

Interdisciplinary Research Journal for Humanities

A Peer-Reviewed Journal

*(Special Issue: Proceedings of the International Conference on
“Contours of Postcolonial Studies: Mapping across Disciplines for
Plurality and Humanism” organized on 19th & 20th January 2016)*

ISSN 2249-250 X Volume 7 No. 1 January 2016

Edited by
V. S. Joseph Albert
V. John
Lizie Williams



Interdisciplinary Research Journal for Humanities

A Peer-Reviewed Journal

(Special Issue: Proceedings of the International Conference on
"Contours of Postcolonial Studies: Mapping across Disciplines for
Plurality and Humanism"
organized on 19th & 20th January 2016)

ISSN 2249-250X

Volume 7 No. 1

January 2016

Edited by

V. S. Joseph Albert

V. John

Lizie Williams



Published by

**Research Department of English
St. Xavier's College (Autonomous)
Palayamkottai—627002
Tamil Nadu**

Negotiating the Third Space and Diasporic Nationalism with reference to Amit Chaudhuri's <i>Afternoon Raag</i> M. Sri Vidhya @ Thangalakshmi	133
Writing the Australia of the Mind: A Reading of Patrick White's <i>Voss</i> Ahmad Mehrali Dastjerdi	139
The Menace of Culture : A Reading of the Lives of the Pakistani Women in Tehmina Durrani's <i>My Feudal Lord</i> A. Judes Jalaja	147
Dehumanization in Benyamin's <i>Goat Days</i> : A Narrative of the Gulf Diaspora R. Sreelatha	154
The Power of Music and the Mystery of Love: A Study of Vikram Seth's <i>An Equal Music</i> S. Soumia	160
A Foucauldian Perspective of the 'Other' T. Mary Manonmani	167
Remonstrating the Stereotyped Images of the Orientals: A Reading of Tariq Ali's <i>The Stone Woman</i> S. Subadhra	173
Contact space, Colonizer and Translation Aditya Kumar Panda	178
Articulation of the Obmutescent Female Voices in Chimamanda Ngozi Adichie's <i>Purple Hibiscus</i> G. Priya	182
Voices behind the Veil: A Study of the Female Characters in Anita Nair's <i>Ladies Coupe</i> and <i>Cut-Like Wound</i> I. Antony Rajasree	187

Articulation of the Obmutescent Female Voices in Chimamanda Ngozi Adichie's *Purple Hibiscus*

Dr. G. Priya,

Assistant Professor, Fatima College, Madurai

A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing in the orange sun rays
and dares to claim the sky.

-Maya Angelou (*And Still I Rise*, 1-6)

Purple Hibiscus (2003), Chimamanda Ngozi Adichie's debut novel, begins with a forceful retrospective allusion to Chinua Achebe's *Things Fall Apart*, "Things started to fall apart at home..." interspersed with evocative details of the food of Nigeria (balls of *Fufu* rolled between the fingers, *Okpa* bought from the roadside vendors) and unfolds like the *Purple Hibiscus* of the title, rare and fascinating. The story is in first person narration, I-protagonist, fifteen-year-old Kambili Achike, painfully shy and the dutiful, self-effacing daughter of a rich, religious fanatic, domestic tyrant Eugene whose political image is of a politically courageous newspaper *Standard*-publisher and philanthropist. No one in Papa's ancestral village, where he is titled "Omelora" (One Who Does For the Community), knows why Kambili's brother Jaja cannot move one of his fingers, nor why her mother Beatrice keeps losing her pregnancies.

Throughout the novel, Kambili and her mother Beatrice learn to navigate within a multiplicity of religious, class, educational or political paradigms to find their 'place' in Nigerian society. Though a humanitarian in public, in private, Eugene represents the terrorist, who controls and governs Beatrice, Ifeoma and Kambili with fear;