REBELLION AND RESILIENCE: TEMPESTUOUS ADOLESCENCE EXPERIENCE IN ABDULRAZAK GURNAH’S PARADISE AND CHIMAMANDA NGOZI ADICHIE’S PURPLE HIBISCUS

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ABSTRACT

Purpose: This study compares the portrayal of turbulent adolescence in postcolonial Africa as depicted in Abdulrazak Gurnah’s \textit{Paradise} and Chimamanda Ngozi Adichie’s \textit{Purple Hibiscus}. It delves into the impact of socio-political and familial disruptions on the maturation journeys of adolescent characters within the historical contexts of pre-colonial Tanzania and postcolonial challenges in Nigeria.

Method: Employing qualitative content analysis, this study examines the socio-political, familial, and cultural milieus depicted in the two novels, with a particular emphasis on the growth and experiences of adolescent protagonists.

Discussion: Gurnah’s \textit{Paradise} offers a unique perspective on adolescent turmoil through Yusuf’s narrative, exploring societal shifts and personal identity in an African setting before colonization. Similarly, \textit{Purple Hibiscus} by Adichie reveals the stormy adolescence of Kambili and Jaja amidst political unrest in Nigeria. The story examines their transformative encounters, contrasting the oppressive family environment with the liberating atmosphere of Aunty Ifeoma’s home in Nsukka. The narratives also delve into the loss of native culture during colonial and post-colonial eras.

Result and Conclusion: Utilizing comparative literary analysis, this study seeks to enhance the comprehension of the complex nature of adolescence in the contexts of pre-colonial and postcolonial Africa, emphasizing the intricate interplay between individual maturation and the wider socio-political and cultural frameworks.

Keywords: Adolescence, \textit{Paradise}, Postcolonialism, \textit{Purple Hibiscus}.

REBELIÃO E RESILIÊNCIA: EXPERIÊNCIA DE ADOLESCÊNCIA TEMPESTUOSA NO PARAÍSO DE ABDULRAZAK GURNAH E NO HIBISCUS ROXO DE CHIMAMANDA NGOZI ADICHIE

RESUMO

Objetivo: Este estudo compara o retrato da adolescência turbulenta na África pós-colonial, conforme retratado em Paraíso, de Abdulrazak Gurnah, e Hibisco Roxo, de Chimamanda Ngozi Adichie. Investiga o impacto das perturbações sociopolíticas e familiares nas jornadas de maturação de personagens adolescentes nos contextos históricos da Tanzânia pré-colonial e nos desafios pós-coloniais na Nigéria.

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Método: Utilizando análisis de contenido cualitativo, este estudio examina los ambientes sociopolíticos, familiares y culturales retratados en dos novelas, con énfasis particular en el crecimiento y las experiencias de los protagonistas adolescentes.

Discussão: O Paraíso de Gurnah ofrece una perspectiva única sobre la turbulência adolescente través de la narrativa de Yusuf, explorando mudanzas sociales e identidade personal num cenário africano antes da colonização. Da mesma forma, Purple Hibiscus de Adichie revela a adolescência tempestuosa de Kambili e Jaja em meio à agitação política na Nigéria. A história examina os seus encontros transformadores, contrastando o ambiente familiar opressivo com a atmosfera libertadora da casa de tía Ifeoma em Nsukka. As narrativas también investigan a perda da cultura nativa durante as eras colonial e pós-colonial.

Resultado e Conclusão: Utilizando análisis literaria comparativa, este estudio procura melhorar a comprensão da natureza complexa da adolescência nos contextos de la África pré-colonial y pós-colonial, enfatizando a intrincada interacción entre a maturación individual e os quadros sociopolíticos e culturais mais amplios.


RESUMEN

Propósito: Este estudio compara la representación de la turbulenta adolescencia en el África poscolonial tal como se describe en Paradise, de Abdulrazak Gurnah, y Purple Hibiscus, de Chimamanda Ngozi Adichie. Profundiza en el impacto de las perturbaciones sociopolíticas y familiares en los viajes de maduración de los personajes adolescentes dentro de los contextos históricos de la Tanzania precolonial y los desafíos poscoloniales en Nigeria.

Método: Empleando un análisis de contenido cualitativo, este estudio examina los entornos sociopolíticos, familiares y culturales representados en las dos novelas, con especial énfasis en el crecimiento y las experiencias de los protagonistas adolescentes.

Discusión: El paraíso de Gurnah ofrece una perspectiva única sobre la agitación adolescente a través de la narrativa de Yusuf, explorando los cambios sociales y la identidad personal en un entorno africano antes de la colonización. De manera similar, Purple Hibiscus de Adichie revela la tormentosa adolescência de Kambili y Jaja en medio del malestar político en Nigeria. La historia examina sus encuentros transformadores, contrastando el ambiente familiar opresivo con la atmósfera liberadora de la casa de la tía Ifeoma en Nsukka. Las narrativas también ahondan en la pérdida de la cultura nativa durante las épocas colonial y poscolonial.

Resultado y conclusión: Utilizando un análisis literario comparativo, este estudio busca mejorar la comprensión de la naturaleza compleja de la adolescencia en los contextos del África precolonial y poscolonial, enfatizando la intrincada interacción entre la maduración individual y los marcos sociopolíticos y culturales más amplios.

Palabras clave: Adolescencia, Paraíso, Poscolonialismo, Purple Hibiscus.

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1 INTRODUCTION

Within the realm of literature, the examination of adolescence emerges as a reflective prism that captures the intricate interplay among societal, familial, and individual dynamics. This research embarks on a comparative analysis, delving into the tumultuous experiences of adolescent characters in Chimamanda Ngozi Adichie’s *Purple Hibiscus* (2003) and Abdulrazak Gurnah’s *Paradise* (1994), set against the backdrop of postcolonial Africa. Unfolding the narratives of Yusuf in pre-colonial Tanzania and Kambili and Jaja in Nigeria, this study navigates the complexities of coming-of-age amid socio-political and familial upheavals.

Gurnah’s *Paradise* introduces young Yusuf, navigating the precolonial African landscape and grappling with societal changes shaping his personal identity. This unique narrative lens delves into the tempestuous adolescence of Yusuf, offering insights into the complexities of identity formation in a setting untouched by colonial influence. Simultaneously, Adichie’s *Purple Hibiscus* immerses readers in the turbulent adolescence of Kambili and Jaja within the politically charged atmosphere of postcolonial Nigeria. Their transformative journey unfolds within the oppressive familial structure, counterbalanced by the liberating haven of Aunty Ifeoma’s Nsukka household. Beyond individual narratives, Adichie’s exploration extends to the broader erosion of indigenous culture during the colonial and post-colonial epochs, providing a nuanced lens for examining the psychological and cultural impacts on the younger generation. Through this comparative analysis, the study aims to unravel common themes and distinctive nuances, exploring shared and unique aspects of adolescent experiences in precolonial and postcolonial African contexts.

This research also aims to contribute to our comprehension of the psychological and cultural impacts of postcolonial and pre-colonial realities on the younger generation in Africa. By drawing connections and distinctions between Adichie and Gurnah’s narratives, the study seeks to deepen insights into the multifaceted nature of adolescence amidst the complexities of African historical landscapes.

2 LITERATURE REVIEW

Resilience in the realm of young adult literature involves the ability of characters to effectively adjust and conquer difficult life circumstances. Throughout various literary works, characters exemplify resilience by facing tough situations head-on and strategically navigating through them. For example, in Pfeffer’s *Life as We Knew It* (2006), Miranda’s resilience is
tested as her family endures starvation, sickness, and loss. She demonstrates adaptability by finding food for her family and persevering in the face of challenges. Similarly, Acevedo’s The Poet X (2018) depicts Xiomara’s resilience as she deals with conflicts within her family, among peers, and internally, eventually taking control of her life and strengthening family bonds. Similarly, Draper’s Copper Sun (2006) shows Amari’s resilience in the face of the hardships of slavery as she strives for freedom. Additionally, Shusterman’s Unwind (2007) follows Connor, Risa, and Lev as they navigate a dystopian world, showcasing resilience by cleverly overcoming systemic obstacles. The portrayed ability of these characters to adapt and conquer challenges highlights the importance of resilience in young adult literature, encouraging readers to face their own struggles with strength and determination (Saelens & Larsen, 2023).

Magomed-Eminov et al. (2015) conducted a study on the coping mechanisms used by children after experiencing traumatic events, especially in cases of cyberbullying. The study reveals various coping strategies that children employ when faced with cyberbullying. These include derivation, continuous investigation, concern, seeking support from peers, being optimistic, participating in recreational activities actively, and looking for social support. It is noteworthy that girls generally prefer emotional coping methods, seeking social support, and problem-solving, while boys tend to opt for distraction and avoidance techniques. The research also emphasizes the potentially traumatic nature of cyberbullying for children and highlights the differences in coping strategies based on age and gender.

Furthermore, Sano’s (2012) study examines resilience and coping strategies among teenage girls in rural Indramayu, including those involved in the sex trade and those who reject it. The focus is on highlighting the agency and independence of young girls in the sex industry, challenging the common perception of them as mere victims. He sheds light on the complex life situations faced by adolescent girls in the sex trade, emphasizing the importance of their beliefs, choices, and behaviors. He argues for a more nuanced understanding of children’s experiences in oppressive environments, urging a shift away from simplistic victim narratives. Ethical concerns surrounding the labeling of children in the sex trade as a uniform group of victims are considered, recognizing the diverse challenges they encounter. The study stresses the need for ethical reflection when exploring the resilience and coping methods of teenage girls in the sex trade, aiming to provide a more nuanced perspective of their encounters.

The connection between distressing experiences and resilience varies due to certain influences identified as factors that affect resilience. Resilience is inversely related to both the incidence of traumatic events and the negative evaluation of such trauma. Various factors contribute to resilience among adolescent refugees. Personal psychological and neurobiological
aspects, including disposition, cognitive abilities, self-view, emotional control, and social skills, play crucial roles in developing resilience. The family environment, which includes attachment styles, communication patterns, parent-child bonds, parenting approaches, and external support systems, also significantly impacts resilience. Social factors, like assimilation, accessibility, and participation within the new community, are essential determinants of resilience. Furthermore, cultural and communal elements strongly influence resilience in adolescent refugees. Some studies have identified ego adaptability as a fundamental resilience factor in this group. Individual elements such as positive self-assurance, adaptive coping strategies, mental resilience, and a sense of responsibility further enhance resilience. Support from peers and parents, academic success, and active involvement in the new societal setting also contribute to higher levels of resilience (Danga et al., 2022).

Research conducted by Pujolras-Noguer (2023) digs into Gurnah’s novel *Paradise*, highlighting its exploration of themes like slavery and displacement in East Africa. Gurnah cleverly uses the Swahili word “mzungu” to illustrate the unease and conflict felt by East Africans in their dealings with Europeans, emphasizing the power imbalances at play. Moreover, Gurnah introduces the concept of “rehani” to depict a type of servitude similar to slavery, where individuals are forced into labor because of their inability to settle debts. In the story, characters like Yusuf and Hamza are seen as representations of the journey from captivity to liberation. Their portrayal showcases the persistence and resolve of individuals who strive to regain independence despite being enslaved. Khalil’s reluctance to break free from Uncle Aziz’s influence surprises Yusuf despite being given freedom, highlighting their differing views. Hamza, skilled in German, plays a key role in finding Ilyas, Afiya’s missing brother who joined the German military in the war. The novel hints that Yusuf might join the German Army, potentially facing a new kind of enslavement, but seeds of freedom have already been planted in his mind.

Indeed, the researcher Callahan (2000) claims that the text *Paradise* explores the hierarchies and prejudices existing within various ethnic groups in early 20th-century East Africa. This leads to a reconsideration of cultural exchanges before and after colonization. The story addresses the harsh realities of different ethnic identities, urging readers to rethink the meeting points of cultures. The complexities and challenges of cultural and ethnic interactions within this context highlight significant cultural and ethnic gaps. Callahan suggests that the narrative both challenges and examines postcolonial liberal beliefs and moral relativism.

The novel examines the characters who claim moral superiority while participating in ethically questionable actions, as seen in Yusuf’s father’s act of selling his own son despite
condemning child abduction. Gurnah’s analysis of human dealings in the story takes a critical view of all parties involved, challenging postcolonial liberal views and moral relativism. Gurnah’s portrayal, known for its severity, reduces chances for true mutual respect and highlights the prevalent exploitation and mistreatment among characters. By questioning moral authority, Gurnah prompts readers to evaluate how individuals shape their identities and engage with one another.

Similarly, various scholars and critics have analyzed Adichie’s literary works. For example, Shahbaz (2023) delves into Adichie’s novel Purple Hibiscus from the Bildungsroman genre perspective, concentrating on the moral and psychological growth of the teenage protagonists, Kambili and Jaja. These siblings face harsh conditions in their home due to their father’s oppressive authority, leading to emotions of anxiety, reduced self-esteem, and despondency. The prevalent domestic abuse hinders their self-identity and independence development, cultivating a sense of restriction and powerlessness. Consequently, they struggle with forming healthy relationships and find it challenging to trust others. Therefore, understanding the profound effects of domestic violence on teenagers can guide the creation of interventions and support systems to promote a positive growth and development environment for this age group.

In the text, African women face racial discrimination and objectification, being judged and categorized based on their facial features, skin tone, and sexual characteristics. Adichie questions the idea of marriage as a prize for women and challenges the societal pressure that connects a woman’s worth to her cooking abilities. Furthermore, the custom of African naming and renaming emerges as a tool for reshaping and confirming African identity post-colonialism. This procedure urges African women to accept and rejoice in their names as a declaration of their African heritage (Sebola, 2022).

Adichie utilizes contrasting depictions of Catholic traditions with the characters Eugene and Father Amadi to clarify the consequences of their displays of masculinity in the story. Examining this interaction, scholar Umezurike (2022) delves into the intertwining of masculinity and tradition, emphasizing gender, social class, faith, and culture. By utilizing the theoretical perspectives of Michel Foucault and Raewyn Connell, Umezurike examines the manifestation of regulatory processes, dominance, and male dominance within the household and their influence on personal identities and physical forms. Eugene exemplifies a form of disciplinary authority founded on orthodoxy, employing force in the pursuit of religious dedication, while Father Amadi demonstrates a willingness to comprehend human anguish as essential to religious devotion. Adichie challenges typical perceptions of masculinity by
showcasing Father Amadi as a contrast to Eugene’s adherence to tradition, underscoring the necessity of acknowledging the fundamental value of every individual.

Sandwith (2016) examines the comparison alongside the depiction of the body in the novel and the violence committed by the postcolonial state, and also Western enlightenment democracy and the resulting postcolonial aggression. In this regard, Eugene’s portrayal acts as a criticism of postcolonial despotism shedding light on the intricate power dynamics present in contemporary Nigeria among other contexts. The discussion highlights the relationship between the present and the past, navigating the tensions embedded in postcolonial time frames and inquiring about the possible extent to which historical authority can be acknowledged without restricting the present movement.

Upon examining the current literature, we determine its completeness and extent. The literature evaluation delves deeply into the theme of resilience in the sphere of young adult literature, highlighting various stories where main characters display resilience in the face of difficult situations. By assessing a range of literary pieces such as Life as We Knew It, The Poet X, Copper Sun, and Unwind, the evaluation clarifies how writers portray resilience through the actions and encounters of their characters, thereby motivating readers to confront their own challenges with courage and determination. Furthermore, the evaluation looks into scholarly inquiries into coping mechanisms, specifically surrounding traumatic events like cyberbullying. It clarifies the gender-based variations in coping approaches embraced by young individuals, emphasizing the importance of understanding individual reactions to hardship.

The discourse on resilience among young refugees enhances the analysis, emphasizing the complex nature of resilience and the diverse elements contributing to it, including individual, family, societal, and cultural impacts. This section offers valuable perspectives on the process of developing resilience and highlights the significance of support networks in fostering resilience among at-risk groups. Moreover, the examination delves into specific pieces of literature, such as Paradise by Gurnah and Purple Hibiscus by Adichie, in the realm of postcolonialism, cultural identity, and gender roles. Through the scrutiny of these texts using various perspectives, such as historical, cultural, and feminist viewpoints, the analysis provides intricate interpretations of the intricate themes and problems evident in the literature.
3 METHODOLOGY

This study employs a comparative literary analysis methodology to scrutinize the depiction of adolescence in Abdulrazak Gurnah’s *Paradise* and Chimamanda Ngozi Adichie’s *Purple Hibiscus*. Through qualitative content analysis, the research investigates the socio-political, familial, and cultural contexts within these novels, concentrating on the development and experiences of adolescent characters. These texts are selected for their rich portrayal of adolescent experiences in distinct African settings—pre-colonial Tanzania and postcolonial Nigeria. The novels provide a robust foundation for exploring themes of identity, cultural displacement, and socio-political upheaval. The primary method of data collection involves a close reading of *Paradise* and *Purple Hibiscus*, identifying and analyzing key passages that highlight the experiences of Yusuf, Kambili, and Jaja. This analysis encompasses character development, narrative structure, thematic elements, and socio-political context. Secondary sources, including scholarly articles, books, and historical texts, are consulted to contextualize and support the analysis, offering insights into the historical, cultural, and socio-political backgrounds of Tanzania and Nigeria during the respective periods depicted in the novels.

4 DISCUSSION

Gurnah’s *Paradise* intricately weaves a narrative tapestry situated in pre-colonial East Africa, providing a nuanced depiction of personal destinies entwined with the intricate social fabric and transformative historical currents of the era. The novel holds profound significance in literary scholarship, especially within the realm of postcolonial discourse. Set against the Swahili coast at the beginning of the twentieth century, the story follows the tribulations of Yusuf, the protagonist, who is exchanged into servitude by his father to settle a debt with the prosperous merchant Aziz. The narrative unfolds the young Yusuf’s challenging life in bondage amidst the societal upheavals that cast pervasive shadows over the individual narratives within the work. The structural composition of *Paradise* mirrors a voyage in its broadest sense. Yusuf’s journey with Uncle Aziz through Africa serves as an external trajectory propelling him through diverse environments, communities, and traditions. Simultaneously, this physical journey symbolizes an introspective quest, prompting a profound exploration and revelation of his identity and place in the world.

Unlike colonial literature; *Purple Hibiscus* which predominantly scrutinizes the era coinciding with or following colonial rule, *Paradise* stands out for its exploration of the pre-
colonial period. It provides a perceptive glimpse into the intrinsic societal dynamics of East African communities on the verge of European colonization, marked by trade, inter-tribal discord, and Arab mercantile influence. Through Yusuf’s narrative, Gurnah delves into the intricate layers of social hierarchy prevailing at the time, elucidating complex power dynamics among individuals and groups. Notably, the novel explores relationships between masters and subjects, creditors and debtors, and the affluent and indigent, shedding light on the rigid class systems entrenched within East African societies before colonial intervention (Mzamane).

The text delineates the journey of Yusuf, a juvenile, who becomes collateral for his father’s debt and is entrusted to a wealthy trader, referred to as Uncle Aziz. Departing from his hometown, Kawa, at the age of twelve, Yusuf accompanies the merchant to the coastal residence. During the merchant’s inland business ventures, Yusuf is placed under the stewardship of Khalil, a fellow rehani (pledged person) responsible for managing the merchant’s emporium. Through interactions with Khalil, Yusuf discovers that “Uncle Aziz” is not a blood relative; their connection is a commercial arrangement, not grounded in familial ties.

On a subsequent journey, the merchant entrusts Yusuf to a business associate, Hamid, in a mountainous region. In this new environment, Yusuf studies the Koran and engages in mercantile expeditions with Hamid and Kalasinga (a Punjabi lorry operator), who impart automotive technician skills to Yusuf. While residing at Hamid’s home, Yusuf undergoes a transformative phase, experiencing an erotic attraction to Asha, Hamid’s eldest daughter. The narrative depicts Yusuf’s evolution during his stay at Hamid’s residence, transitioning from being “completely uninterested in his looks” to becoming “almost a young man” (Gurnah, 1994, p. 102).

Considering the potentially dishonorable implications arising from Yusuf’s interactions with Asha, an unmarried Muslim girl, Hamid, recognizing the delicacy of the situation urges the merchant, whose frequent visits coincide with the area, to relocate Yusuf. Subsequently, Yusuf becomes integrated into a caravan embarking on a commercial venture into the Tanzanian interior, where he receives mentorship in mercantile practices from the merchant and his associates. Despite the expedition’s setbacks, primarily attributed to the opposition from interior tribes, Yusuf gains a profound understanding of the essence of trading and the influential commerce network it entails. Upon their return to the coastal area, the merchant assigns Yusuf to Khalil’s oversight. However, a new dynamic unfolds with the merchant’s wife, referred to as “the Mistress” throughout the text. Afflicted by a facial scar and enduring isolation due to her husband’s prolonged absences, the Mistress develops a sexual fixation on Yusuf. She
rationalizes that Yusuf’s arrival is divinely ordained “[t]o cure her” (p. 204), and initially, it seems that she seeks nothing more than Yusuf’s intercessory prayers.

However, Khalil enlightens the inexperienced Yusuf about the swiftly unfolding events, indicating that the merchant’s wife harbors an inclination for an intimate relationship with Yusuf. Confronted by an undeniable attraction to Yusuf, the merchant’s wife confesses to her husband her belief that Yusuf’s touch would serve as a remedy for her emotional afflictions, expressing, “One touch from that beautiful boy will cure this wound in my heart” (p. 205). At this juncture, Yusuf remains unaware of her irrational fixation due to his own lack of experience in matters of sexuality. In the subsequent absence of the merchant, the wife endeavors to coerce Yusuf into a sexual encounter, resulting in his escape with his shirt torn in the struggle. Upon recounting the incident, the merchant acknowledges Yusuf’s narrative and offers reassurance. Despite this, Yusuf chooses to sever ties with the merchant, opting instead to join the German colonial forces as a porter. This decision signifies the abandonment of his aspiration to elope with Amina, Khalil’s sister, who, once a pawn similar to himself, is now married to the merchant.

In the examination of the novel, the theme of coming-of-age takes center stage, with Yusuf serving as the adolescent protagonist around whom the narrative of maturation unfolds. The analysis intricately interlaces the historical motif of slavery with the arrival of Arab settlers in East Africa, a recurrent theme in both African and European literature, where Gurnah’s *Paradise* stands out as a notable example. Yusuf’s personal narrative is embedded within this historical intersection, as he grapples with life in servitude to Aziz, an Arab merchant. Tracing his lineage from familial origins to his current state of enslavement, Yusuf’s journey of self-discovery unfolds against the backdrop of his assimilation into an Arab household and subsequent engagement in trading ventures into the hinterlands of East Africa. This process of self-realization transpires amidst significant socio-political and historical shifts, particularly the waning influence of Arab-dominated slave trading networks and the ascendance of European capitalist impact. Despite these transformative epochs, Yusuf finds himself on the periphery, navigating through the currents of change.

Gurnah intricately crafts the character of Aziz, endowing him with paradoxical traits that simultaneously portray him as cruel and kind, abusive yet generous, thereby establishing him as one of the novel’s most enigmatic figures. Amin Malak’s observation that “Crouched in ambivalence, he represents the quintessential Foucauldian power figure” (p. 59) highlights the complex nature of Aziz. Yusuf’s increasing awareness of his own identity within the context of conditional hospitality in Aziz’s household serves as the lens through which the true nature of
Aziz unfolds. It is only as Yusuf becomes cognizant of his identity amidst a milieu of diverse cultures and languages that the multifaceted character of Aziz comes to light. Gurnah employs a narrative strategy that unveils Aziz’s character objectively, particularly from Yusuf’s perspective as a slave, providing an unadulterated view of his master’s disposition.

The portrayal of Aziz shares similarities with other characters in Gurnah’s body of work, such as Hassan in Memory of Departure and Rehana in Desertion, encapsulating a recurring theme in his narratives. In this context, Yusuf begins to perceive the limitations of his existence within coastal Arab society. Gurnah’s narrative unfolds a pivotal moment of realization for Yusuf, where he comprehends that his connection with Aziz surpasses familial ties and is, in reality, not based on kinship but rather on commercial and societal transactions. This recognition signifies a crucial juncture in Yusuf’s cognitive and emotional development within the novel:

Uncle Aziz walked away towards the side of the house where Yusuf saw an open doorway in the long whitewashed wall. He caught a glimpse of the garden through the doorway, and thought he saw fruit trees and flowering bushes and a glint of water. When he started to follow, his uncle, without turning round, extended the palm of his hand from his body and held it stiffly out as he walked away. Yusuf had never seen the gesture before, but he felt its rebuke and knew it meant he was not to follow (Gurnah, 1994, p. 21).

Yusuf’s narrative journey in the novel initiates an intricate process of both social and psychological adaptation within a society dominated by commerce, a persistent theme throughout the text. This transformative process aligns with Orlando Patterson’s concept of ‘social death,’ mirroring Yusuf’s depicted condition in Paradise. Patterson defines the social death of a slave as an existence on the margins between community and chaos, life and death, and the sacred and the secular (p. 51). This theoretical framework aptly captures Yusuf’s experience as he grapples with his position in a world where his status remains consistently on the periphery.

At the age of twelve, Yusuf undergoes a profound displacement from his native home, imprinting vivid memories of his family and birthplace on his consciousness. This experience engenders a dual consciousness, forming the foundation of his identity as a slave. The act of naming becomes a pivotal tool in shaping Yusuf’s self-perception. Upon entering Aziz’s household, Khalil bestows the name ‘Kifa Urongo’ on him, intending to highlight the transactional nature of his relationship with the so-called Uncle Aziz, emphasizing its servile rather than familial nature. Despite his limited understanding of Swahili, Yusuf grasps the essence of Khalil’s message, realizing the non-familial nature of his connection with Aziz.
Yusuf’s idealized dream of exploring the East African hinterlands, conceived as a terrestrial Eden, is initially fulfilled through his master’s mercantile caravan. However, Aziz’s decision to leave him in the care of Hamid and Maimuna in a mountain town shatters this enthusiasm. Over two years in this settlement, Yusuf’s worldview expands through interactions with individuals from diverse racial, cultural, and linguistic backgrounds. These experiences contribute significantly to his education beyond the confines of his perceived paradise. Eavesdropping on conversations between Hamid and Hussein provides Yusuf with deeper insights into the layered complexities of Aziz’s character and behavior. The narrative framework offers a notable critique of Aziz’s behavior towards his associates, particularly conveyed through the character of Hussein. These articulations serve as crucial catalysts in Yusuf’s development of social awareness. Hussein’s discerning observations shed light on the complexities of Aziz’s relationships, aiding Yusuf in comprehending the socio-economic and interpersonal intricacies of his surroundings. This narrative device proves effective in facilitating Yusuf’s journey towards a heightened social consciousness within the novel’s context.

Yusuf’s evolving self-awareness is intricately tied to the dynamics of trade, as his enslavement results from his father’s failure to settle debts with Aziz. This places him within the broader tradition of commerce involving goods like ivory, cloth, and rhinoceros’ horns, conducted by Arab traders with indigenous populations in interior Africa. This economic activity is crucial for understanding Arab society’s cultural dynamics and migration patterns. While traders are often seen as bringing vitality to remote East African regions, Yusuf discovers a contrasting reality: indigenous tribes view these commercial ventures as threats to their cultural sovereignty.

The novel delves into Yusuf’s insights into the European colonial agenda and its consequences. The characters collectively perceive European imperialist efforts as a significant threat to their commercial dominance. Arab traders fear implications in exploitative commerce, while various minority groups, including individuals of Indian, Caribbean, and native Zanzibar descent, share a mistrust of Europeans. This sentiment is expressed by Hussein, foreseeing a challenging future: “‘I fear for the times ahead of us,’” [...] ‘These Europeans are very determined, and as they fight over the prosperity of the earth, they will crush all of us. You’d be a fool to think they’re here to do anything that is good. It isn’t trade they’re after, but the land itself. And everything in it… us’” (Gurnah, 1994, p. 86).

The subsequent narrative sections explore Yusuf’s self-awareness within Aziz’s household, offering a gendered analysis. His embodiment as a form of currency in the trade-
based economy initiates displacement and a quest for belonging, rendering him transient despite traversing numerous households. Offered as collateral by his parents to settle debts, Yusuf becomes a commodified entity, estranged from any permanent residence. This transaction, while aiding his father economically, perpetually subjects Yusuf to the whims of the merchant. His repudiation of kinship with Aziz reinforces his lower position in the domestic structure. Like Khalil, Yusuf lacks the option to return to a familial abode due to complex circumstances. Despite Khalil’s nominal freedom, he remains a liminal entity, superficially liberated yet constrained within the merchant’s financial schema.

Yusuf’s distinctive physical attributes briefly alleviate his subordinate status. Initially considered a servant, his role changes when the Mistress, convinced of his body’s healing powers, disrupts the established hierarchy. Previously restricted, Yusuf is invited into private spaces and the main residence for communal dining. This elevation, conveyed by Khalil, reflects the Mistress’s improved condition after Yusuf’s prayers. He is urged to continue and dine within the house, breaking free from his usual degraded existence. This transformation stems from the Mistress rejecting her ailment as a physical malady resistant to various interventions, thus momentarily elevating Yusuf to a dignified station.

Yusuf’s residency at Uncle Aziz’s, initiated by financial constraints, triggers his pursuit of self-liberation. His initial contemplation of Ma Ajuza as a potential liberator due to her interest is dismissed when Khalil reveals her insufficient wealth. Yusuf’s inquiry into Ma Ajuza’s wealth gains significance when considering the Mistress, who summons him. Despite the Mistress’s substantial wealth, Yusuf entertains her invitations initially due to a lack of compelling reasons to refuse and later for potential financial gain. However, his aspirations are dampened by the Mistress’s perceived age and physical decline, diminishing his interest. In a conversation with Khalil, he masks his true intent by prompting negative characterizations of the Mistress, indicating his disinterest rooted in concerns about age and physical appearance, and potential social stigma.

Yusuf’s escape from Uncle Aziz’s residence to join the German soldiers is a poignant critique of this exploitative dynamic. While it may initially seem like a transition from one form of subjugation to another, a nuanced interpretation suggests that this act symbolizes a beacon of hope for individual agency. Yusuf’s seemingly desperate decision represents an effort to sever ties with oppressive forces that have dictated his life without his consent. Though he contributes his labor as a porter to the Germans, aiding their economic and military endeavors, Yusuf simultaneously breaks free from a degrading historical narrative that used him as a symbol of economic and erotic dominance, reclaiming his personal agency. His departure from
the merchant, constrained by age and reliant on Yusuf’s physical adeptness for business operations, initially appears as a shift from one form of subjugation to another. However, a detailed analysis reveals that Yusuf’s decision to align with the Germans is a deliberate exercise of personal agency, disrupting the predetermined trajectory that shaped his life without his approval and marking a pivotal moment in his quest for self-determination.

In *Paradise*, Yusuf occupies a marginalized position within established power structures on various fronts: lacking a home, serving as an unpaid servant to the merchant, an acknowledgment that brings a sense of “humiliation” (p. 157), and having a relatively frail physique compared to other caravan members, selected for robust, masculine attributes. Despite being part of the caravan, Yusuf perceives his fellow members as intimidating and war-ready, feeling too intimidated to look at them directly. However, during the caravan massacre, Yusuf’s appealing appearance unexpectedly spares him from a degrading fate, emphasizing the paradoxical role of his physical appearance in rising above enforced servitude and societal marginalization.

Throughout the narrative, various characters vie for control over Yusuf, recognizing the advantage his presence brings. Yusuf’s increasing prominence is partly due to the merchant’s acknowledgment of Yusuf’s desirability, expressed in the phrase “everyone wants Yusuf” (p. 154). In the latter part of the story, the merchant, considering his advancing age, proposes that Yusuf assume his responsibilities, marking a shift from an unpaid servant to a potential paid employee. The merchant’s business strategy is explicit: formalizing Yusuf’s role, offering remuneration in exchange for his services, and thereby absolving Yusuf’s father of his debts. This development reflects a transition in Yusuf’s journey from being a pawn in others’ designs to a figure of increasing agency and value within the business domain.

Similarly, *Purple Hibiscus* delineates the experiences of the central adolescent protagonists, Kambili and Jaja, within the affluent Achike family in Enugu. Their lives are marked by a pervasive atmosphere of silence and apprehension, primarily concerning their father Eugene, and the physical punishments he throws out. Raised in a stringent Catholic environment, their exposure to the outside world is limited until their sojourn to Nsukka, where they reside with Aunty Ifeoma, Eugene’s sister.

In the contrasting milieu of Ifeoma’s family, characterized by modest accommodations and limited resources, Kambili and Jaja undergo a profound coming-of-age transformation. Ifeoma, despite facing challenges, successfully nurtures her three children. Before their stay with Ifeoma, Kambili, and Jaja are indoctrinated with the belief that traditional Igbo religion is pagan and devoid of divinity. However, their time in Ifeoma’s household dismantles their
preconceived notions about Igbo religion and culture, prompting a paradigm shift in their perspectives. Life takes on new meanings, and they develop a fresh outlook, fostering a newfound respect for their cultural heritage and religious practices. Their awareness expands to encompass physical changes, natural inclinations, and personal interests, culminating in the discovery of their authentic identities in Nsukka.

The novel meticulously explores the upbringing of the central characters within their respective families, who grapple with the impact of the military regime in Nigeria. The narrative unveils contrasting parenting styles employed by the families, each yielding distinct consequences. Eugene, adopting an authoritarian parenting style, inadvertently inflicts detrimental effects on the children, unaware of the severity of its repercussions. In stark contrast, Ifeoma embraces an authoritative parenting approach. Adichie skillfully illustrates how Eugene’s authoritarian parenting hinders the natural development of the children, emphasizing the adverse outcomes of such a restrictive approach. This parenting style serves as a microcosm of the autocratic military rule prevalent in Nigeria, contributing to a narrative marked by violence, corruption, and the suppression of human rights.

Conversely, Adichie presents an alternative, democratic model through Ifeoma’s authoritative parenting style. This approach creates a nurturing environment conducive to the healthy growth and maturity of the younger generation. By juxtaposing these contrasting parenting styles, the narrative subtly critiques the larger societal implications, suggesting that the autocratic tendencies reflected in Eugene’s approach mirror the broader issues of governance in Nigeria, while Aunty Ifeoma’s authoritative style represents a more democratic and empowering alternative.

Kambili and Jaja experience a family environment devoid of love and care, marked by stifled voices and emotional distress. Hron (2008) characterizes Kambili’s father, Eugene, as a figure of repressive patriarchy, embodying traits of imported Western religion and colonial mimicry (p. 31). Eugene, a successful businessman and owner of the newspaper Standard, garners recognition for his philanthropy, receiving a human rights award from Amnesty World. Despite his esteemed status in the community, reflected in the title ‘Omelora’, which means “The One Who Does for the Community” (Adichie, 2003, p. 55), Eugene’s personal and familial relationships falter. The paradox lies in the contradiction between his professed pro-democratic values and his role as a familial dictator, exerting control within the household.

Despite the abundance of material comforts, space, and luxury in Eugene’s household, it lacks the essential element of vivacity. Kambili observes a pervasive lifelessness in her home. Eugene’s flawed parenting inadvertently robs his children of smiles and disrupts their once-
beautiful childhoods. Grounded in a strict and unwavering Catholicism, Eugene endeavors to instill Christian values in his impressionable children, saturating their minds with religious practices. However, his tragic flaw lies in the mimicry of colonial masters and his harsh use of physical punishment for deviating from prescribed religious norms, often leading to hospitalization. Jaja’s deformed finger serves as a symbolic representation of how Eugene’s punitive control distorts the lives of his children. Discovering Kambili and Jaja’s possession of a painting of the pagan Papa-Nnukwu triggers Eugene’s violent outbursts. He continues kicking Kambili until she loses consciousness and is subsequently hospitalized: “The stinging was so raw now, even more like bites, because the metal landed on open skin on my side, my back, my legs. Kicking. Kicking. Kicking” (p. 211). The recurrent punishments and instances of violence establish a cognitive framework in Kambili’s mind, shaping her belief that Papa’s perspective is invariably correct. Righteousness, in her understanding, is defined by actions that elicit Papa’s approval and pride, while wrongdoing is associated with actions that provoke his anger.

Eugene assumes a dictatorial role within his family, asserting patriarchal dominance over each member. He rigorously ensures that his children distance themselves from heathen and pagan practices, dismissing traditional Igbo religion as pagan and labeling cultural practices as devilish folklore. This disrespect extends to his father, Papa-Nnukwu, who adheres to traditional Igbo beliefs. Eugene, devoted to a foreign deity, neglects his own father. His expectations dictate that his children avoid sin at all costs, and transgressions result in severe punishment. In one instance, Eugene scalds Kambili and Jaja’s feet with hot water for sharing a house with Papa-Nnukwu. These traumatic punishments contribute to the children’s abnormal growth. Remarkably, Eugene fails to recognize that the authority to declare and implement punishments lies with a higher power.

Eugene unquestionably adheres to Western ideology, as labeled by Aunty Ifeoma as “too much colonial product” (p. 13). Employing Homi Bhabha’s concept of the mimic man, Eugene imitates his colonial masters to gain their favor. His use of the Igbo language is an indicator of his displeasure, and he forbids his children from speaking it. Kambili notes that they are instructed to speak English to appear civilized in public. Eugene perceives English as a symbol of civility and appreciates villagers who make an effort to converse in English, equating it with having “good sense” (p. 60). Eugene adamantly prevents his children from associating with his father, Papa-Nnukwu, who practices traditional beliefs. His unwavering commitment to Christian ideology becomes apparent during their confession at Father Benedict’s house. Following the confession, Eugene proudly asserts: “I am spotless, we are all spotless. If God calls us right now, we are going straight to Heaven. Straight to Heaven. We
will not require the cleansing of Purgatory” (p. 107). However, Eugene, despite his Christian stance, seems to overlook the virtue of forgiveness when administering punishments. He takes pride in his children’s silence, unaware that it stems from the fear of corporeal punishment rather than a choice to remain silent. Kambili elucidates the silence maintained within the household: the silence of waiting until Papa was done with his siesta so we could have lunch; the silence of reflection time, when Papa gave us a scripture passage or a book by one of the early church fathers to read and meditate on; the silence of evening rosary; the silence of driving to the church for benediction afterward. Even our family time on Sundays was quiet, without chess, games or newspaper discussions, more in tune with the day of rest (p. 32).

Eugene imposes a rigid schedule on Kambili and Jaja, delaying their initiation into society and hindering their ability to connect with others due to the fear of corporeal punishment. Kambili’s intense academic pressure from Eugene results in her isolation, earning her the nickname “Backyard snob” (p. 50). Their disconnection from adolescent peers, crucial for socialization, leaves them helpless and dependent on their father. Children typically learn to discuss, argue, and express their opinions freely with their peers, but a developmental aspect lacks in Kambili and Jaja’s coming-of-age experience.

Eugene’s significant parenting flaw lies in his fervent imposition of Christian ideology on his children. He rigidly adheres to Catholicism as the sole correct belief system, dismissing other religious ideologies. Paradoxically, while he believes in Christian apparitions, he rejects traditional Igbo spirits and prohibits his children from participating in the Aro festival. Eugene imposes a ban on all things Igbo practices, traditions, language, culture, and religion. By pressuring his children to adopt his ideology, he stifles their voices and natural inclinations, causing a delay and impediment in their development. Despite being fifteen and seventeen years old, Kambili and Jaja exhibit abnormal behavior, adhering to a stage when children lack independent opinions and conform to avoid physical punishment.

Aunty Ifeoma’s parenting approach starkly contrasts with Eugene’s. While Eugene’s Catholicism appears fanatical, Ifeoma’s practice, incorporating Igbo religious songs and prayers, is perceived as spiritual, healthy, and inclusive. Her liberal and broad-minded perspective towards Igbo traditional religion stands in contrast to Eugene’s parochial views. Unlike Eugene, who belittles his native culture, Aunty Ifeoma respects others’ faiths and is commended by Kambili for her fearlessness. Despite being a widow, Aunty Ifeoma successfully raises her three children using authoritative parenting, striking a balance between pampering and corporal punishment. While she does utilize corporal punishment when deemed essential, it is thoughtfully planned and executed. Adichie, through Aunty Ifeoma’s character, implies
that maternal punishment may be less severe than paternal punishment. Aunty Ifeoma instills in her children the virtue of equality, encouraging them to think, argue, and reason. Amaka and Obiora, her children, are confident teenagers with a precocious and outspoken nature, a contrast to Kambili’s more reserved demeanor.

Under Aunty Ifeoma’s guidance, Kambili undergoes significant transformations. She learns essential life skills, including communication, laughter, emotional expression, and argumentation. Aunty Ifeoma introduces her to personal care practices like wearing lipstick and fosters a newfound appreciation for Nigerian music. Kambili, influenced by Amaka, develops a discerning taste in music. Aunty Ifeoma’s household instills the concept of equal distribution of work. Despite being a Catholic like Eugene, Aunty Ifeoma respects Papa-Nnukwu’s adherence to the traditional Igbo religion. Unlike her brother, she avoids dismissing the entire tradition as heathen and instead acknowledges the similarities. She helps Kambili overcome skepticism towards traditional Igbo religion by drawing parallels between Papa-Nnukwu’s rituals and Catholic practices, ultimately leading to a shift in Kambili’s prejudices. This transformation is facilitated by Aunty Ifeoma, who distinguishes Papa-Nnukwu’s religious practices from paganism, viewing him as a traditionalist.

Despite enduring challenges and political instability, Kambili successfully navigates adolescence, emerging as a responsible adult. Initially portrayed as a self-conscious and reserved girl lacking worldly experience, Kambili possesses a thoughtful and perceptive mind that unravels contradictions in her father’s beliefs. Despite Eugene’s violence and abuse within the family, Kambili refrains from expressing complaints, driven by her determination to meet her father’s expectations. In her dedication to being a dutiful daughter, Kambili unquestioningly accepts her father’s influence, notably evident in her Christian indoctrination, where she envisions God with a British accent and white hands. While Kambili is fully entrenched in the Christian ideology enforced by Eugene, her state of confusion stems from exposure to various conflicting belief systems. This becomes apparent when she attempts to identify signs of godlessness in Papa-Nnukwu. She narrates: “I had examined him that day, too, looking away when his eyes met mine, for signs of difference, of Godlessness. I didn’t see any, I was sure they were there somewhere. They had to be” (p. 63). Yet, instead of discovering godlessness, Kambili observes Papa-Nnukwu’s non-anglicized speech. A close analysis of her expressions about her father suggests the presence of Oedipal feelings toward him.

The tumultuous experiences during her coming-of-age contribute to Kambili’s wisdom. Faced with Eugene’s relentless violence, Mama Beatrice, Kambili and Jaja’s mother take the drastic step of poisoning him. This act of matricide is symbolic of the liberation of Nigerian
women from patriarchal oppression. Subsequently, Kambili recognizes her responsibility as a daughter caring for her mother. Following Eugene’s death, Jaja takes the blame for the murder, symbolically representing the end of the military dictatorship. Adichie suggests that the demise of autocracy requires active resistance through political activism to usher in democracy in Africa.

The novel also portrays the challenging journey of Jaja’s adolescence and his transformation into a man who defies his father’s authority. Initially burdened by Eugene’s control, Jaja’s seventeen-year-old demeanor reflects the strain he bears. In their shared household, Jaja and Kambili communicate through unspoken gestures, emphasizing their deep sibling understanding. This is evident in Jaja’s empathetic response to their mother’s pregnancy, expressing a commitment to protect the newborn from their father’s violent parenting. Jaja’s deformed finger symbolizes the impact of Eugene’s constant corporeal punishment, hindering his individual growth and critical thinking until their move to Nsukka. Aunty Ifeoma becomes a catalyst for change, fostering Jaja’s autonomy and self-sufficiency. Under her influence, he discovers an interest in botany, embracing his name ‘Jaja’ with pride, derived from the historical king known for defying the British. Aunty Ifeoma plants seeds of rebellion, stating that defiance, like marijuana, can be positive when used correctly. These words inspire Jaja’s early rebellion against his father, evident at the beginning of the text.

5 CONCLUSION

The research investigates the adolescent experiences depicted in Abdulrazak Gurnah’s Paradise and Chimamanda Ngozi Adichie’s Purple Hibiscus within the contexts of precolonial and postcolonial Africa. Paradise follows Yusuf’s experience in precolonial Tanzania, exploring his struggles with societal changes and identity formation in a non-colonized setting. Uniformly, in Purple Hibiscus, Kambili, and Jaja navigate a politically charged atmosphere and oppressive familial structure in postcolonial Nigeria, marked by the erosion of indigenous culture during colonial and postcolonial periods. Both texts can be analyzed using Gramsci’s hegemony theory where “the dominant group achieves hegemony over the subordinate group by extending its ideology to every level of society” (Di Leo, 2023, p. 81). For instance, Aziz, the affluent merchant in Paradise can be viewed as embodying hegemonic power by controlling Yusuf and other characters. Aziz’s manipulation and exploitation of Yusuf, along with his authoritative position in society, exemplify the hegemonic control exerted by the merchant class.
The concept of “social death,” as articulated by Orlando Patterson, aligns with Yusuf’s experience, residing on the margins between community and chaos and reflecting the power dynamics of hegemony. Similarly, *Purple Hibiscus* depicts the oppressive familial structure, with Eugene’s autocratic parenting representing hegemonic control, enforcing authority and silence. Contrasting his approach with Ifeoma’s authoritative style provides an alternative challenging the dominant hegemonic structure, suggesting the potential for resistance. Adichie explores the erosion of indigenous culture during colonial and postcolonial periods as a consequence of hegemonic forces imposing values on the younger generation.

The formation of identity in postcolonial societies is profoundly influenced by colonial impact, particularly evident in the erosion of indigenous culture during colonial and postcolonial epochs. This phenomenon significantly shapes the psychological and cultural development of the younger generation. *Paradise* delves into the complex layers of social hierarchy existing in precolonial East African societies, offering insights into the entrenched class systems preceding colonial intervention. Simultaneously, in *Purple Hibiscus*, the exploration of the broader erosion of indigenous culture becomes a focal point for examining the psychological and cultural impacts on the youth in postcolonial Nigeria. The adoption of Western religion and colonial mimicry further contributes to identity formation in postcolonial settings. The depicted restrictive and authoritarian parenting styles in the narratives mirror the autocratic military rule prevalent in postcolonial Nigeria, playing a pivotal role in shaping individual identities.

Colonialism exerts profound psychological effects on individuals and communities within postcolonial societies, disrupting traditional cultural practices and engendering a sense of identity loss and displacement. The erosion of indigenous culture during the colonial and postcolonial epochs can evoke feelings of cultural inferiority, challenging the reconciliation of one’s heritage with the dominant colonial culture. The imposition of new languages and religions by colonial powers may lead to a loss of linguistic and spiritual connections, fostering a sense of alienation and confusion. Inherent power dynamics in colonialism can generate feelings of subjugation, inferiority, and a diminished sense of agency among colonized populations. The trauma associated with colonization, encompassing violence, exploitation, and forced labor, can result in enduring psychological effects such as post-traumatic stress disorder and intergenerational trauma. The multifaceted psychological impacts of colonialism intricately influence the self-perception, cultural identity, and overall well-being of individuals.

Colonialism disrupts traditional cultural practices by introducing new social, political, and economic systems to colonized societies. The erosion of indigenous culture during the
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Colonial and postcolonial epochs leads to a loss of traditional knowledge, customs, and rituals. Suppression or marginalization of local languages often occurs, with colonial powers imposing their own language as the dominant means of communication. The introduction of new religions by colonial powers may lead to the abandonment or suppression of indigenous spiritual beliefs and practices. Economic exploitation under colonialism disrupts traditional subsistence practices and local economies, resulting in a loss of self-sufficiency and dependence on colonial powers. The imposition of colonial education systems devalues indigenous knowledge and promotes the assimilation of colonized populations into the dominant colonial culture. In summary, colonialism disrupts traditional cultural practices through the imposition of new systems, suppression of indigenous languages and religions, and undermining of local economies and knowledge systems.

Gurnah’s Paradise intricately constructs a narrative tapestry set in pre-colonial East Africa, offering a nuanced portrayal of individual destinies interwoven with the complex social fabric and transformative historical currents of the time. Through a descriptive and immersive narrative style, he depicts the protagonist, Yusuf, grappling with societal changes and identity formation in a non-colonized environment. In a parallel exploration, Adichie’s Purple Hibiscus plunges readers into the tumultuous adolescence of Kambili and Jaja against the politically charged backdrop of postcolonial Nigeria. Adichie employs a multi-layered narrative approach to delve into the intricacies of coming-of-age amidst socio-political and familial disruptions. Both authors utilize vivid imagery and symbolism to convey the psychological and cultural impacts on the younger generation in Africa. Adichie further contrasts parenting styles, critiquing broader societal implications by highlighting the autocratic tendencies embodied in Eugene’s approach and the more democratic and empowering alternative embodied by Ifeoma’s authoritative style.

The narratives in both works highlight the play of proactive resistance by young minds. Exploring thematic elements like rebellion and resistance in the journeys helps deepen our understanding of the complex maturation processes of these young adults in postcolonial African society.

Future research should encompass a broader spectrum of literary works from diverse African authors and regions. This approach would facilitate a more holistic understanding of adolescent experiences across various African contexts and historical epochs. Conducting comparative analyses between the selected novels and more contemporary works could elucidate the evolution of adolescence portrayal and socio-political challenges in Africa over time, thereby identifying shifts in narrative focus and thematic priorities. Additionally,
examining the impact of globalization, technological advancements, and contemporary political movements on African adolescents would extend the research beyond traditional and postcolonial frameworks, incorporating modern dynamics that influence youth in Africa.

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