



VNiVERSiDAD
D SALAMANCA

CAMPUS DE EXCELENCIA INTERNACIONAL



FACULTAD DE FILOLOGÍA

UNIVERSIDAD DE SALAMANCA

FACULTAD DE FILOLOGÍA

GRADO EN ESTUDIOS INGLESES

Trabajo de Fin de Grado

The Effects of Sexism, Patriarchy and
Violence on the Abuser and the Abused
in Dorothy Allison's *Bastard Out of
Carolina* (1992) and Chimamanda Ngozi
Adichie's *Purple Hibiscus* (2003)

Autor: Gorka Basterretxea Santiso

Tutora: Olga Barrios Herrero

Salamanca, 2016



VNiVERSiDAD
D SALAMANCA

CAMPUS DE EXCELENCIA INTERNACIONAL



FACULTAD DE FILOLOGÍA

UNIVERSIDAD DE SALAMANCA

FACULTAD DE FILOLOGÍA

GRADO EN ESTUDIOS INGLESES

Trabajo de Fin de Grado

The Effects of Sexism, Patriarchy and
Violence on the Abuser and the Abused
in Dorothy Allison's *Bastard Out of
Carolina* (1992) and Chimamanda Ngozi
Adichie's *Purple Hibiscus* (2003)

This thesis is submitted for the degree of English Studies

2016

Tutora: Olga Barrios Herrero

Vº Bº

Signature

ACKNOWLEDGMENTS

I would first like to thank my tutor Prof. Olga Barrios Herrero for all the invaluable help and inspiration received in her classes and in her tutorials. I would also like to thank her for helping me to achieve my desires regarding my future academic life.

Secondly, I would like to thank two of my best friends in Salamanca, Romina Torrealba Torre and María Rey Campo. To Romina, for being the source of my inspiration for this paper after recommending Chimamanda Ngozi Adichie's *Americanah*. To María, for all we have lived and still will live, and also for coping with my bad and good humor in all moments during these four years in Salamanca.

And last, but certainly not least, to all those I have not mentioned but are always next to me.

ABSTRACT

In this essay, I will discuss Dorothy Allison's *Bastard Out of Carolina* (1992) and Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) in order to portray the consequences that manifest in sexist and patriarchal societies. I will present a brief analysis of both novels, proving that patriarchy is detrimental to both the oppressor and the oppressed, regardless of one's race, country and culture. For this purpose, the understanding of the social rubric of these two presumably different societies and countries, i.e., 1950s South Carolina and 1990s Postcolonial Nigeria, is essential due to the fact that Allison's and Adichie's novels respectively reflect the harmful and discriminatory practices against women in these societies. As a matter of fact, I will relate my analysis of the characters from the two aforementioned works of fiction with real societies that are illustrated in both novels. Keeping this aspect in mind, this paper will argue that along with women, men are victims of sexist ideology as well because they unconsciously inherit violent ideas that support men's superiority and dominance over women. Moreover, this paper will demonstrate that although women are the obvious victims of a patriarchal society, with female bonding and solidarity, they are able to find freedom and change their marginalized situation.

KEYWORDS: 1950s South Carolina, Postcolonial Nigeria, Oppressor, Oppressed, Abuse, Sexism, Patriarchal society.

RESUMEN

En este trabajo, hablaré sobre *Bastard Out of Carolina* (1992) de Dorothy Allison y *Purple Hibiscus* (2003) de Chimamanda Ngozi Adichie para así reflejar las consecuencias reales de sociedades sexistas y patriarcales. Presentaré un breve análisis de las dos novelas para demostrar que el patriarcado tiene consecuencias negativas en el maltratador y en el maltratado sin tener en cuenta la raza, el país de origen y la cultura. Para este objetivo, la comprensión de estas dos sociedades y culturas supuestamente diferentes, la Carolina del Sur de los años 1950 y la Nigeria post-colonial de 1990, es esencial dado el hecho de que las novelas de Allison y Adichie reflejan respectivamente las prácticas nocivas y discriminatorias contra las mujeres en estas sociedades. De hecho, relacionaré los personajes de las dos novelas previamente mencionadas con las sociedades reales que aparecen en ambas novelas. Teniendo en cuenta este aspecto, este trabajo tratará sobre el hecho de que junto a las mujeres, los hombres también son víctimas de la ideología sexista porque inconscientemente heredan ideas violentas que apoyan la superioridad del hombre y la dominación sobre la mujer. Además, este ensayo demostrará que aunque las mujeres son obviamente víctimas de la sociedad patriarcal, con la vinculación afectiva y solidaridad femenina, son capaces de lograr la libertad y cambiar su situación marginal.

PALABRAS CLAVE: 1950 Carolina del Sur, Nigeria post-colonial, Maltratador, Maltratado, Maltrato, Sexismo, Sociedad patriarcal.

TABLE OF CONTENTS

INTRODUCTION	1
1. HISTORICAL FRAMEWORK: 1950s SOUTH CAROLINA IN <i>BASTARD OUT OF CAROLINA</i> (1992) AND POSTCOLONIAL NIGERIA IN <i>PURPLE HIBISCUS</i> (2003)	2
1.1. Dorothy Allison's 1950s South Carolina	2
1.2. Chimamanda Ngozi Adichie's Postcolonial Nigeria	4
2. EFFECTS OF VIOLENCE AND PATRIARCHAL SOCIETY ON THE OPPRESSOR AND THE OPPRESSED IN ALLISON'S AND ADICHIE'S NOVELS	6
2.1. Patriarchy and Childhood as Triggers for Male Supremacy and Sexist Violence	6
2.2. Mothers' Search for Social Protection or Independence	8
2.3. Daughters' Difficulty to Rebel Against Fathers Despite Novels' Message of Hope.	10
CONCLUSION	11
WORKS CITED	13

INTRODUCTION

In Dorothy Allison's semi-autobiographical novel, *Bastard Out of Carolina* (1992), the protagonist Bone suffers physical and psychological abuses from her stepfather Glen after he marries Bone's mother Anney. Although Anney is aware of the situation, Glen's abuses destroy Bone's voice and her ability to condemn his violence. Eventually, with support from aunt Raylene, Bone is able to resist and curtail Glen's violent behavior towards her. However, Anney is incapable of rejecting Glen, which finally results in Anney's abandoning Bone because of her dependency on Glen.

In Nigerian writer Chimamanda Ngozi Adichie's novel *Purple Hibiscus* (2003), much like Bone, the protagonist Kambili is also abused by her authoritarian father Eugene during her childhood. Kambili's voice is silenced as a consequence of her father's abusive behavior during her childhood until she comes in contact with her aunt Ifeoma. In fact, aunt Ifeoma is the basis of Kambili's and her mother Beatrice's support to finally confront Eugene.

Allison's and Adichie's female protagonists engage in the narration of their horrific childhood memories and the emotional and physical harm inflicted on them by their fathers. Both novels reveal that the fathers had been abused during their youth and had had conflicting relationships with their families, thereby turning aggressive when they became husbands and fathers. Therefore, this essay aims at examining the detrimental effects of sexist and patriarchal ideologies on both the oppressors and the oppressed irrespective of one's country and race. Patriarchal societies encourage oppressors to compensate for their deficiencies by abusing women. Alternatively, oppressed women are victims who are forced to be silent as a consequence of their physical and psychological suffering although sometimes they are able to attain freedom with other women's help.

1. HISTORICAL FRAMEWORK: 1950s SOUTH CAROLINA IN *BASTARD OUT OF CAROLINA* (1992) AND POSTCOLONIAL NIGERIA IN *PURPLE HIBISCUS* (2003)

In this section I will briefly analyze Dorothy Allison's and Chimamanda Adichie's novels' historical framework that will be the basis of my analysis about the detrimental consequences of the patriarchal societies revealed in the selected novels. Furthermore, this historical framework will permit the reader to fathom the socio-cultural motifs of the time periods depicted in the two novels. Hence, I will argue that this realism in the novels is employed to highlight how sexism operates in varied ways in different societies. First, I will examine Allison's portrayal of 1950s South Carolina as a predominantly classist, restrictive and patriarchal Southern American state. Finally, similar to Allison's South Carolina, I will discuss Adichie's delineation of postcolonial Nigeria as an exemplification of the decadent and oppressive situation caused by dictatorship, patriarchy and religion in the country.

1.1. Dorothy Allison's 1950s South Carolina

Allison's description of South Carolina during the 1950s reveals the place as a patriarchal society in which women's submissive position was evident due to men's authority over women's lives. In fact, this region has been categorized as "possibly the most feted, demonized, and scrutinized region of the USA." (Taylor 317) This was a consequence of its culture and society which were regarded as the *other country* of USA. Moreover, during 1950s South Carolina, money and social class were highly valued causing a huge difference, unquestionably restrictive, between the lower class and the upper class.

As far as social class was concerned in the 1950s, it was related to culture, but not so much to race. For instance, white trash¹ was the name given to the people who belonged to

¹ According to Moira Baker "in the novel Allison demonstrates how the construct 'white trash' creates not a racial but a class-defined Other, the effect of a psychological process of projection." (120)

the lower classes. Referring to this 1950s Southern society's depiction in Allison's novel, "white trash [were] the targets of verbal and social violence, confined to the bottom of the social and human ladder." (Grué 36) Hence, people were divided depending on their economic/class status, and working class women found themselves at the bottom of society, suffering economic, physical and psychological oppression. This is the case of Bone and her mother Anney who are doubly marginalized due to their gender and class status.

In addition, 1950s South Carolina's patriarchal society forced women into submission and silence. Due to their marginalized position, women lacked the ability to make decisions about their lives and mentally incorporated the idea that they needed men for sustenance and protection. This inherited idea could also be attributed to the freedom afforded to men: "[M]en could do anything . . . violent or mistaken [and it] was viewed with humor and understanding." (Allison 23) Not only were men viewed as perfect, they also had the authority to own young girls because fathers were "surrogates of the law while the child [was] a juvenile, and also [made] the law an extension of the father after the child [reached] . . . 'legal age.'" (Gilmore 59) Thus, men had institutional support to judge women. For instance, after Bone's stepfather Glen's marriage with Bone's mother Anney, Bone constantly hears: "You're mine, all of you." (Allison 36) This phrase happens to be one example out of many where one finds that Glen constantly reminds Bone of her inferiority and his ownership of her for being her stepfather.

Thus, it is not surprising when one witnesses women's acceptance of the sexist idea that men are superior to them, which results in women being forced to search for a man who is able to support them economically and socially. Such an ideology reflects women as perfect products created according to the demands of a male-dominated nation. Consequently, the portrayal of 1950s South Carolina is one in which patriarchy and social class are the most important defining features of the society, being skillfully mirrored in Allison's narrative.

1.2. Chimamanda Ngozi Adichie's Postcolonial Nigeria

Adichie offers a critical point of view regarding postcolonial Nigeria's authoritarian society (under generals Ibrahim Babangida's and Sani Abacha's regimes) and the consequences of patriarchy and intolerance through her narrative and her characters. Besides, Adichie depicts a Nigeria in which the economic gap between social classes is revealed to be immense causing a vast segregation in terms of material means between the rich and the poor. Furthermore, the author offers a parallelism between Nigeria's postcolonial society and the social/political situation in which her characters live, thereby grounding her fictional narrative within an actual historical context.

During 1990 postcolonial period in Nigeria, silencing and negation of people's freedom was part of the government's policy. Moreover, the government controlled the media where the press was not allowed to project the state in a negative light. For instance, in *Purple Hibiscus* the lead editor of Eugene's (Kambili's father) newspaper is killed for criticizing Nigeria's government. Therefore, the situation of Nigeria could be described as "totally intolerant . . . [in which] the state instills fear in all those who want to speak or those who have a dissenting voice." (Kivai 68) Hence, regarding the government's intolerance, it is possible to establish a relation between the government and Eugene because as aunt Ifeoma expressed, "[Eugene] was too much of a colonial product." (Adichie 13) He completely mirrors Nigerian society by being an authoritarian man obsessed with reputation and religion. Eugene imposes his intolerant authority over his relatives by inhibiting their freedom and muting their voices.

Moving on to the social situation of women, it is evident that within postcolonial patriarchal Nigerian society, women had almost no autonomy and were indefinitely oppressed by men and their voices denied. For example, Kambili's mother Beatrice was forced to assume a repressed role in order to be able to live properly in such a patriarchal society where

polygamy for men was permitted. Beatrice had to adopt a submissive role, which had been enforced upon her by the society as her following words evidence: “A woman with children and no husband, what is that? . . . A husband crowns a woman’s life.” (Adichie 75) Therefore, Beatrice confirmed to the idea of submission and imposed marriage as it seemed to be the most viable option for women. Furthermore, as Ogaga Okuyade argues, Nigeria had to find its own definition and identity. (251) Therefore, there is a coincidence between Nigeria’s situation and Adichie’s female characters’ need for search of their own voices and freedom.

As for religion, in postcolonial Nigeria there was a rupture “between the modernist Christianity of Roman Catholicism and the traditional beliefs in the spirits of the Ancestors.” (Cooper 132) This fact was troublesome as it led to, in many cases, the separation of families. This is evident in Bone’s Catholic fundamentalist father Eugene, and her non-Christian grandfather Papa-Nnukwu. In this regard, Emmanuel Mzomera Ngwira observes that Eugene and his Catholicism drove the family into corruption for he simply wanted to follow the colonialist idea of white’s correctness. (128) Therefore, it existed a conflict in Postcolonial Nigeria between those who were Catholic and preferred whites as a consequence of colonization, and those who defended their Igbo culture² and were considered pagans.

Finally, postcolonial Nigeria was shown to be sexist, oppressive and authoritarian where people did not have freedom to speak against the totalitarian government: women were under men’s dominance and families were divided due to conflicting religious ideologies. Hence, change was needed: “What [we] Nigerians needed was not soldiers ruling us, what [we] needed was a renewed democracy.” (Adichie 25) Finally, one can state that the novel voices the need for a new Nigeria that encourages political progress and women’s freedom.

The next section will evidence the historical frameworks of Allison’s and Adichie’s novels with their characters’ behavior; fathers will be influenced by their upbringing in

² For further information about Igbo culture related to *Purple Hibiscus* see Cooper’s article “Breaking Gods and Petals of Purple in Chimamanda Ngozi Adichie’s *Purple Hibiscus*” (120-124).

patriarchal environments, whereas females will be patriarchal societies' main victims after suffering continuous abuses from men despite the capacity to overcome through female sisterhood.

2. EFFECTS OF VIOLENCE AND PATRIARCHAL SOCIETY ON THE OPPRESSOR AND THE OPPRESSED IN ALLISON'S AND ADICHIE'S NOVELS

The previously discussed patriarchal societies in Dorothy Allison's and Chimamanda Ngozi Adichie's novels can be claimed to be detrimental to the abusers and the abused consequently centering my analysis in both roles. Therefore, I will first argue that the abusers employ violence to reaffirm male superiority over women after being brought up in patriarchal atmosphere and lacking love during childhood. Next, regarding the abused, I will illustrate that mothers are victimized by their husbands and believe on men's protection while remaining mentally insulated to the possibility of rejecting their mistreatment and trying to attain freedom. Lastly, I will assert that abused daughters in Allison's and Adichie's novels, although brutally injured by their fathers and turned mute by fear, are imbued with hope where they have an opportunity to gain freedom after receiving help from female relatives.

2.1. Patriarchy and Childhood as Triggers for Male Supremacy and Sexist Violence

Allison and Adichie trace their novels' father characters in order to highlight their necessity for power, superiority and violence against women to enhance male identity. This sexist behavior is associated with patriarchal society's expectation from its men and deficiencies suffered during Glen's and Eugene's childhood. For instance, Bone's stepfather Glen needs to constantly reassert his masculinity because he is not accepted by his family for his "hot temper, bad memory, and general uselessness." (Allison 12). Meanwhile, Kambili's father Eugene suffered from sexual repression in his childhood for "[he] committed a sin

[and] . . . [the good father] poured the water in a bowl and soaked [his] hands in it.” (Adichie 196) Indeed, Eugene rejected his father because he abominated his father’s native Igbo culture.

The patriarchal fathers’ masochistic mindset was originated in their upbringing. Bone’s stepfather Glen and Kambili’s father Eugene inherited their societies’ sexist concept of male superiority over women, where women were treated as men’s property. For instance, Glen treats his wife Anney as his property. This aspect is concretized by Granny’s words: “[S]ome old junkyard dog waiting to steal a bone . . . Anney’s the bone he wants.” (Allison 37) Moreover, Glen’s aim is to possess Bone through his marriage to Anney. Regarding Eugene, he is an authoritarian father who dictates everything related to his children and justifies his abuse on them: “[E]verything I do for you, I do for your own good.” (Adichie 196) Thereby, Eugene is a father who thinks his children are his property, raising them in a manner similar to the way he was raised.

Consequently, Glen and Eugene are patriarchy’s products and the result of societies’ pressure on men to act as perpetrators of violence against women to validate their masculinity. Glen faces socioeconomic pressure because the death of his baby before being born was considered a weakening of his masculinity. Nevertheless, socioeconomic pressure is not an excuse but a “[suggestion] that his behaviour . . . [is] a partial consequence of the wider forms of systematic violence.” (Dickinson 77) Glen is deliberately violent but this stems from his desire to fit into his family’s abusive tradition that makes him believe that the only way to negate his love deficiency and socioeconomic pressure is by abusing women. Similarly, Eugene is considered by his daughter Kambili “a passive victim instead of an aggressor.” (Tunca 10) Correspondingly, Eugene’s female relatives believe social pressure is the source of his brutal behavior: “Eugene has not been well . . . carrying more than any man should carry.” (Adichie 250) Thus, Eugene’s authoritarianism is initially justified by his relatives

because they are aware of Eugene's abuse in his childhood, and so, in order to reach his desired social reputation and relieve the pressure, he mistreats his family.

Therefore, although men are the abusers in these novels, they are also victims of patriarchy. Society influences Glen's perception of women by inheriting the sexist idea that women's role is limited to housekeeping and child-bearing. Likewise, Eugene, during childhood, was sexually oppressed, and thus, believed he should do the same with his children to obtain his ideal family. Hence, one can state that though Glen's and Eugene's actions are deplorable, their behavior is a result of their own abusive upbringing in a patriarchal society.

2.2. Mothers' Search for Social Protection or Independence

Allison's mother character reflects the typical persona of a subdued wife living in 1950s South Carolina. For example, Bone's mother Anney is a patriarchal society's oppressed product due to her incapacity to improve Bone's detrimental situation, which stems from Anney's inability to challenge the supremacy and need for her husband Glen's protection. Alternatively, Adichie's mother character Beatrice is a triumphant example of one who resists discriminatory patriarchal mindset and refuses to be a silent victim of abuse. Beatrice achieves this by creating a strong female bonding with Kambili's aunt Ifeoma.

Men's superiority over women and the gender-discriminatory structure of patriarchal societies are evident aspects in Allison's and Adichie's mothers. Both mothers are uneducated and considered the weakest within the power structure of society. This aspect worsens in Anney's case because she is also poor and desperately believes in "the legal familial relation [that] would secure her legal, and . . . social, position." (Dickinson 78) Similarly, Adichie's character Beatrice is usually regarded as "an embodiment of the traditional African woman, who is unsophisticated and content with the economic security her husband guarantees." (Okuyade 255) Therefore, Anney and Beatrice are both shown to be complacent to the idea

that women are powerless in society, and hence, they need men for their socioeconomic safety.

Accordingly, dependency has made women silently accept the abuse inflicted on them by their male relatives. Nevertheless, the two mothers respond differently to their abusive husbands. Anney is presented as incapable of surpassing sexism as she is unable to condemn her husband Glen and support her daughter Bone due to her inherent believe that Glen's involvement in her life is a must for her survival. Anney's mental frame is an example of the "demands laid upon mothers in heteropatriarchy by . . . [choosing] between her battered child and the emotionally damaged husband." (Baker 136) Thus, Allison's intention is not to chastise Anney for her inability to rebel but to show that it is patriarchal society, which becomes the determining factor for Anney's inaction. Turning to Beatrice, although forced to choose between her husband Eugene and her children, she is successfully presented as a "wom[a]n asserting [her] [position] . . . [by] challenging patriarchy." (Kivai 26) Hence, Adichie's novel's underlying meaning is that there is possibility to rebel against sexism, which can be done more effectively when women create a comradeship against patriarchal injustice (i.e., with Bone's aunt Ifeoma).

Overall, Anney and Beatrice are two abused women who are hegemonized into accepting the patriarchal ideology in their respective societies. In fact, Anney reflects some women's incapability to condemn sexism and violence. Hence, one can assert that Anney's mindset is informed by the traditional notion that sanctions women's position as property of their husbands, which ensures their silence even when these husbands abuse the children. Correspondingly, Beatrice, who initially believed that she needed her husband to survive, in due course, emerges as a courageous woman who poisons her husband so as to achieve freedom after getting emotional support from Ifeoma.

2.3. Daughters' Difficulty to Rebel Against Fathers Despite Novels' Message of Hope

Allison's and Adichie's daughter characters in their novels, *Bone* and *Kambili* respectively, are victims of patriarchal societies who have suffered ongoing abuses, fear and suppression of their true voices. Furthermore, due to their youth, *Bone* and *Kambili* are incapable of fully undermining patriarchal conventions and challenging their maltreatment by their respective fathers, Glen and Eugene. However, both authors finally have an underlying message that recovery of female-selfhood is possible through contact and comfort from other female relatives. In this regard, *Bone's* aunt Raylene and *Kambili's* aunt Ifeoma appear as characters who help the girls regain their voice and laughter.

Bone and *Kambili* need time for recovery as they have suffered rape along with physical and psychological abuse by their respective fathers, thereby silencing their voice. *Bone's* problem is her inability to tell her mother about the abusive treatment from her stepfather Glen because “[she] lived in a world of shame. [She] hid [her] bruises as if they were evidence of crimes [she] had committed.” (Allison 113) Indeed, *Bone* is informed by her struggle to regain her voice, which had been destroyed as a direct consequence of domestic sexism. Regarding *Kambili*, her character maps her journey from fearful silence to finding her own voice (Sackeyfio 126). *Kambili* is shown to have low-esteem, and due to her dominating father, she is unable to voice an opinion. Besides, her fear for her father is so immense that after Eugene's death she had “nightmares about . . . the silence of when Papa was alive.” (Adichie 305) Thus, *Kambili* stands for the forced silence of the abused and her internal struggle to condemn the abuser in a patriarchal society.

However, Allison and Adichie both suggest the need for female companionship and support for girls' recovery where the two respective aunts Raylene and Ifeoma emerge as the girls' source of courage. In other words, *Bone* “[develops] enough confidence during her stay with Raylene to defend herself” (King 134). Thus, Raylene is *Bone's* necessary support to

escape from her stepfather Glen's authoritarianism. Likewise, Kambili's aunt Ifeoma has been categorized as one who allows for a "dialogic space away from the monologue of Papa Eugene." (Ouma 62) Kambili undergoes a positive evolution during her stay with aunt Ifeoma who appeared to challenge patriarchal convictions by her "throaty, cackling sounds." (Adichie 78)

Therefore, it can be claimed that girls' portrayal in the two novels is that of destroyed self-image and the inability to recognize and express their voices and laughter due to the violence inflicted on them by their sexist fathers. However, it is pertinent to note that through the novels, the authors highlight women's necessity to act against patriarchy. The novels also echo an eternal hope for recovery – even for those who have been constantly abused and oppressed – by creating a sense of female solidarity as an effective way of defending oneself from patriarchal onslaught.

CONCLUSION

Dorothy Allison's and Chimamanda Ngozi Adichie's novels mirror the situation of patriarchal societies in 1950s South Carolina and Postcolonial Nigeria respectively. Through their fiction, Allison and Adichie reveal that sexism against women was prevalent in the two societies, which the people had unconsciously incorporated in their lives. Particularly, the father characters in both novels are shown to be invisible victims of patriarchal ideology that forces men to suppress women as a sign of their masculinity. Alternatively, the female characters are stereotypical representations of women who are victims of physical and psychological abuses. These female characters are depicted as ones who silently accept their mistreatment by their husbands because they believe that they need male protection in order to live respectfully.

Thus, these two novels are potent expressions of the harmful effects of sexism and patriarchy in different societies irrespective of country, race and culture. Men must learn to reject years of violent thinking, which they might have experienced within their families, thereby erasing gendered roles that adhere to violence. Finally, both novels' main concept is the hope for freedom and recovery for women by building feminine spaces of comfort and establishing female solidarity where women feel comfortable and respected.

WORKS CITED

- Adichie, Ngozi Chimamanda. *Purple Hibiscus*. London : Fourth Estate, 2013. Print.
- Allison, Dorothy. *Bastard Out of Carolina*. London: Penguin Group, 2012. Print.
- Baker, Moira. “‘The Politics of They’: Dorothy Allison’s *Bastard Out of Carolina* as Critique of Class, Gender, and Sexual Ideologies.” *The World is Our Home: Society and Culture in Contemporary Southern Writing*. Ed. Jeffrey J. Folks and Nancy Summers Folks. Lexington: The University Press of Kentucky, 2000. 117-141. Print.
- Cooper, Brenda. “Breaking Gods and Petals of Purple in Chimamanda Ngozi Adichie’s *Purple Hibiscus*.” *A New Generation of African Writers: Migration, Material Culture and Language*. Ed. Brenda Cooper. London: Currey, 2008. 110-132. Print.
- Dickinson, Emily. “‘Trash Always Rises’: Regionalism and Violence in Dorothy Allison’s *Bastard Out of Carolina*.” *Peer English* (n.d.): 74-88. Web. 24 Feb. 2016.
- Gilmore, Leigh. *The Limits of Autobiography, Trauma and Testimony*. Ithaca: Cornell University Press, 2001. Print.
- Grué, Mélanie. “The Internal Other: Dorothy Allison’s White Trash.” *Otherness: Essays and Studies* 4.2. (2014): 31-50. Print.
- Horvitz, Deborah. “‘Sadism Demands a Story’: Oedipus, Feminism, and Sexuality in Gayl Jone’s ‘Corregidora’ and Dorothy Allison’s ‘Bastard Out of Carolina.’” *Contemporary Literature* 39.2 (1998): 238-261. Print.
- King, Vincent. “Hopeful Grief: The Prospect of a Postmodernist Feminism in Allison’s *Bastard Out of Carolina*.” *The Southern Literary Journal* 33.1 (2000): 122-140. Web. 27 Feb. 2016.
- Kivai, Georgiads Mboya. *The Female Voice and the Future of Gender Relationships in the Nigerian Nation in Chimamanda Adichie’s *Purple Hibiscus* and *Half of a Yellow Sun**. Diss. Kenyatta University, 2010. Web. 27 Feb. 2016.

- Mzomera Ngwira, Emmanuel. *Writing Marginality: History, Authorship and Gender in the Fiction of Zoë Wicomb and Chimamanda Ngozi Adichie*. Diss. Stellenbosch University, 2013. Web. 27 Feb. 2016.
- Okuyade, Ogaga. "Changing Borders and Creating Voices: Silence as Character in Chimamanda Adichie's *Purple Hibiscus*." *The Journal of Pan African Studies* 2.9 (2009): 245-259. Print.
- Ouma, Christopher Ernest Werimo. *Journeying Out of Silenced Familial Spaces in Chimamanda Ngozi Adichie's Purple Hibiscus*. Diss. University of Witwatersrand, 2007. Web. 1 Apr. 2016.
- Sackeyfio, Rose . "Feminist Perspectives in *Purple Hibiscus* by Chimamanda Ngozi Adichie and *Everything Good Will Come* by Sefi Atta." *Transatlantic Feminisms: Women and Gender Studies in Africa and the Diaspora*. Ed. Cheryl R. Rodriguez, Dzodzi Tsikata, and Akosua Adomako Ampofo. Lanham: Lexington Books, 2015. 123-136. Print.
- Taylor, Helen. "The South Through Other Eyes." *The Literature and Culture of the American South*. Ed. Richard Gray and Owen Robinson. Malden: Blackwell, 2004. 317-334. Print.
- Tunca, Daria. "An Ambiguous 'Freedom Song': Mind-Style in Chimamanda Ngozi Adichie's *Purple Hibiscus*." *Postcolonial Text* 5.1 (2009): n. pag. Web. 24 Feb. 2016.