

The dislocation of Nigerian identities as the result of hegemony in Adichie's *Purple Hibiscus*

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Abstract

The concept of individuality's sense of self may trigger some conflicts in an ex-colonized country. The British colonized Nigeria for sixty years, and the colonization formally ended after Nigeria declared its independence on the first of October, 1960. A new Nigerian dictatorial government performs hegemony as the remnant of colonization. This phenomenon is represented in *Purple Hibiscus*, which is based on the military dictatorship in Nigeria between 1980 and 1999. This study aims to find the forms of hegemony and its negative impacts on the dislocation of identity. The research method is qualitative. The data is analyzed by Gramsci's hegemony and is supported by the concept of diaspora in postcolonialism. The data is obtained based on the dominant and subordinate conflicts. *Purple Hibiscus* presents three forms of hegemony: restricted media, religion, and the English language. The novel shows the negative impacts of hegemony: isolation, no individual choices, oppression, and dislocation of identity. The process of identity dislocation is portrayed through emotional attachment and the realization of life-changing seen through the acceptance and interaction with American people with different backgrounds, diverse cultures, and distinct environments.

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INTRODUCTION

The concept of individuality's sense of self may trigger conflicts for individuals or groups because it has always been questioned what a thing is or who an individual is. There is no pinpoint factor that triggers the identity crisis. The case identity crisis recently happened in Nigeria, reported by Opinion Nigeria, published on the

thirty-first of May, 2023. The news stated that Nigerians are surprised by the tragic young Nigerian woman who died due to undetected post-surgery bleeding at a clinic in Lagos. Plastic surgery is conducted to conform to Western beauty standards. The news wrote that "it is impossible to avoid the influence of Western values for Nigerian people completely" (Bassey, 2023). It shows that the case of identity and the problem of identity

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crisis is still crucial in this era, especially for ex-colonized countries.

Nigeria was colonized by British colonization from 1900 to 1960. During this period, the British started imposing Western ideologies on the locals (Oloruntoba, 2022). Although the country has claimed its independence, the remnants of colonization, such as its values in cultures and societies, will not be gone entirely. Hegemony as the remnant of colonization still lingers even after the country achieved independence through a new dictatorial government that adopted the colonial style in leading the country.

Hegemony refers to the dominant class convincing the subordinate class that the dominant class's vision and interests are the interests of all (Ashcroft et al., 2007). Gramsci argued that the dominant class maintained its power through coercion and consent. Coercion is characterized by creating "strict rules, regulations, and punishments," while consent is an acceptance and agreement from subordinate people who are dominated. The dominant class ideology is spread through social institutions (Normalisa & Rosyidi, 2020). Those social institutions could be "schools, religions, and families."

Many studies have investigated hegemony. Zen & Hetami (2019) and Piola & Usman (2019) claimed that hegemony made people in the community live easier and supported modernization in Africa. Meanwhile Lasiana & Wedawati (2021) asserted that the power of hegemony performed by the dominant classes has placed the subordinate people in a difficult situation. The impact affected political and economic instability and human rights being ignored. The other impact of hegemony in Nigeria is migration to the USA and Britain. The statement is emphasized in Surmanidze (2023), who said that international migration flows are triggered by the chaotic situation in one region from its economy, education, political, and social aspects.

The issue of identity crisis and identity dislocation haunts the migration or diasporic community. Dizayi (2019) found that one of the issues of identity crisis is related to the term

dislocation and displacement. Identity dislocation is an ongoing process of identity loss. The situation is categorized as part of an identity crisis in the postcolonialism approach because the practice usually questions the sense of place or the sense of oneself. The dislocation may be a consequence of the chaotic condition of a region that causes its people to dislocate from their region to another region.

The depiction of identity dislocation appeared in several novels. One example is *Mister Johnson* (1939) by Joyce Cary. *Mister Johnson* was set in Nigeria during British colonization in 1920. The novel follows the character Johnson, who is portrayed as the embodiment of the colonizer. Although he was not British, he considered himself British. He was obsessed with almost everything about England.

Another novel about the dislocation of identity is *Purple Hibiscus* by Chimamanda Ngozi Adichie. The novel is based on the military dictatorship situation in Nigeria between 1980 and 1999. This novel tells the story of Papa Eugene, a black native Nigerian. However, his behavior shows that he embodies a colonizer who practiced domestic violence and patriarchal domination. For ideology and faith, he imposed Catholicism on his family. The novel also tells the story of Auntie Ifeoma, Papa's only sister with the self-confidence and courage to stand for the right and take risks. Auntie Ifeoma moved to America to pursue a brighter life with her children because of the negative impacts of hegemony in Nigeria.

Purple Hibiscus had been investigated in several previous studies. Sandwith (2016) examined the violence and the chaotic political situation during postcolonial Nigeria revealed in *Purple Hibiscus*. It showed a relationship between the enlightenment of Western democracy and the violence of the postcolonial state. Astrick (2018) examined women's oppression in *Igbo/Ibo* society. The research showed how women characters are placed in disadvantaged and challenging positions.

The military dictatorship in Nigeria between 1980 and 1999 was a critical phase that could be the extension of the colonialism system from the practices of hegemony. Although many studies

claimed that hegemony brought more positive impacts for society, the researchers found a contradictory finding from the previous studies, as *Purple Hibiscus* presented more negative impacts of hegemony that caused the dislocation of identity. Aside from that, many studies only focused on the oppressions performed by the characters and the government without deeply analyzing the impact of executing those oppressions. Thus, the researchers argued that the dislocation of identity resulted from hegemony that influenced the characters negatively.

This study uses postcolonial approach to analyze the novel and chooses to bring the aspects of hegemony and dislocation of identity. The researchers analyzed *Purple Hibiscus* using Gramsci's hegemony theory to explain the forms of hegemony. In addition, this research also employs the concept of diaspora to analyze the dislocation of identity. Therefore, from this study, it can be revealed how hegemony affected the dislocation of Nigerian identities portrayed by Adichie in the novel *Purple Hibiscus*.

METHODS

The researchers used Gramsci's hegemony theory to analyze the form of hegemony and its impacts on identity dislocation. Hegemony is crucial as it is concerned with the power and domination performed by the dominant over the subordinate. According to Gramsci, the beginning idea of hegemony is that the dominant class maintains its power through violence and persuasion. In its practice, the dominant class spread its ideology through social institutions (Normalisa & Rosyidi, 2020). To strengthen his idea, Gramsci argued that ideology is first developed in a particular social group, engaged in social conflict, and finally, the winning ideology is accepted by society. The ideology works throughout society and creates persuasion of economic, political, moral, and conceptual unity.

Hegemony claims that the interests of the dominant (upper) class are the interests of other (lower) classes. That is why, in its practice, hegemony includes coercion and consent.

Coercion is characterized by creating firm rules, regulations, and also sentences from the dominant class, while consent is consensual submission or agreement from the subordinate class who is dominated (Zen & Hetami, 2019). Therefore, by applying the hegemony theory, the researchers can investigate the relationship between the form of hegemony and its negative impacts on the dislocation of identity in *Purple Hibiscus*. The research methodology is a qualitative method (Creswell, 2017). The material object for this research is Chimamanda Ngozi Adichie's *Purple Hibiscus*. The formal object of this research is a study of Adichie's *Purple Hibiscus* analyzed from the dislocation of Nigerian identities as the result of hegemony.

There were two forms of data in this paper; the primary data were taken from selected quotations, words, sentences, and phrases from *Purple Hibiscus* related to the problem and topic of the study. The secondary data were taken from literature reviews and the previous studies taken from scholarly articles, scientific journals, theories from experts, online articles, and other sources relevant to a particular area of the research.

In analyzing the data, the researchers followed some stages: (1) selecting the quotations that correlate with the topic and the research problem, (2) investigating the conflicts among the dominant and subordinate classes as well as all aspects to present the forms of hegemony using Gramsci's hegemony, (3) understanding the impacts of hegemony, (4) tracing the dislocation of identity as the negative impacts of hegemony, (5) then, applying Gramsci's hegemony theory and identifying the impacts of hegemony. The process of identity dislocation would be described as well as the factors underlying the situation would be revealed.

RESULTS AND DISCUSSION

The Forms of Hegemony Portrayed in Chimamanda Ngozi Adichie's *Purple Hibiscus*

The existence of domination is unavoidable; it cannot be separated from human life. When there is domination and subordination in a

community, it is connected to the idea of hegemony by Gramsci. Simon, as cited in Normalisa & Rosyidi (2020) claimed that the dominant group spread its ideology through social institutions. Those social institutions could be educational institutions or schools, religions, beliefs, faiths and even families (Fadakinte, 2017). In addition, Ashcroft et al. (2007) explained that education institution and the media played an essential role as a medium of hegemony. These forms of hegemony are portrayed in Adichie's *Purple Hibiscus*. The researchers presented some forms of hegemony, such as restricted media, religion, and the English language, in which coercion and consent existed.

Restricted Media as the Form of Hegemony in Purple Hibiscus

Adichie's *Purple Hibiscus* is based on the military dictatorship situation in Nigeria between 1980 and 1999. During that time, the Head of State and the government were the superior powers that controlled all aspects of society, including the freedom to deliver criticism through media. Several policies were executed to maintain supremacy and an anti-democracy system, such as limiting media's freedom. Media restriction in *Purple Hibiscus* was set by creating strict regulations and brutal punishment when violating those regulations.

These strict regulations caused almost no news media to publish content criticizing the corrupt government. The only news media that was brave to criticize was *Standard*. Papa Eugene owned *Standard* and often wrote critical news about the Nigerian government. In response to *Standard's* impudence in writing news and violating the existing regulations, the Nigerian government sent dead rats to one of Papa's factories and spread the news about hygiene issues. This manipulation made some of the factories have to close temporarily or even permanently. It can be seen through the quote,

Soldiers had gone to one of the factories carrying dead rats... then closed the factory down, saying the rats could spread disease through the wafers and biscuits (Adichie, 2003, p. 18).

The other restriction on media in *Purple Hibiscus* is seen when the Nigerian government filled their local television program with Mexican shows.

"I don't understand why they fill our television with second-rate Mexican shows and ignore all the potential our people have" (Adichie, 2003, p. 105).

This excerpt showed that the Mexican shows took over the local Nigerian screens as Mexican shows are valued as less costly. It is related to the research conducted by Zen & Hetami (2019) about hegemony that repressed individual choices in an attempt to fulfill the general necessity. There was no individual choice for Nigerians to decide, as they had to accept all of the government's policies.

The other form of hegemony can be seen when the *Standard's* editor, Ade Coker, was imprisoned because he wrote the drug-selling cases. The news questioned the drug-selling cases' exact dealer as The Head of State and his wife also got involved by secretly paying people to export heroin. Within a few days after the news release, the soldiers arrested and imprisoned Ade Coker for his bravery in writing the headline. Things got worse when Ade Coker brought up the issue of Nwankiti Ogech's death as *Standard's* cover. Nwankiti Ogechi was a pro-democracy activist whom Nigerian soldiers brutally murdered. However, the government denied their interference and claimed it was not Nigerian soldiers' business to be responsible for the case. *Standard* released the news of Ogechi's murder that led to the death of Ade Coker himself.

As Zen & Hetami (2019) expressed about the form of hegemony, it is safe to state that restricted media in *Purple Hibiscus* is depicted as a form of hegemony due to coercion and consent. The government represents coercion as the dominant class who strictly prohibited criticism of the government's policies and brutal punishment if violating the regulation. Meanwhile, consent is given by the Nigerian citizens as the subordinate class due to their acceptance and agreement towards the restriction of the media.

Religion as the Form of Hegemony in Purple Hibiscus

Religion is an essential thing for most people who believe in it. Many people follow religion and obey its law and its consequences to get salvation. Religion is not only robust to influence people, but it is also something that triggers sensitive issues in society. Religious differences sometimes arise since there is no well-maintained tolerance for one another.

Many people have followed their religion, and if there is no tolerance, religion would be used to establish and control some aspects of society. According to Setiaji et al. (2018), using religious propaganda to obtain domination and power within society showed that religion can be categorized as a form of hegemony. The use of religion as a form of hegemony is narrated in Adichie's *Purple Hibiscus*. It can be seen through the religious propaganda portrayed by Papa Eugene. Papa was a strictly devoted follower of Catholicism, harshly dominating, oppressing, and controlling his family with his stern beliefs.

Papa became so wrathful when his family did not obey something related to his religious values. It can be seen through,

Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the étagère (Adichie, 2003, p. 1).

Papa repeatedly did things like this. Papa's strict belief continued when he disowned his father because he was not a Catholic. He spread doctrine to his children to hate their grandfather and tried hard to forbid his children from getting along with their grandfather. Papa Eugene even regarded his father as a heathen. It can be seen in the quotation,

"I don't like to send you to the home of a heathen, but God will protect you" (Adichie, 2003, p. 50).

In the quote above, Papa considered his father a heathen because his father believed in the traditional faith of Nigeria. Papa sternly considered that being different and following traditional beliefs other than Catholicism was a sign of a heathen full of sin. When his father died, Papa did not want to participate in the funeral because he could not join the funeral ceremony for a heathen. Papa was in conflict with Auntie Ifeoma about their father's funeral. Papa would only

attend the funeral if the funeral were performed in a Catholic method. He also mentioned that Auntie Ifeoma "...was busy tending to a heathen," (Adichie, 2003, p. 164). This statement was delivered because Auntie Ifeoma disagreed with Papa's opinion regarding their father's funeral.

Furthermore, Papa's firm attitude in the name of his religion continued when he committed domestic acts of violence by repeatedly doing physical violence to his children and wife. It can be seen through the quotation,

He unbuckled his belt slowly... It landed on Jaja first, then Mama raised her hands as they landed on her upper arm... and landed on my back (Adichie, 2003, p. 86).

The quote above narrates a scene when, on a Sunday morning, Kambili felt cramps on her first day period. As a rule, no one should eat anything before the Sunday ceremony finishes. However, when Kambili asked Mama to give her Panadol, Mama required her to eat something so that Kambili's stomach would not be empty before taking the medicine. This action made Papa furious at Kambili, Jaja, and Mama. He then physically abused them with his heavy belt.

Religion as the form of hegemony in *Purple Hibiscus* is related to the findings of Setiaji et al. (2018), who stated that religious propaganda could obtain domination and power. In addition, religion is a form of hegemony due to coercion and consent. The coercion is seen through Papa Eugene as the dominant power who imposed strict Catholic values on his family and severe punishment for violating his regulations. The "spontaneous consent" is given by Papa's family as they thought that the regulations set by Papa were considered to be true for them. Hence, there was no resistance from his wife and his children to Papa's doctrines, and they spontaneously accepted it because they thought they would be free from sins.

English Language as the Form of Hegemony in Purple Hibiscus

More than one billion people consider English the most widely spoken language. English can support people's career life. People who are good at English may get more privileges in gaining

knowledge, being a part of society, and having a more promising career. At the same time, these privileges may raise issues in society since English dominates other languages and creates inequality between people who can speak English and people who can not.

The issue of English language domination usually happens in ex-colonized countries that were under colonization by countries whose mother language was English, such as British imperial or America. According to Mustapha (2014), from the mid-nineteenth century until the twentieth century, the English language and its linguistic dominance became one of the main issues in Nigeria's literary works. The dominant class made English the standard of communication, which meant that the local language of subordinate groups was replaced and ignored.

The use of the English language as a form of hegemony is represented in *Purple Hibiscus*. It can be seen through,

“Have you no words in your mouth?” he asked, entirely in Igbo. A bad sign. He hardly spoke Igbo, and although Jaja and I spoke it with Mama at home, he did not like us to speak it in public.” (Adichie, 2003, p. 10)

The excerpt above portrayed a situation when Papa Eugene was mad at Jaja. Papa used the *Igbo* language only to say bad words. The *Igbo* language is considered a bad sign for him. He also taught her family to speak *Igbo* only when they were at home. He did not allow them to speak in public. Papa used English to establish his power and create the perspective that English made people sound more civilized. Papa spread his obsession with English by showing appreciation to their relatives who tried to speak English with him. On the contrary, Papa became rude when somebody in his community spoke *Igbo* rather than English.

“Papa liked it when the villagers made an effort to speak English around him. He said it showed they had the good sense” (Adichie, 2003, p. 49)

The study by Mustapha (2014) confirmed that English language domination became one of the main issues taken up in Nigeria's literary works, and it is represented in *Purple Hibiscus*. English is a form of hegemony due to coercion

from the dominant group and consent from the society. Papa indoctrinated his children that local languages, such as *Igbo* and Hausa, were only used to say bad things. He also used English as a form of hegemony by intensely indoctrinating people in his community to speak in English and ignoring the local language. In *Purple Hibiscus*, consent is given as the society thought it was “common sense” to speak only in English and ignore their local languages. They thought people who spoke English were considered more intelligent and better than people who did not speak English.

The Impacts of Hegemony as Depicted in Chimamanda Ngozi Adichie's *Purple Hibiscus*

The existing hegemony can have significant impacts on society and its people who are being dominated. The impacts can be positive and negative for them. Piola & Usman (2019) and Zen & Hetami (2019) argued that hegemony brought positive impacts through establishing regulations, stabilization, and modernization of some aspects of society. However, in *Purple Hibiscus*, the existing hegemony negatively impacted people who were dominated. Hegemony caused the subordinate classes to face many complex challenges. The detailed situation and negative impacts of hegemony are divided into direct impacts and indirect impacts. The direct impacts of hegemony were isolation, no individual choices, and oppression.

Isolation

According to Wilford, as cited in Lasiana and Wedawati (2021), isolation is one of the impacts of hegemony in which the subordinate classes get isolated. The isolation is represented in Adichie's *Purple Hibiscus* through Papa-Nnukwu. Papa-Nnukwu believed in the traditional faith, which was a strong reason for Papa Eugene to treat his father, Papa-Nnukwu, harshly. Papa-Nnukwu was isolated, for his son banned him from staying or visiting his son's house. It is portrayed in the quote, "...he barred Papa-Nnukwu from coming to his house" (Adichie, 2003, p. 53). Papa did not allow his father to be close to him because he

considered his father sinful for not embracing his Catholic religion.

Papa also demanded that his children not be close to their grandfather because it was considered walking toward sin. He influenced his children to hate his grandfather's religion and belief. He instilled in his children's minds the belief that their grandfather was a heathen. The other limitation imposed on Papa-Nnukwu is reflected when Papa Eugene prohibited his children from spending more time at their grandfather's house as depicted below,

"Don't touch any food, don't drink anything. And, as usual, you will stay no longer than fifteen minutes. Fifteen minutes!" (Adichie, 2003, p. 49).

Papa Eugene did not allow his children to eat anything at their grandfather's house because it was ungodly.

The other isolating and separating actions practiced by Papa are portrayed when he severely abused his children upon knowing they brought Papa-Nnukwu's picture into their house after Papa-Nnukwu had died. It can be seen through the quote,

"What is that? What are you doing with that painting? He started to kick me... He talked nonstop, out of control..." (Adichie, 2003, p. 179-180).

He did not allow his children to pray for his grandfather. He abused his children because they brought Papa-Nnukwu's picture into their house.

Through the episodes of Papa-Nnukwu, it is safe to conclude that hegemony caused the subordinate class to get isolated, separated, and limited access to be treated as human in general, to be respected, and to deserve love by people. It is connected to the study by Lasiana & Wedawati (2021) that hegemony caused isolation for the subordinate class. Papa's strict Catholic values caused his father or Papa-Nnukwu, to get isolated, to be treated disrespectfully, and to get limited access to everything he should have had as an old father, as a grandfather who had grandchildren, and even as a human who should be treated like a human being without discriminating his differences.

No Individual Choices

Hegemony makes an option unavailable or says people being dominated do not have the right to an individual choice. According to Zen & Hetami (2019), there are no individual choices when there is domination in society, as the dominant class sets the only choice. In contrast, the subordinate class must obey this regulation. It is portrayed in Adichie's *Purple Hibiscus* through the government and Papa Eugene as the dominant class over Nigeria's citizens and Papa's family.

The lack of individual choice was detected when the government filled the Nigerian TV shows with second-rate Mexican shows and prohibited the local Nigerian shows from being broadcast on their TV, as seen below,

"...they fill our television with second-rate Mexican shows and ignore all the potential our people have" (Adichie, 2003, pp. 105-106).

The government made the only choice because they were the only class with superior authority to control the media for Nigerian citizens. The dominant class ignored the individual choice of Nigerians as its citizens should obey the regulations and decisions made by the government.

Similar to the government that had the controlling power over the country, Papa Eugene also dominated the power of his family. The hegemony performed by Papa also caused no individual choices for his family. The choice could only be made by Papa as the man who had the power and become the decision-maker of his family's decisions, as seen below,

"Here are your schedules for the week you will stay in Nsukka," Papa said. The paper he thrust into my hand was similar to the schedule pasted above my study desk upstairs..." (Adichie, 2003, p. 92)

The excerpt describes a scene when Kambili and Jaja would stay at their aunty for several days during their holiday, and Papa Eugene arranged detailed schedules for them. The schedules consisted of detailed "do and do not" things they had to obey. It showed that Papa's children had no individual choice to make and decide their daily activities.

Papa arranged and chose everything for Kambili, such as school, clothing, education,

religion, and her relationship. The phenomenon is depicted through the excerpt,

“I had never thought about the university, where I would go, or what I would study. When the time came, Papa would decide.” (Adichie, 2003, p. 111).

As cited in Zen & Hetami (2019), Gramsci argued that hegemony repressed individual choices to fulfill the collective or general necessity. It is represented in *Purple Hibiscus* through Kambili, who could not decide what she wanted and liked because Papa Eugene made the only decision for her. The impact of hegemony in the *Purple Hibiscus* was the limitation and unavailability of individual choices for the subordinate classes. Papa's children could only take what Papa selected for them. It can be seen in how Papa arranged strict schedules for them and decided all their daily activities and future lives.

Oppression

Oppression can be defined as disadvantages and unfair treatment that some social groups (especially the lower classes) must receive and accept (Lasiana & Wedawati, 2021). The forms of this oppression had various types: violence, exploitation, and others. Oppression as the impact of hegemony always puts the subordinate class in a difficult situation. The subordinate class would be oppressed and exploited by the dominant class, which has superior power to control the lower classes to maintain the dominant class ideology. The oppression is found in Adichie's *Purple Hibiscus* through Kambili and Auntie Ifeoma, whom Papa and the government have oppressed.

One day, Kambili took a few minutes longer, and Papa slapped her left and right cheeks because she made Kevin wait longer for her. Papa did this because he believed God needed perfection and that being late was sinful. Although Kambili loved telling people around her about herself, she remained silent because she feared Papa would punish her if he knew. This silence was a sign that she faced so much pressure and oppression. For example, in the quote,

“I want to tell Amaka that I did not own a cassette player, that I could hardly tell any kind of pop music apart” (Adichie, 2003, p. 101).

Although Kambili lived in Enugu with all the privileges and facilities of a wealthy and respected family, she did not have a cassette player because Papa did not put it into her daily schedule.

Papa's hegemony caused Kambili to be less able to express herself as in the quote,

“I wanted to talk with them, to laugh with them so much that I would start to jump up and down in one place the way they did, but my lips held stubbornly together” (Adichie, 2003, p. 122).

Kambili was attractive and intelligent. She was afraid to express herself and had no choice because her only choice was Papa's. Kambili was depressed and then ran away when she could not express herself.

Slightly different from Kambili, Auntie Ifeoma was oppressed by the government and the bureaucrat in the university. Auntie Ifeoma and her friends as lecturers had yet to receive money and paid for two months. In addition, Auntie Ifeoma and many people in Nsukka face difficulties in getting fuel due to the lousy delivery from the central government to Nsukka. She spent her nights in the petrol station waiting for fuel. The oppression felt by Auntie Ifeoma was also represented when the highest bureaucrat at the university mistreated her, as Auntie Ifeoma directly delivered her criticisms of the government's corruption and policy. She was terrorized by some men who forced her to sign the document not to criticize the government again.

Kambili and Auntie Ifeoma were oppressed by the dominant classes, which hindered Kambili to express herself and deliver her opinion to others. It is connected to Astrick (2018), who stated that female characters in *Purple Hibiscus* are placed in disadvantaged and complicated positions. Meanwhile, Auntie Ifeoma was also oppressed by the government through the sole administrator in the university by experiencing terror and being mistreated.

The dislocation of Nigerian identities as the result of the hegemony in Chimamanda Ngozi Adichie's *Purple Hibiscus*

The dislocation of identity is a phenomenon in which the practice affects the

identity loss and alteration of identity and culture that have experienced this event (Al-Mufarrah, 2019). In its practice, dislocation was the ongoing process of identity loss, and it happened to Auntie Ifeoma and her three children, as reflected in *Purple Hibiscus*. Auntie Ifeoma got an emotional attachment to America as the first initiation of her sense of identity dislocation.

Based on Mohite & Zirange (2022), emotional attachment to another country appeared in the dislocation of identity. Emotional attachment can appear even before the migrated people voluntarily or involuntarily move to another country or region. Auntie Ifeoma's intention to live in America can be seen through the excerpt,

“The educated ones leave, the ones with the potential to right the wrongs. They leave the weak behind. The tyrants continue to reign because the weak cannot resist. Do you not see that it is a cycle? Who will break that cycle?” (Adichie, 2003, p. 209).

The excerpt portrayed Auntie Ifeoma indirectly, saying that Nigeria put its highly educated people in a weak position with many restrictions and strict regulations. It showed Auntie Ifeoma's opinion on why she, as a highly educated person, had to move to America.

The identity dislocation is traced when Auntie Ifeoma's life as an immigrant finally begins. Her identity as a Nigerian is gradually altered, and the sense of identity dislocation happens due to the acceptance and interaction with American people with different backgrounds, diverse cultures, and distinct environments.

Auntie Ifeoma came from Nigeria's dictatorial government system, which had distinct features with liberalism as the ideology of America at that time. America gives immigrants opportunities to be parts of America. It happened to Auntie Ifeoma and her three children, who struggled to adapt to America that had huge differences with Nigeria. Auntie Ifeoma's daughter Amaka also experienced a sense of dislocation, as seen through her life-changing after moving to America. At first, Amaka was not interested in America because she refused to move and had an English name. However, the reasons of Amaka's

refusal changed when she finally moved to America and interacted with American culture. She sent letters to Kambili and Jaja narrating that she enjoyed living in the US. Amaka even wrote news that criticized Nigeria's corrupt government.

In addition, as it was still the ongoing process of identity loss, sometimes the migrated people have thought about their homeland. After moving, Auntie Ifeoma got two jobs with desired amounts of salaries. She could not stop being amazed by American life and culture. However, she also wrote letters telling her family she missed many things about Nigeria. It is related to the concept of diaspora. According to Safran in Raina (2017), diaspora is a group of people who migrates abroad yet they believe that they may not entirely be accepted by the host country (Anteby-Yemini & Berthomière, 2005). Auntie Ifeoma and Amaka at first felt that as immigrants, American people did not accept them entirely. To compensate for the loss, Auntie Ifeoma and Amaka kept in touch with the people in their homeland. However, their identity as Nigerians also gradually altered as they accepted and adapted to the American cultures and interacted with those differences.

The factor underlying Auntie Ifeoma's sense of dislocation was acceptance. She accepted American values and was influenced by the American people, its ideologies, and its cultures. In addition, according to Sandwith (2016), the violence and the chaotic political situation during postcolonial Nigeria in *Purple Hibiscus* also triggered the women characters to escape from Nigeria. It is connected to the negative impacts of hegemony that caused Auntie Ifeoma to dissociate from her indigenous identity. Restriction and oppression triggered Auntie Ifeoma to move from Nigeria to America to gain a more practical life far from restriction and oppression.

CONCLUSION

The researchers found three forms of hegemony in *Purple Hibiscus*: restricted media, religion, and the English language. According to several studies, hegemony positively impacts subordinate classes, yet in *Purple Hibiscus*, the

researchers only found the negative impacts of hegemony on subordinate classes. The negative impacts are formulated in isolation, no individual choices, and oppression, which further cause a dislocation of identity. The dislocation of identity is a process of identity loss, seen through emotional attachment to another country and the realization of life-changing after moving. There are two factors underlying the dislocation of identities. The first is life as an immigrant in America and interacting with different people, diverse cultures, and distinct environments. The second is based on the negative impacts of hegemony, such as restriction and oppression received in the immigrants' homeland.

In conclusion, the researchers gains several significant findings regarding the issue of postcolonial literary critics. The study enlarges the future researchers' understanding and perception in responding to the practice of hegemony and its relation to identity dislocation.

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