is to be loyal and protect the integrity of her family. Despite the shocking revelations that are encountered when she stays for some time at her father’s house,
we see Pumpkin not giving up on her struggle for her identity. She still strongly believes in the possibility of her parents’ reunion. To this extent she tries any means necessary to see her dream come true. For instance, she tries as much as she can to destabilize the relationship between her Mother and Uncle Oscar. It is the power of her voice that employs manipulatively as the following caption indicates:

‘What happened? Tell Sissy.’ So I look her straight in the face and I tell Bee and Mwanza’s story, the way I had heard from Daisy. I change a few details. Instead of saying Mwanza told me I’d grow a beard if I told on him, I say that the man had said that if I told Ma she would be upset she would start drinking again. When Sissy asks me where it happened, I tell her on the single bed with the yellow cover in the living room, when Ma was sleeping. The rest I keep the same. By the time I finish Sissy is chewing the inside of her lips fast and slurping air if she’s trying to cool her mouth down (113).

Put side by side, there is a difference between Purple Hibiscus and Patchwork with regards to the theme of the voice. It has been demonstrated that Purple Hibiscus centres on the finding of the voice because women are portrayed as having muffled voices. However, even when Kambili finds her voice, it is still a muffled voice to a larger extent. On the contrary, Patchwork ushers in women that demonstrate that speaking with power is their inalienable right. It is a tool for defense in times of danger among other uses.
6.8 Narrative Tense

One of the clear significant differences between Purple Hibiscus and Patchwork is in relation to their narrative tense. Genette (1988:83) suggests that the narration may present events in the fictional works, as occurring in the past or the present. In the event that things are presented as occurring in the past, in which case there is the possible subsequential order in narration. However, in the case of events presented as if occurring in the present, the emphasis is on the action taking place simultaneously with the narration. In such a case, the narrator relates events at the same time of their occurrence. In his argument of tense in A Poetics of Composition, Boris Uspensky calls the present tense ‘synchronic’, because the time of the narrator and the time in the narration are one and the same, and he calls the past tense ‘retrospective’, because the past tense looks back.

6.8.1 Retrospective Narrative Technique

One technical aspect of the modern day novel is its deviation from the linear mode of narration. With the advent of the modernist trend in literature, it becomes evident that the way a story may be told is as important as the story itself.

In Purple Hibiscus, there are breakages in chronology because the story is narrated in retrospect in the sense that the past tense is used. The fractured chronology is a device that allows its writers to roam between the present and the past and reproduce the cyclic mode of history. It enables Adichie to underscore one of the novel’s essential themes that events in the present are the result of past actions, and they have a direct bearing on future happenings.
The story starts with the narrator’s description of an event that marked the beginning of a new phase in her life and the family at large. Thus, BREAKING GODS which takes place on one particular Palm Sunday marks the new phase in Kambili’s life. These events are recollected in retrospection before we move further away in retrospection in SPEAKING WITH OUR SPIRITS in which the narrator tells events that took place Before Palm Sunday. Thus Palm Sunday presents a segment of the fractured chronology through which the narrator describes when things started to fall apart before moving to why things started to fall apart as the following indicates:

Things started to fall apart at home when my brother, Jaja did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the étagère. We had just returned from church (3).

The first sentence is an example of a narrative hook. The reader gets captured by the anxiety of wanting to know why the family is falling apart. The phrase ‘things fall apart’ is also an intertextual reference to Chinua Achebe’s classic novel who charts the disintegration of Nigerian tradition and culture. SPEAKING WITH OUR SPIRITS is a flash back to the events that take place before the Palm Sunday. The narrator gives a detailed account of the environment to which their father exposes them and therefore the events that trigger BREAKING GODS. Eugene is portrayed as a dominating and aggressive figure in his household. He expects perfection and has a tight control over all activities from servant’s duties to timetables. Punishments for disobeying Papa’s rules are violent and physical. This side of Eugene is recollected in retrospection as Kambili narrates:
“I pushed my textbook aside, looked up, and stared at my daily schedule, pasted on the wall above me. Kambili was written in bold letters on top of the white sheet of paper…. I wondered when Papa would draw up a schedule for the baby, my new brother, if he would do it right after the baby was born…. (23).”

In contrast, Patchwork is narrated in first person present tense. The above passages highlight the fact that Purple Hibiscus uses a fractured chronology in which things which happened in the past are narrated and connected to other preceding events. Aspects of narrative tense are differently treated in Patchwork.

6.8.2 Intercalated Narration

Patchwork in contrast with Purple Hibiscus is narrated in the present tense. Many novels today, including some of the best novels, are written in the past tense. Even so, the widespread turn towards the present tense marks a significant change. Harvey John (2006) argues that among the innovations with which the experimental twentieth century has experimented in fiction, the present tense is the innovation that has thrived.

The author’s desire for the immediacy of present seeing naturally gains support of the present tense of dramatic speech. The use of the present tense in a narrative such as Patchwork gives us an increased feel of direct address, of the author speaking more closely and more urgently in our ear. The narrative is dramatized as an ongoing concern. This vividly comes out in most of the passages in the text such as below:
'Tata said if anyone talks to you about all this, he’ll kick that person off his farm today. But Tata is wrong. Pumpkin, you have to mend your mistake. Don’t be like Tata. He is a very good man. But every man has a problem. And Tata has two problems. One is he likes young girls. Second problem, the word sorry is not in his mouth.’ She stares at me for a while. ‘So, from what I’ve said, what are we going to do? I shrug.

The present tense is also captivating. The present tense enables us to pay attention more closely in the reading of the text. In such a case, the effect of the present tense is to privilege a closer reading of the text and to make it more visible, and in the process, also to make it importantly slow. Banda Aaku’s breathless short sentences have a comparable effect: they at once stop us short, and spring us forward. The novel is highly charged bringing a great deal of focus on a scene. This is well exemplified when we witness the fight between Pumpkin and Bee as is illustrated by the following:

I pounce, ramming my fist into her face, making sure the plastic ring I got from a lucky packet scratches her. She yelps and tries to strike back, but I catch her hand and use my free fist to pound her over the head. We crash to the ground. I’m on top. I hear her screaming. Sonia and Daisy are also screaming at us to stop fighting, but I’m not listening. Pinning Bee to the ground with my knees I lash out with my hands. She strikes me back a few times, but gives up when she realizes that I have gone wild and can’t feel her punches… (24)

In holding us in one position such as the above illustration indicates, we are able to see more. There is therefore a great deal of the ‘eye’ in the reading of *Patchwork*. We ‘see’ more than
we read in *Patchwork* because of the present-tense writing. The present tense is the tense of deep-felt emotion usually in eloquent speech, as is common in poetry. Consequently, the present tense is the tense of looking, the tense of the ‘Gaze’. Due to the present tense, *Patchwork* is carried by an energy that is primarily optical. In the act of reading *Patchwork*, we find ourselves forever outside Banda Aaku’s characters, watching them in suspense of mesmerized spying:

‘Totela, don’t let him turn you into a drunk,’ Grandma Ponga tries to whisper as she walks with us to the car. ‘And pin him down on a concrete financial agreement. He needs to clearly state his intentions for support.’ ‘He sends his driver with boxes of food and money.’ ‘Wake up!’ Grandma Ponga snaps. ‘Since when did a box of sweets and biscuits and an envelope of small change raise a child? If he decides to stop sending the box today, what happens? You need something legal and binding (37).

The present tense of *Patchwork* is one form of the present tense of Modernism. There is no complicity in subjectivity, just the spectating of an alien eye. Reading the novel, we may wonder if we are seeing through the eye of a girl child or through the eye of an intrusive author, keenly watching where perhaps she should not. *Patchwork* achieves this ambiguity. The sentences are short as well as the novel itself. This is because the novel is dependent on the present-tense for its vivacity of seeing. One may again easily say that in our present-day world people live more in the present tense. One may remark that a present-tense narrative can easily have an undetermined, improvisatory feel to it, as if the universe were made up
from moment to moment, and so again is in tune with contemporary life. Such is the case in the following illustration:

“There’s a loud banging on the gate the following morning. ‘Mama Ponga, Melody. Curfew has been lifted!’ a hoarse female calls out. ‘Hallelujah!’ Grandma Ponga shouts and rushes out of the shower. From the bedroom window I watch her hoist a radio onto her shoulder and dance around the compound, a chitenge wrapped around her body and a pink shower cap on her head (36).”

The use of the present tense is normally happy in any novel that depends greatly on describing what is immediately seen, and also on describing pictures and images. It matters very much that we ‘hear’ the dialogue, that it ‘sounds’ alive and demonstrates a good ‘ear’.

In line with the above discussed, table three presents the main differences that were identified and discussed that are seen to exist between Purple Hibiscus and Patchwork.

**Summary of differences between Purple Hibiscus and Patchwork**

<table>
<thead>
<tr>
<th>Purple Hibiscus</th>
<th>Patchwork</th>
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<tbody>
<tr>
<td><strong>Focalization</strong></td>
<td></td>
</tr>
<tr>
<td>Purple Hibiscus employs both Fixed and Multiple Focalization</td>
<td>Patchwork uses not only Multiple Focalization but also engages variable focalization in part two of the text.</td>
</tr>
<tr>
<td><strong>Narrative Structure</strong></td>
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<td>-------------------------</td>
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<tr>
<td>The episodes in <em>Purple Hibiscus</em> are brought together by way of Enchainment</td>
<td>While the two parts of <em>Patchwork</em> are brought together by what is known as Joining</td>
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<tr>
<th><strong>Theme of the Voice</strong></th>
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<tbody>
<tr>
<td>Muffled voice- <em>Purple Hibiscus</em> centres on the finding of the voice and yet the heroine’s voice is still muffled by the time the text concludes.</td>
<td>Amplified voice. On the other hand Pumpkin’s personality is measured in her ability to use her voice such as to defend herself clearly and louder.</td>
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<tr>
<th><strong>Narrative Tense</strong></th>
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<tbody>
<tr>
<td>Retrospective Narration. <em>Purple Hibiscus</em> is narrated in retrospection. The narrator recounts her experiences through the power of her memory. Thus, her narration has a pattern in which events are narrated.</td>
<td>Intercalated narration. <em>Patchwork</em>’s events are narrated as they are occurring. The story is presented in the form of a play acted on stage because there is a lot of seeing because of the present tense narration.</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td><strong>Eradication of Patriarchy</strong></td>
</tr>
<tr>
<td>-------------------------------------</td>
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<tr>
<td>The overregulated home- The home</td>
<td>Death by Poisoning- Because of his abusive nature, Eugene gets poisoned by the wife.</td>
</tr>
<tr>
<td>inhabited by Kambili is rigidly</td>
<td></td>
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<tr>
<td>overregulated and punishments are the order of the day</td>
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CHAPTER SIX

SIGNIFICANCE OF THE STUDY

7.0 Introduction

This chapter focuses on evaluating the significance of comparing Purple Hibiscus and Patchwork. The study has exhibited that although Purple Hibiscus and Patchwork may are written by novelists from different parts of Africa and showing different social contexts, the two works have similarities as indicated initially. They share similarities in relation to characterization, setting, plot and narrative technique. The study has also demonstrated that the two works do not only appear similar but have significant differences with regards to narrative technique, characterization, theme and structure.

7.1.0 Feminist Trends in African Female Writing

This study is significant in that it exposes the nature of relationship that exists between Adichie and Banda Aaku. The study enables us to see that the two writers are in dialogue over pertinent issues that they write about. In their quest to propagate certain beliefs, the two writers are seen to create one voice over such matters. The following are matters over which the two writers create one voice.

7.1.1 A Call for a Just and Fair Society

Adichie and Banda-Aaku are at point in calling for a fair and just society. They resolve that females are not to be treated as subjective beings by man. Both share the fundamental belief that patriarchy must be eradicated for the good of society. It is only when men realize the women not as the ‘Other’ but as fellow human beings can there be meaningful
existence between man and women. Thus the agents of oppression must be cut off from society. And in a similar manner, the oppressive Sakavungo certainly dies. His death marks the beginning of a new chapter in the lives of people around him. His death is also similarly reported by the person who is oppressed the most, ‘the wife.’ Thus it is argued that the two works are similar with regards to the conception of characters that are portrayed as oppressive agents. They believe in the equality of man and woman for the progressive being of society. This is in line with radical feminism that tries to bridge the rights between man and woman by advocating the need to do away with all forms of oppression.

7.1.3 Advancing the Economic Empowerment of Women

Adichie and Banda Aaku both disagree that women must be exploited economically. The well being and fairness of society can only be realized if women are economically empowered as is evidenced in the nature of the setting used in the two texts. From time immemorial, the family has often been regarded as the lynchpin of social cohesion, civilization and order, as well as a structure that embodies the moral health of society. However, this uncritical version of family as a success story is seen to be under attack in both Purple Hibiscus and Patchwork.

As is demonstrative of the study, the most systematic and comprehensive challenge to the ideology of family which is said to have emerged from the early second wave feminist movement has a bearing on this study. At the forefront of this critique is a rejection of the notion that family structures are in any way natural, inevitable or necessary, and an alternative emphasis on the central role of the family in reproducing patriarchy. This has
been supported by feminist thinkers Kate Millett (1970), Juliet Mitchell (1971) and Ann Oakley (1972) who have argued that the nuclear family exists as a major site of the subordination of women, demonstrating that taken for granted beliefs about roles and responsibilities within the household actively deny women opportunities in wider society. Consequently, families can only exist harmoniously if and only when women are economically empowered. Thus, it is not only when patriarchy is eradicated that we see the economic empowerment of women achieved in the two texts. Adichie and Banda Aaku show consistency on this subject by entrenching the need to end patriarchy and at the same time positioning women towards economic empowerment. This is supported by socialist as well as Marxist feminists who advocate for change in the economic landscape if equality between man and woman is to be a realization.

7.1.4 Empowerment through Knowledge

Education is key to the well being of women and society at large as is evidenced in the two works. The need for women education continues to be the agenda for Adichie and Banda Aaku as revealed in the nature of the plot used in both texts. *Patchwork* and *Purple Hibiscus* both engage the coming of age plot. Hence both can be referred to as novels of formation traditionally referred to as bildungsromans. This is essentially true because a closer examination reveals that the protagonists in the two works undergo almost similar processes of growth in their lives. It is realized that both characters go through difficult processes of transformation by the end of the two novels. Kambili is helped by her auntie Ifeoma about the need to acquire freedom from subjugation and hence regaining oneself.
The process of transformation of Pumpkin is also initiated by a maid named Sissy who helps her to recover her lost self through the process of re-education.

Significantly, both Adichie and Banda Aaku agree on the power of education if women are to change their perceptions about themselves. The power of education continues to be advanced as a key in the liberation struggle against women subjugation. Women can only change their personal outlook through the transformational power of education as supported by Poststructuralist Feminism.

### 7.1.5 Intensifying Female Representation through First Person Girl Narration

The literary depictions of women can effectively contribute to how their worth and importance are perceived in society. The analysis of literary representation of women might well be a fruitful place to begin through the means of representation. Furthermore, representation might not be the same thing as reality, but it is a part of reality. The images we see or read about are part of the context in which we live. If we can read these images differently, we can go some way towards altering our perceptions of reality, we can see a need for changes: and when we have seen the need, perhaps we can bring it about. There is transformation and emancipation in narratives. Women authored narratives are capable of reconfiguring and disclosing the impact of patriarchal violence. The two texts are primarily a representation of how women suffer at the hands of Patriarchy on the one hand, and on the other hand, how narratives can be used to redress the ills of patriarchy.
The point-blank, unfiltered, vulnerable, innocent, wide-eyed gaze of the child narrator ensures that readers vicariously experience the trauma as if it were intimate and personal. The appeal of the child narrators in the selected texts lies in the fact that they question, resist, and contest their violation. The narrative in which a child comments on his or her experiences in the face of atrocity places in the public sphere credible archives of this phenomenon. The child narrators in Adichie’s *Purple Hibiscus* and Banda’s *Patchwork* narrate their own awful experiences. The study indicates how actions and thoughts of the child narrators rendered by means of author’s choice of diction; style; language units (e.g. images, descriptions, figures of speech); voice; tone and point of view are constructed to create texts with persuasive and convincing power that can push the reading public to care about the plight of women and children.

### 7.1.6 Rejection of Physical Violence against Women

Adichie like many other feminist writers stand in opposition to physical violence perpetrated by men on women. Adichie is against gender based physical violence of women as indicated in her text. In order to show this, she builds characters that overcome the inhumane physical violence that is perpetrated by man. The rejection of physical violence is in line with the author’s vision in building a society that is free from physical violence against women and children.

This vision of a physical violence free society is supported by Banda Aaku. Whereas it has been established that there are some similarities between Achike and Sakavungo, it is discovered that one major difference between the two counterparts is physical violence
against women. Therefore in portraying a society that is free of physical violence against women, Banda Aaku through *Patchwork* extends the vision of her counterpart who speaks against physical violence against women. However, it is not only physical violence that is rejected by Banda Aaku but also other means of exploitation such as emotional and sexual exploitation of women in creating a just and free society.

### 7.2.0 Significance of differences between *Purple Hibiscus* and *Patchwork*

African women’s writing continues to grow as shown by the differences between the two texts. African women writers believe that women must be portrayed in better light through their literary works. We see Banda Aaku and Adichie in dialogue over the plight of women and children. However, the two writers differ on a number of points as is indicated below.

#### 7.2.1 Deconstructing the Femme Fatale Model

One injustice suffered by women at the hands of male writers is their portrait of women as destroyers of men commonly known as the femme fatale. This is because among the motivating factors arousing creativity in women is the realization that women needed to do away with the stereotypical way female characters were portrayed by male writers as witches, faithful women, prostitutes, femme fatale, goddesses or helpless victims (Ogunyemi, 1998:61).

In trying to deconstruct this myth, Adichie tries as much as possible to justify the poisoning of Eugene by his wife. Despite his positive attributes, his good qualities do not rise above the pain he inflicts on his own family. Achike only wants things done his way and brutally
punishes those that try to disobey him. Whereas Eugene is justifiably poisoned by the wife, Joseph dies through a car accident. The death of Sakavungo through a car accident is liberating for women in the sense that change is attained without women initiating the revolution in which life is lost such as we see in Purple Hibiscus. This is indicative of the fact that women are not destroyers of men unless when left without an option. Therefore the death of Sakavungo extends the women’s position of rejecting the femme fatale model that for a long time has been cast on women who are perceived to be destroyers of men. It shows that women only want equality between man and woman and as such women prefer to distance themselves as destroyers of men.

7.2.2 Females as Audacious Beings

Adichie rejects the notion that women must be subservient beings. She believes in the equality between man and woman. Consequently she attempts to build female characters that are courageous enough to oppose patriarchy and its perpetrators. For example she creates characters like auntie Ifeoma. She is a University Lecturer and the only one who shows open contempt for patriarchy by speaking her mind freely. In a bid to extend this position, Banda Aaku equally builds female characters that are courageous.

Whereas the most courageous as seen to be those that are formally educated as is the case in Purple Hibiscus, Banda Aaku extends the olive branch of female courageousness to include even those that are not educated. For example, Pumpkin in comparison to Kambili is brave and capable of defending herself. Similarly, Mama T’s bravery is registered when she decides to walk out on her husband although she returns later. Valor is also seen in
Grandma Ponga who does not accept to be treated anyhow more especially by men. Her bravery however is measured mostly through her numerous attempts of persuading her daughter to move on with her life by waking up from the realization that Sakavungo would never marry her. These and many other examples indicate that there is a scale up in creating females that are courageous enough to reject patriarchy. This is significant because courage is an integral factor in the bid to overcome Patriarchy.

7.2.3 Tearing Apart the “Women have no Mouth Myth”

There is continuity between the two texts in demystifying the notion that women have no mouths with which to speak. The two writers reject the notion that women must be the silenced other. Rather, they equip their female characters as the speaking other. Initially, we see that patriarchy in *Purple Hibiscus* is seen to be undervaluing the female experiences and working to suppress them. Adichie’s narrative technique is instrumental in showing why it is the women’s right to revolt against patriarchy. Women being the muted group are compelled to follow and accept what men devise and formulate. The basic pillar of the patriarchal power within the African context is the silencing and suppression of women including the control of their bodies. In an effort to empower the African woman, Adichie crafts her story with female subjects pursuing female interests to undermine the dominating power of patriarchy.

By ushering in women that demonstrate that speaking with power is their inalienable right, *Patchwork* further demystifies the wrong assumption that women have no voice. Women in *Purple Hibiscus* are denied the voice until the removal of patriarchy takes place. Thus,
seeing women that substantially engage themselves in speaking with power positions
women in better light. For example, Pumpkin’s ability to speak with power challenges the
notion that women have no mouths with which to speak. The ability to speak with power is
also seen in Grandma Ponga. Thus, women are urged furthermore not to relent in fighting
for their ability to challenge the status quo. The study therefore indicates that there is the
scaling up on rejecting the notion that women have no mouths.

7.2.4 Broadening Textual Space for Women

Women in Purple Hibiscus undergo transformation in the sense that they graduate from
occupying the marginal spaces prescribed by patriarchy to taking up the center stage by the
time the narrative comes to the end. Patriarchy in Purple Hibiscus is seen to undervalue
female experiences and knowledge and is a strong ideology that controls them. Women
being the muted group are compelled to follow and accept what men devise and formulate.
For instance, due to Papa Eugene’s domination women occupy marginal spaces before the
revolution takes place. Achike maximizes his patriarchal control over his wife and children.

Comparatively, there is an increase in the attaining space by female characters when we
relate Purple Hibiscus to Patchwork. Whereas everything is seen and done from the
perspective of Eugene, this is not the case in Patchwork. For example women and children
are expected to act in the eyes of Eugene. This pushes them into marginal positions. We
therefore see a scale up of female representation when we compare the two texts in the
sense that the patriarchal locus of control that we see in Purple Hibiscus is minimized to a
larger extent in the other text. Women occupy positions of authority even before the
revolutionary death of Sakavungo takes place. This signifies growth in the struggle for space by women in African literature.

### 7.2.5 Expansion of Female Sense of Agency

First person narration in the present tense is conducive to the creation of a narration characterized by immediacy, intimacy, and candor. By establishing closer proximity between the narrating I and experiencing I, Ellen Banda Aaku shows Pumpkin’s development as being propelled by the act of “speaking” her experiences and reactions. Thus, narrative immediacy allows Ellen Banda Aaku to mimaetically recreate the process of Pumpkin’s development and consequently to stay true to the complexities of Pumpkin’s experience and to the “authenticity” of her voice.

Ellen Banda Aaku provides Pumpkin with individuality and subjecivity through the use of first person present tense, an aspect of the narration that represents a rejection of the male dominant culture in which women are relegated to the peripherals. The fluidity imparted by narrative immediacy assists Banda Aaku in blending of oral and written expression, and consequently, in portraying Pumpkin’s subversive voice.

The immediacy that is evoked conveys both Pumpkin’s vulnerability and her developing power. Pumpkin’s vulnerability is conveyed as Ellen Banda Aaku presents her as being in the midst of events and therefore uncertain about why things happen to her or why she feels, acts, and thinks as she does. The spontaneity of the narrative functions in Banda Aaku in creating an impression of strength and agency in Pumpkin because the first person
present tense narration provides her with a means of independent expression, even when she has no means for such in her life. For Pumpkin, who is so strongly oppressed and as a result repressed, gaining this power is inevitable for her development process.

Banda re-creates the process of Pumpkin’s identity formation by evoking immediacy in the narration. This is achieved through first person narration which becomes a complex means of restructuring herself, an active process in which she moves toward a self-realization through the mediation of language. Because Pumpkin’s thoughts are presumably recorded as they occur to her, they change over the course of the novel. Pumpkin’s progression involves both finding ways to separate from those who impede her development and playing an active role in maintaining supportive relationships.

In conclusion, this chapter has highlighted the significance of the study. The chapter has demonstrated that the two works are related in their quest to uplift the images of women. The two works center on similar themes, ideals and goals in their attempt to create a just and free society for all.
CHAPTER SEVEN

SUMMARY AND CONCLUSION

8.0 Introduction
The study was a comparative analysis of Adichie’s *Purple Hibiscus* and Banda Aaku’s *Patchwork*. The study was premised on the realization that although the texts appear similar, they have significant differences. The findings revealed that the two works are similar in textual make-up but with significant differences.

8.1.0 Similarities in *Purple Hibiscus* and *Patchwork*
The study revealed that there are shared similarities between the two texts. It was discovered that both texts centre on the deconstruction of patriarchy. To this extent it is concluded that there are parallels between the two texts.

8.1.2 Critics of Patriarchy
The texts appear similar in the sense that they both center on patriarchy. There is similarity in the sense that both text revolve around an oppressive father figure. The text exposes how the father, who is supposed to love and care for his family, turns out to abuse his people. The text teaches the need to resist patriarchy. It is only when the father figure dies that the people get liberated. The chasm in the economic status and power between Beatrice and Achike consolidates the patriarch’s control and power.

Immense wealth gives Achike an advantage over his wife. Jaja becomes a sacrificial lamb for his mother because the society would push Achike’s death on Beatrice because of his
wealth. A helpless Beatrice tells Ifeoma she has nowhere to go if she should leave Achike’s house. Adichie portrays Beatrice’s case as a helpless one by leaving out even a mention of Beatrice’s relatives, not even her father or her mother. It suggests that Beatrice has been sold to Achike, who can do anything he wants to do with her. The economic situation in the Achike family favours Achike and he rightly takes hold of that privilege and uses it to oppress Beatrice and the children. Achike’s sexist oppression of his wife is to the extreme of limits. He is characterized as a husband who destroys or inhibits anything good that is birthed: Beatrice’s unborn babies and Kambili and Jaja’s social, ideological, and emotional growth. Achike is an author of destruction based on his brutal actions.

Despite this positive attribute in these men, their good qualities do not rise above the pain they inflict on other people. Achike and Sakavungo are egocentric in that both only wants to hear and see want they want. They are egocentric. Achike only wants to see things through his perspective most importantly because he has the ability to control and manipulate others. This is as a result of his enormous wealth that he controls just like his counterpart. His audacious sister testifies that the only reason that he is capable of manipulating people is because of his vast financial position.

This is also Sakavungo’s weakness. He glorifies himself and is manipulative towards women. He sees women as secondary objects. He is the main man and only his perspective and opinion matters. Gloria is no exception to many women who fall prey to Sakavungo yet she is highly educated. However, it is her who gives one of the most sustainable descriptions of Sakavungo as an egocentric man.
8.1.3 Setting

The findings also revealed that there are similarities between the two texts with respect to the setting. It was discussed that the two writers use a middle class family as setting in their respective texts. It was further discussed that the two writers utilize the middle class home to unmask the various forms of abuses that characterize the middle class which for a long time has been assumed to be a place of peace and abundance. Adichie and Banda-Aaku in their respective texts both challenge the implicit assumption that family is the site of harmonious, well adapted social interactions. As is demonstrative of their narrative technique in their works, the two feminists challenge the ideals of domestic privacy and autonomy that easily conceal and facilitate acts of cruelty, oppression and injustice. In particular, their works reveal the widespread incidence of domestic violence, and child abuse within the home domain which undermines the previously dominant image of family as a safe, comfortable haven.

8.1.4 Narrative Technique

The study also revealed that the two works are related with respect to narrative technique. In their bid to uplift the plight of women and children, it was discovered that both texts use girl narrators who narrate the events using first person narration. First person narration is used as a means of creating narrative immediacy in the respective works. It is also a strategy used to create female sense of agency. Narratives play an important role in creating a voice for women. The obscurity of women’s texts results from the privileged position that has being held by the male in society.
In an attempt to dispose the exaggerated, negative and false images of them, the two narratives are told from the perspective of the first person female narrators. One reason for this is that both writers want to do away with stereotypical, prejudiced, and distorted images about African women. The writers also believe that first person narration places power in the hands of the female narrator. This is an initiative aimed at changing the world view about African women.

The first-person narrative is supposed to have internal focalization since the narrator is also the focalizer. However, in both cases, narration and focalization are separated in the first person narrative; external focalization is used here because “the perception through which the story is rendered is that of the narrating self rather than that of the experiencing self”

8.1.5 Plot

Both texts center on the growth process of their heroines. The heroines in the two works undergo a journey of self discovery. It was also realized that the growth into self awareness is complemented by an agent of change as evidenced in the discussion. It is discovered that both heroines go through difficult processes of transformation by the end of the two novels. The protagonists’ victory lies in the fact that they develop self knowledge about, as well as insights into their journeys of becoming.

Purple Hibiscus and Patchwork demonstrate that they are novels of formation because the two heroines in the two texts undergo processes of transformation in that they achieve self awareness as the novels conclude. In the beginning, Pumpkins identity is to a larger extent
limited by her father, Joseph Sakavungo just like her counterpart, Kambili. The world in which both heroines exist before they undergo transformation is not perfect just like any other world. The imperfections do not deter the heroines from their beliefs in the world in which they exist. One fundamental commonality shared between the two heroines is their belief in the father figure. Kambili adores her father irrespective of his shortcomings. One of the reasons why Kambili is proud about her father is that he is not only a successful businessman but a generous giver who puts his children in the lime light. Kambili’s regard for the father is so high that she renders him incomparable. Despite the misgivings about him, she holds him in high esteem.

Both Kambili and Pumpkin adore their fathers. The idolization of the father in Pumpkin could be said to be more compared to Kambili in the sense that Pumpkin has never stayed with her father by the time the narration begins. She is cast as a person who wants to reunite with her father. Thus, Kambili’s growth like that of Pumpkin will involve an attempt at breaking up their father’s worlds that has denied them their personal identities. The two heroines’ growth is initiated by a journey of discovery. Kambili oscillates between her home and aunty Ifeoma’s home while Pumpkin is seen to oscillate between her mother and father’s home.

The process of change and subsequent growth of Pumpkin is nurtured by Sissy, a maid who shows care and love for Pumpkin the moment she arrives at the farm. She is particularly concerned for the welfare of Pumpkin. Pumpkin gets to learn more about her new place through her companion Sissy.
8.2 Conclusion on Similarities

Textual evidence has shown that the two texts have commonalities between them. Adichie and Banda Aaku are concerned about the plight of women and children. They write to showcase women that are liberated from the pangs of patriarchy. To this extent, their works have similar representatives of patriarchy. These representatives of patriarchy perish before the novels conclude and are therefore ejected from society for its well being. The writers also center their texts in middle class home environments.

The two writers believe that the exploitation of women is to a larger extent is determined by their economic status. The women in the two texts have powerful husbands and yet they are exploited owing to the financial capacities of their husbands. It is only after the demise of their husbands that these women take a controlling share in the wealth accumulated by their husbands. Another interesting feature about these two writers is that they want to empower their women through the growth process. Both writers believe in the power to see women that undergo transformation through the process of growth. It has also been shown that these women scale up the female sense of urgency with regards to narrative technique. The two texts are narrated exclusively from the women’s point of view in the first person in which things are narrated exclusively from their angle of vision. We can therefore conclude that there is consistency between Adichie and Banda Aaku in respect to stylistics, aesthetics, and thematic orientation. There is a textual, thematic relation between Purple Hibiscus and Patchwork.
8.3 Differences in *Purple hibiscus* and *Patchwork*

Whereas, it was established that the two works have numerous similarities, it was also established that the two texts have significant differences. These include the following.

8.3.1 Differences in Sakavungo and Achike’s character

The two counterparts differ in the manner that they manage and handle their power in relation to the people around them. For example, in order to consolidate his power, things must be done to a certain standard and through what is believed to be acceptable before God according to Achike. In view of this, he endorses a culture of extreme hard work and devotion to the almighty God. Anything that falls short of this is dealt with as ruthlessly as possible. For him Christianity is the only source of hope and anything else is regarded as sin.

However, it is evident that Sakavungo is proud of whom he is and blames the whites for some of his misfortunes. Sakavungo is a proud Luvale and does not hold the church in high esteem like his counterpart. The self centeredness of Sakavungo matches that of Achike only to some extent. Achike is cast as a man who only wants to see things from his perspective.

Consequently he manipulates the environment in several ways such as drawing up schedules for his children as the narrator observes with much surprise. There is a certain extent to which Sakavungo can be upset with his children. Sakavungo demonstrates his ability to look at the bigger picture. This is to a larger extent differs from the perspective
taken by Achike who is quick to anger and is easily provoked by trivial matters such as failure on the part of any of his family member to recognize and praise his success.

8.3.2 The Overregulated and Violent Household

Another difference that was identified between the two texts is in terms of the overregulation and violence of the household that is identified in one of the texts. Kambili’s home is highly overregulated and marked by extreme violence when contrasted with Pumpkin’s home. It is marked by strict religious intolerance and observation of strict rules which must be adhered to without fail. The father to Kambili is an overzealous Christian. Kambili vividly describes how her father ensures that a certain order and pattern of behavior is maintained Consequently, Kambili’s home is driven by strict religious observance failure to which there are fatal consequences marshaled on the victims. Kambili’s father ensures that things are done according to his dictates.

8.3.3 Variable Focalization: Patchwork

Patchwork is unique from Purple Hibiscus with regards to focalization. Whereas the focalization of Purple Hibiscus is fixed, we see a difference in focalization in Patchwork in the sense that we have varied focalization in Patchwork. Fixed focalization is exclusively used in Purple Hibiscus. The events presented in Purple Hibiscus are told solely from Kambili’s fixed point of view within a short period of time whereas we see shifts in Patchwork within the narrator in part two as the text is narrated over a longer period of time.
The focalization of *Patchwork* does not remain fixed because we witness shifts in focalization within a few characters. For example, we witness a sharp contrast in Pumpkin’s angle of vision. This we observe in part two of the text when Pumpkin is a grown woman and now married. Whereas we witness a girl child in adoration of her father in part one, there is a fundamental change that occurs in Pumpkin. As a grown woman, Pumpkin is seen to stand in opposition to infidelity.

**8.3.4 Narrative Structure**

*Purple Hibiscus* is plotted on the principle of enchainment while *Patchwork* indicates that two sequences are joined together. In enchainment, one story sequence leads to another sequence. Joining is the parallel arrangement of two story sequences which are matched against each other.

The plotting of *Purple Hibiscus* is based on the principle of enchainment. *Purple Hibiscus* presents the journey of a young fifteen year old girl, Kambili Achike. The protagonist’s movement is contained within the clear plot structure, which is consisted of three main sections all of which are set in the past and are narrated using past tense. Joining indicates that one sequence of events is coupled with another to form an aggregated sequence. The events in part one are joined with the events of part two. For example, whereas part one presents us with a nine year old, the second part of the story introduces us to an adult Pumpkin. Pumpkin is now about thirty with a family of her own. She is also a successful architect and is married with children of her own. She still carries with her the insecurities from her childhood but narrates her story from a different perspective.
Hence the two works differ with respect to narrative structure. *Purple Hibiscus* is comprised of four parts which are chained together as one sequence led to another. In contrast, *Patchwork* is comprised of two parts. Although both parts are independent, events in part one are joined to events in part two.

8.3.5 Narrative Tense

One technical aspect of the modern day novel is its deviation from the linear mode of narration. With the advent of the modernist trend in literature, it becomes evident that the way a story may be told is as important as the story itself.

In *Purple Hibiscus*, there are breakages in chronology because the story is narrated in retrospect in the sense that the past tense is used. The fractured chronology is a device that allows its writers to roam between the present and the past and reproduce the cyclic mode of history. It enables Adichie to underscore one of the novel’s essential themes that events in the present are the result of past actions, and they have a direct bearing on future happenings.

*Patchwork* in contrast with *Purple Hibiscus* is narrated in the present tense. Many novels today, including some of the best novels, are written in the past tense. Even so, the widespread turn towards the present tense marks a significant change. The author’s desire for the immediacy of present seeing naturally gains support of the present tense of dramatic speech. The use of the present tense in a narrative such as *Patchwork* gives us an increased
feel of direct address, of the author speaking more closely and more urgently in our ear. The narrative is dramatized as an ongoing concern.

Hence, the study makes the case that the two texts differ significantly with regards to the narrative tense. *Patchwork* uses intercalated narration in which the present tense is used. Events are narrated shortly after they happen unlike in *Purple Hibiscus* in which events that happened after a space of time has taken place are narrated.

### 8.3.6 Mode of Debunking Patriarchy

It was discussed that in *Purple Hibiscus* death by poisoning was a means used to eradicate patriarchy while we saw patriarchy eradicated by death by accident in *Patchwork*. Beatrice’s decision to use a lethal but subtle means to eliminate the patriarch by poisoning his food and drink is a matter of concern. Within Achike’s home, the primary patriarchal tool of dominance used by the patriarch is violence. Beatrice, out of frustration and the need to survive poisons the patriarch slowly until he is found dead in his office.

Eugene is portrayed as a patriarch who uses his strengths: physical strength, wealth and money, to abuse his wife. Beatrice on the other hand also realizes that she is the one who supervises everything that has to do with food within the Achike home. The poisoning of Eugene, however, is not as simplistic as it seems because the woman is not to take lives but to sustain and restore it. However, whereas Eugene dies at the hands of his wife, Sakavungo dies through a car accident.
8.3.7. The Theme of the Voice

Patriarchy in *Purple Hibiscus* is seen to undervalue female experiences. Women are muted and compelled to follow and accept what men devise and formulate. The basic pillar of the patriarchal power within the African context is the silencing and suppression of women including the control of their bodies. In an effort to empower the African woman, Adichie crafts her story with female subjects pursuing female interests to undermine the dominating power of patriarchy.

Kambili is on a journey in search for the ability to speak out which is denied by her environment. And even though she does, she still has a muffled voice. This is not the case with Pumpkin. Pumpkin is able to speak out her mind with power as a child and as a grown woman. Pumpkin uses the ability to speak with power to overcome the propaganda language of being declared an outsider.

Hence, another significant difference between the two texts is in respect to the theme of the voice. Whereas women in *Purple Hibiscus* are portrayed as victims of voicelessness who attain their voice through a revolution, this is not the case in *Patchwork*. Women in *Patchwork* demonstrate their ability to speak with power. This signals change when we compare the two works. There is a scale up on empowerment of women with regards to the voice.

8.4 Conclusion on Differences

Although *Purple Hibiscus* and *Patchwork* have common features, they have significant differences. For example, there are differences in the characterization of Achike and
Sakavungo. We see Sakavungo portrayed as a more realistic character in the sense that there is a balance in what he believes and his actions. He shows his advocacy for democracy by contending in a presidential race. His democratic principles match with his accommodative stance with regards to his family members. He is not a violent man and engages in some dialogue with his children unlike Eugene, a Christian and proponent of human rights who constantly beats his woman and children.

Furthermore, it has been established that the two texts differ significantly with regards to narrative tense. *Patchwork* is narrated in the present tense whereas *Purple Hibiscus* is narrated in the past tense. We can therefore draw our conclusion that *Patchwork* creates a more realistic narrative immediacy as events are narrated shortly as they occur as opposed to *Purple Hibiscus* in which things which are detailedly given depend on the memory of a young narrator.

Present tense narration is also a means of scaling up the female sense of urgency. Whereas Kambili narrates her story as events that took place after some time, the present tense narration by Pumpkin becomes a means of scaling up the female sense of urgency. This is because there is a lot of seeing in narrating in the present tense. The present tense is also captivating in the sense that we identify more with the protagonist so as to see the next event. The present tense is also an empowerment on the part of the narrator in the sense that she is equipped with the ability to speak with power.
It was also highlighted that the angle of vision in *Purple Hibiscus* differs significantly to that of *Patchwork*. The shift in perspective in *Patchwork* strengthens the textual credibility of the text. Whereas Part One of the text is narrated by nine year old Pumpkin, Part two is narrated when Pumpkin is an older woman. There is therefore a clear distinction between the two texts. Part one presents us with a child who is naïve of certain issues. She is egocentric and only wants things to be interpreted from her perspective. However, when Pumpkin is married she feels the pain of infidelity and tries hard to fight it.

We can therefore draw conclusions that *Patchwork* provides continuity on addressing the plight of women. There is a textual and thematic relationship between *Patchwork* and *Purple Hibiscus*. The differences in the two texts signify the new developments that are pertinent to female writing and female representation. For instance women writers want to reject violence on women and this is one of the major differences between the two texts. The two writers continue to embrace the need for transformation of society through their works. Their characters are increasingly becoming more independent, aggressive and self styled when compared. There is continuity with regards to negotiating for more space and inclusion of the female as indicated between the two works. Consequently, this study is a validation of the continued changes that we continue to witness that are being championed by such novelists in their works.
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