

Embodiment of Ecofeminist Ethics in Adichie's *Purple hibiscus*

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Abstract

Background: The contemporary anthropocentric and patriarchal mindset has pervasively influenced the social and ecological justice system. Women and the Mother Earth have equally suffered injustice at the hands of males.

Objective: In this background, this paper reads Chimamanda Ngozi Adichie's novel *Purple hibiscus* (2003) to examine how it reflects the implications of ecofeminist ethics for the solution to the current social and ecological injustice.

Method: Based on qualitative research design, the research employs textual analysis method to interpret the text to reach to conclusion. For textual analysis, it borrows theoretical insights from ecofeminism, basically, Karen Warren's ideas of 'ecofeminist ethics, and 'justice for all.

Finding: After analyzing the novel from the ecofeminist perspective, the research finds that it embraces ecofeminist ethics and justice for all principle by presenting three female characters: Kambili, Ifeoma, and Beatrice, who resolutely resist the dominant capitalism-motivated patriarchal ideology.

Conclusion: The research concludes that the novel underscores the need and relevancy of ecofeminist ethics as well as the embodiment of Gaia principle and motherhood environmentalism to solve the current problem of social and ecological injustice. Critical reading of *Purple hibiscus* from the perspective of ecofeminist ethics marks a new endeavor.

Novelty: The research will contribute to the understanding of human-nature interconnectedness and solving the current problem of social and environmental injustice.

Keywords: ecofeminist ethics, motherhood environmentalism, resistance

Introduction

Chimamanda Ngozi Adichie's (2003) *Purple hibiscus* deals with torture at home faced by children and mother due to a charismatic yet violent and repressive father figure namely Papa Eugene. The story is narrated by Kambili, the fifteen years old daughter of Eugene. She narrates her story in relation to nature imagery connecting to the psychology of characters. Eugene's anger echoes in stormy night and aunty Ifeoma's peaceful freedom echoes in purple hibiscus at her garden. Kambili and Jaja's attractions to aunty Ifeoma's garden indicate their connection to nature and feminine nature ignoring father's dominating oppressive behaviors. Moreover, Kambili's mother, Beatrice, suffers a lot at the hand of Eugene as a submissive wife until she develops a resisting and rebellious self who poisons and becomes a liberated person reflected in the garden of Ifeoma. In this context, the study proposes to study the connection between women and nature where women like Beatrice and Ifeoma embody ecofeminist ethics to uplift the status of women and nature from the mere object to ecological selves.

Ecofeminist ethics acknowledges co-existence of diverse form of natural and ecological communities. Ecocentric and ecohumanistic trends shape the form of ecofeminist ethics. One strand of ecohumanistic trend while focusing on the ethical position goes one step ahead to accept the cruel form of Gaia theory where the Mother Nature resists the dominant ideology. Theoretically, Karen Warren's ecofeminist ethics is integrated to Gaia theory to link these ideas to the primary text under scrutiny. As perceived in the text, Kambili's association to nature during her narration, Ifeoma's adherence to hibiscus garden, and Beatrice motherhood environment are issues that are dealt within the ecofeminist lenses.

Research objective

The study's main objective is to uncover ecofeminist ethics in Chimamanda Ngozi Adichie's novel, *Purple hibiscus*, since it has urgency and relevancy to solve the social and ecological injustice prevalent in the contemporary anthropocentric world.

Review of Literature

Papa Eugene is a dominating figure, ironically a subject of hatred within family, a symbol of surviving patriarch. His murder at the end of the novel is a crisis in the identity of dominating patriarchy. The novel has been interpreted from different angles after its publication. [Kearney \(2012\)](#) talks about deprivation of child rights at the hand of Eugene. He argues, "Eugene is highly regarded by community for his sustained opposition to political repression, especially through the newspaper which he manages. However, his bigoted and religious form of Catholicism becomes a serious obstacle to the children's development" (p. 138). His bigoted belief on religion based on Catholic principle is a threat to his children. Kearney further depicts

Eugene's vicious punishments, not only of Kambili and her brother Jaja but also of his wife, Beatrice, when his wishes are challenged, and his interference in their visits to his

own father and sister, Ifeoma, in her home town of Nsukka, prove to be not merely dangerous but life threatening. (p. 138)

Eugene's presence at home is a vicious circle from where the family members hardly escape. His daughter Kambili and son Jaja along with his wife, Beatrice, slowly learn to resist him and his wishes are questioned. His interference in their visits to his father Papa-Nnukwu and sister Ifeoma at Nsukka, is dangerous and life threatening.

Papa-Nnukwu never enjoys his son's firm commitment to Catholic upbringing. The conflict between father and son is a tension life-long one. Kearney further explicates, "As Papa-Nnukwu adheres to traditional religious practices, he is regarded as a pagan, and when Eugene discovers that the children lasted twenty-five minutes instead of a quarter of an hour, they have to pray for forgiveness" (p. 139). Papa-Nnukwu's adherence to traditional religious practices makes him a pagan, and Eugene punishes the children for lasting twenty-five minutes instead of a quarter of an hour by making them pray for forgiveness. Kambili is more painful in this household. He further illustrates, "Her being a girl makes her more vulnerable than manipulation by male" (p. 139). Kambili is more vulnerable in the family.

The children's association with the aunty Ifeoma is important due to the hibiscus in her garden as they represent their freedom too. In this regard, Kearney puts his opinion as: "The children's opportunity to be free with their aunt and cousins is symbolized by the purple hibiscus flower in Ifeoma's garden, a slip of which, significantly, Jaja later plants in their own garden" (p. 140). The purple hibiscus in Ifeoma's garden stands for freedom that Ifeoma already enjoys. This makes them realize that they are violated at home. Kearney elaborates:

The children's Nsukka experience naturally intensifies their awareness that the deprivation caused by Eugene's ruthless system. Because Kambili and Jaja fail to inform Papa that his father had visited Ifeoma at her home during their stay, Eugene pours scalding hot water over their feet. (p. 141)

Eugene's use of hot water to children as a mark of punishment is a cruel form in human behaviors.

While reviewing *Purple hibiscus*, [Andrade \(2011\)](#) brings reference of political instability that is parallel to the home conflict. He maintains, "Purple Hibiscus is a compelling tale of daughterly love, paternal tyranny, and a girl's complex journey to selfhood amidst political turmoil in postcolonial Nigeria" (p. 94). Despite parental tyranny, Kambili's journey to selfhood is necessary. This is seen in Beatrice in full-fledged form. Andrade explains that Beatrice makes an intervention between her husband and children and "attempts to protect them from his more brutal forms of punishment. She is meeker, made so by Papa's regular beatings, which at least once, though probably twice within the space of the novel, cause her to miscarry" (p. 97). Beatrice's miscarriages are the symbols of her constant beatings by her husband. From passive object, she becomes active agent. Andrade further clarifies:

That Beatrice takes the initiative to poison her husband runs counter to her general passivity, but after that bold act she becomes passive again, allowing her son to take the blame, and she herself begins truly to "fall apart" at the novel's end. The possibilities

for economic and individual self-sufficiency and the greater dignity that a modern woman might aspire to are best embodied in *Purple Hibiscus* by Ifeoma. (p. 97)

Beatrice's action of poisoning her husband is a challenging issue in the society. She asks her son to take the charge of murder that indicates her passivity again.

Another reviewer, [Mabura \(2008\)](#) has done a comparative study of *Purple hibiscus* and *Half of a yellow sun* from the perspective of postcolonial gothic tale based on feminism. He puts his idea as: "In her earlier novel *Purple hibiscus* (2003) the narrator's mother Beatrice murders her husband. Beatrice is the quintessence of the passive and endlessly dutiful wife, hardly raising her voice in the face of continued harsh abuse" (p. 96). Beatrice bears the continued harsh abuse till her strength can bear. When it crosses the limit, she shows her cruel form. She kills her husband using the poison procured by Sisi which is full of horror where Beatrice plays the role of witch doctor. Mabura further explains that Kambili may not be able to understand the "connection between her father's domestic tyranny and sexuality, she has conflicted feelings toward her mother, who is the primary victim of Eugene's violent urges. With few exceptions, in Kambili's narration Beatrice is reduced to a suffering body" (p. 98). Beatrice has two images: child rearing machine and suffering body. She is connected to life through blood image. Mabura points out, "The ethics of representing the violent and violated body is even more pronounced in the figure of the formidable Eugene Achike. If Beatrice is associated with blood, Eugene's medium is ash, i.e., death" (p. 100). Eugene is represented by ash which symbolizes death and blood symbolizes Beatrice creativity and life. Mabura further discusses the influence of neocolonialism in Enugu, Nsukka, and Abba of Nigeria. Neocolonialism has created the hybrid condition in these parts. Mabura reveals:

Purple hibiscus is set in the South Eastern Nigerian towns of Enugu, Nsukka, and Abba, which are predominantly Igbo in ethnicity. The main protagonist, Kambili Achike, almost sixteen, narrates her family's life and history in modern day Nigeria. She brings the reader into her family's palatial homes in not only the coal mining town of Enugu, where her father Eugene Achike runs various businesses, but also in Abba, her paternal ancestral home that the family visits every Christmas. (p. 206)

Igbo culture is paramount in the South Eastern Nigerian towns of Enugu, Nsukka, and Abba. However, the hybrid minds similar to Eugene is problematic for Igbo culture.

[Stobie \(2010\)](#) reads the subversion of traditional gender roles in *Purple hibiscus*. He shows that the traditional, religious, African and reformist reveal deep skepticism towards absolutism, patriarchy, infallibility and a hierarchical relationship between the deity and believers, and between men and women. He illustrates:

Effective than the Gothic destruction of the character, Eugene, is the set of practices that suggest alternatives to absolutism, tyranny and infallibility. These center around indigeneity rather than fawning adoption of colonial and fanatically purist mind-sets, around the multiplicity of debate and around the possibilities of autonomous femininity, hybridity and creative change. (p. 428)

The pervasive presence of father figure, Papa Eugene is severely challenged by his family members including his own wife.

Similarly, [Vanzanten \(2012\)](#) observes the broken image of Christianity, that was imposed during the colonial period, highlighted by in the novel. Vanzanten mentions:

The return of Christianity to Africa during the colonial period and the impact of the nineteenth-century missionary movement had a tremendous effect on the written production of African literature. The contested legacy of the missionary movement includes the creation of indigenous language orthographies, the encouragement of literary education, and the establishment of printing press. (p. 370)

The language, literatures produced during and after colonialism, in Africa challenged the legacy of colonial and Christian influence.

All the above-mentioned readings of *Purple hibiscus* show how tyrannical Papa Eugene is for his family. He is psychologically blind for his firm belief on Catholicism. He is ethically in no-position. However, these critiques still lack ecofeminist reading of the novel. Thus, this study makes an attempt to bridge the gap.

Methods

This study is based on qualitative research design. It employs textual analysis and interpretive method to meet the main aim that is to unveil embodiment of ecofeminist ethics in the primary text, *Purple hibiscus*. It borrows insights from ecofeminism primarily Warren Karen's concepts: 'ecofeminist ethics' and 'justice for all.'

[Warren \(2000\)](#) in the chapter five of the book *Ecofeminist philosophy*: argues that ecofeminist ethics are care-sensitive ethics. She critiques the male biased ethics without being male biased. Thus, she gives a focus to ethics. Warren postulates, "In ecofeminist philosophy, this requires the developments of ethical positions that do not replicate the sort of thinking characteristic of oppressive including patriarchal, conceptual frameworks" (p. 98). According to Warren, the ethical positions stand above the oppressive conceptual frameworks leading towards equity and freedom of all the ecological selves.

Warren further discusses the key features of ecofeminist ethics. It is a theory in process, which is against any kind of 'ism' that advances logic of oppression. Warren highlights the pluralist values of ecofeminist ethics naming it as an inclusivist ethics which, "grows out of and reflects the diversity of perspectives of women and others" (p. 99). The inclusive nature of ecofeminism welcomes a myriad of voices from the margin. The inclusiveness involves, "the diverse voices of members of oppressed or dominated groups are given central legitimacy in ethical theory building . . . and it helps to minimize empirical biases" (p. 100). Thus, it is not separatist in nature, instead, it is relational. According to Warren, ecofeminist ethics discourages the faulty stereotyping, biased perspectives and subjective point of views. Thus, it "involves a reconception of what it is to be human and to engage in ethical decision-making" (p. 100). It controls the notion of human superiority over other species.

Care-sensitive ethics that Warren focuses on is a "shift in attitudes of humans towards nonhuman world from arrogant perception to loving perception" (p. 104). Such a loving

perception celebrates the differences and discontinues by discouraging homogeneity as a marker of division. The caring ethics sounds odd when one talks about justice. The care versus justice debate has revolved as central concerns in environmental discussion. Warren argues, “The justice perspective assesses moral conduct in terms of basic rights and duties of relevant parties e.g., right to life . . .” (p. 106). Individual lives of all the ecological selves count equal importance only when there is the realization of justice by all.

Ecofeminist ethics and justice for nature-woman interconnectedness

Purple hibiscus talks about two families within Igbo community within the spaces—Nnugu, Nsukka and Abba. One is Papa Eugene’s family which consists of his wife (Beatrice Achike commonly known as Mama), They also have Sisi (a household help) and Kevin (a driver). Eugene is a devout Catholic, respectable person outside home but inside home he is tyrant. Beatrice Achike is struggling woman who undergoes various sufferings, and hardships. Her miscarriages are the result of her husband’s beatings. The second family that the novel highlights is of aunty Ifeoma which consists of two sons (Obiora and Chima), one daughter (Amaka) and an old lady. Ifeoma is a lecturer at the university in Nsukka and she is a character with freedom. Her similar ideas are shared by Papa Nnukwu, the father of Eugene. He is separated with his son due to his firm belief on Igbo tradition unlike Eugene who wants conversion into Christianity. [Dube \(2018\)](#) unveils this fact as:

Papa Nnukwu, their father, did not convert to Christianity, but remains a practicing believer in African Indigenous ways of belief and worship, a stance that allows the reader to judge the different types of Christianity embraced by his children, Ifeoma and Eugene—judged by their attitude towards their father. Religion is central to the plot of *Purple Hibiscus*, highlighting colonized hybrid minds and decolonizing hybrid minds. (p. 223)

When Papa Nnukwu does not convert to Christianity, Eugene goes against his father representing decolonizing minds and hybrid minds respectively. Ifeoma and Eugene symbolize two different strands of religion.

Almost all the family members live under the oppressive domination of Eugene who controls his father and children. Despite his Igbo cultural origins, he is heavily influenced by Christianity and practices the Catholic religion. Talking about his anger, the narrator of [Purple hibiscus \(2003\)](#) mentions:

Howling winds came with an angry rain, uprooting frangipani trees in the front yard. They lay on the lawn, their pink and white flowers grazing the grass, their roots waving lumpy soil in the air. The satellite dish on top of the garage came crashing down, and lounged on the driveway like a visiting alien spaceship. The door of my wardrobe dislodged completely. Sisi broke a full set of Mama’s china. (p. 258)

The narrator compares him with a howling wind and angry rain. The way winds and rain pluck out the trees, Eugene kills emotions and freedom of his children. The stormy nature of nature is replica of father Eugene whose constant observation and control over his family is a questionable issue. The narrator also talks about the unused items of the house. Kambili

mentions, “The wide passages made our house feel like a hotel, as did the impersonal smell of doors kept locked most of the year, of unused bathrooms and kitchens and toilets, of uninhabited rooms” (p. 58). The unused bathrooms and kitchens and toilets found in the uninhabited rooms indicate the presence of gothic elements.

The narrator’s uneasiness in the house is the lack of freedom Kambili experiences. The room is spacious but she feels suffocated. She narrates:

The silence was broken only by the whirl of the ceiling fan as it sliced through the still air. Although our spacious dining room gave way to an even wider living room, I felt suffocated. The off-white walls with the framed photos of Grandfather were narrowing, bearing down on me. Even the glass dining table was moving toward me. (p. 7)

Kambili cannot not enjoy the whirl of the ceiling fan which creates the mediated environment. She loves natural surroundings and feels suffocated in the mediated environment.

Another issue that Kambili has detestation against her father’s house is the electric wires on the walls that blurs the scenic beauty of the nature. The narrator mentions:

Our yard was wide enough to hold a hundred people dancing atilogu, spacious enough for each dancer to do the usual somersaults and land on the next dancer’s shoulders. The compound walls, topped by coiled electric wires, were so high I could not see the cars driving by on our street. (p. 9)

The street view is obstructed due to the walls with electric walls. This artificiality is balanced when the narrator talks about hibiscus:

Closer to the house, vibrant bushes of hibiscus reached out and touched one another as if they were exchanging their petals. The purple plants had started to push out sleepy buds, but most of the flowers were still on the red ones. They seemed to bloom so fast, those red hibiscuses, considering how often Mama cut them to decorate the church altar and how often visitors plucked them as they walked past to their parked cars. (p. 9)

She perceives life in the vibrant bushes of hibiscus which reached out and touched one another and it looked as if they are exchanging their petals. The issue of hibiscus is further highlighted by Auntie Ifeoma. The narrator mentions how Ifeoma invites her to “the garden, to carefully pick out leaves that had started to wilt on the croton plants. ‘Aren’t they pretty?’ Auntie Ifeoma asked. ‘Look at that, green and pink and yellow on the leaves. Like God playing with paint brushes.’ (p. 142). The leaves of hibiscus spread in green pink and yellow shows a perfect picture painted by nature in nature itself. Unlike the mediated environment, it is lively and beautiful.

The hibiscuses are also the symbols of freedom and prosperity. The flowers seen in the garden of Ifeoma shows her independence and freedom. She does not like the strict ideas of her brother Eugene whose ideas must be negated to enjoy freedom. She teaches Kambili and Jaja to do this defiance. Kambili asserts, “Being defiant can be a good thing sometime . . . Defiance is like marijuana—it is not a bad thing when it is used right” (p. 144). Ifeoma argues that one needs to be defiant to enjoy freedom. Kambili and Jaja’s attraction to hibiscus foreshadows the upcoming liberty they enjoy along with Mama Beatrice.

Eugene's father Papa-Nnukwu does not like his son's infatuation to Christianity. He prays God to liberate his son from the Christian influence. Kambili holds:

Chineke! Bless my son, Eugene. Let the sun not set on his prosperity. Lift the curse they have put on him. Papa-Nnukwu leaned over and drew one more line. I was surprised that he prayed for Papa with the same earnestness that he prayed for himself, and Auntie Ifeoma. (p. 168)

Kambili is surprised to see the grandfather's love and kindness to Eugene despite Eugene's hatred to him.

Beatrice is a representation of motherhood environment. She is a source of creation. She undergoes miscarriages due to her husband's beatings. Yet, she endures pain throughout her life until she revolts by poisoning Eugene. The poisoning is done at the end of the novel where Beatrice takes poison from Sisi. The narrator reports:

They have found the poison in your father's body. She sounded as though the poison in Papa's body was something we all had known about, something we had put in there to be found, the way it was done in the books I read where white people hid Easter eggs for their children to find. 'Poison?' I said. (p. 290)

The autopsy proves that the body contains poison. [Roach \(1997\)](#) studies about the connection of ecology and unconscious mind is relevant here because Beatrice is guided by her unconscious realm full of ecofeminist ethics. She writes, "Ecological theology, then, needs to attend not only to our conscious models of nature, but also to their unconscious influences" (p. 107). Beatrice is a Goddess figure to act like a defiant. She has become "an independent woman whose happiness came from her own achievements, not from her husband" (p. 9), as [Hewett \(2004\)](#) acknowledges.

Beatrice admits of poisoning her husband as he is too much with Christian dogma and patriarchy. Regarding the poison, she reveals:

Mama tightened her wrapper, then went to the windows; she pushed the drapes aside, checking that the louvers were shut to keep the rain from splashing into the house. Her movements were calm and slow. When she spoke, her voice was just as calm and slow. 'I started putting the poison in his tea before I came to Nsukka. Sisi got it for me; her uncle is a powerful witch doctor. (p. 290)

Beatrice's fierce human form is replica of Gaia who revolts against cruel form of humanity reflected in the character of Eugene. Mama puts poisons into his tea to kill him because his extreme form of cruelty has crossed the limit. He is responsible for his father's isolation followed by death, he bears unethical values as he causes Mama's miscarriages, and he is a hindrance to Kambili and Jaja's freedom. She gets poison from Susi whose uncle is a powerful witchdoctor.

Mama's love to children and nature qualifies her as a Gaia figure. She features as ecocentric rather than as anthropocentric. Talking about anthropocentrism and Gaia hypothesis, [Donahue \(2010\)](#) maintains that anthropocentrism prioritizes "human beings, their desires and needs, and the satisfaction of those. In turn, Gaia theory holds that the Earth and all creatures on it

constitute something akin to a vast living being” (p. 51). Gaia theory mentions that the Earth is common home for all living creatures and non-living things. Mama’s act of poisoning is the self-regulation process because Earth can be silent but it is never defeated. Donahue avers, “For Gaia theory claims that the self-regulation process keeps the Earth’s climate more or less homeostatic, and it is negative feedback alone which can do this” (p. 58). Mama is self-protective and assertive in her life. He also urges to negate anthropocentrism, “So if we accept Gaian eco-holism, we should reject anthropocentrism” (p. 63). Gaia stands against anthropocentrism. Eugene is a practitioner of anthropocentrism whereas Ifeoma and Beatrice practice ecocentrism.

Environmental justice is rooted in the elimination of the social injustice and evils. Papa’s Eugene’s presence is a threat to social justice. Thus, Beatrice’s poisoning to Eugene is based on ecofeminist ethics. In the words of [Warren](#), it is necessary to move from “social justice to environmental issues” (p. 178). These issues are interlinked. Warren further mentions, “. . . social justice can help link concerns of environmental movements with the concerns of the civil rights and women’s movements as all social justice movements” (p. 178). As Warren has argued, women’s right movement is linked to ecological movement because women and poor people at the margin suffer most due to the ecological degradation. Beatrice’s motivation to poison her husband is a result of ecofeminist awareness. With this act of defiance, Beatrice is successful to intervene and uproot “patriarchal systems of oppression” (p. 195). The feature of patriarchy is that it is unhealthy social structure and system which is capitalist in its essence. Thus, it has its perpetual negative results on women and nature.

[Plumwood \(2002\)](#) sheds light on how ecological thinkers and activists oppose the radical exclusion of women and nature by anthropocentric mentality. She contends, “Ecological thinkers and activists can try to counter radical exclusion (the first feature of anthropocentrism on the Othering model) by emphasizing human continuity with non-human nature” (p. 110). The challenging of othering out of the master model is the reinforcement of ecofeminist ethics as seen through the character Kambili, Beatrice and Ifeoma.

Ifeoma’s reliance on hibiscus is her deep-rooted commitment to and belief on nature. [Warren \(2000\)](#) depicts the women’s firm association to nature as: “Women are typically more dependent than men on tree and forest products” (p. 5). The three female characters of the novel: aunty Ifeoma, Kambili and Beatrice understand the power of nature and their connection to nature. This is what [Strang \(2014\)](#) refers to “environmentalist and feminist challenges to sociopolitical inequalities” (p. 85). [Warren \(2000\)](#) discusses about “the health of women and children, particularly in poor communities of color, is adversely and disproportionately affected by harmful human environmental practices” (p. 10). For Warren, that women along with people at margin suffer unexpected ecological hazards. However, as [Gaard \(1998\)](#) depicts, ecofeminism challenges the “dualisms of patriarchal thought, which associate men/reason/culture and define them in opposition to women/emotion/nature” (p. 20), female characters of *Purple hibiscus* challenge value dualisms out of ecofeminist sensibility that underscores ecofeminist ethics and justice for all principle. Beatrice, Kambili and Ifeoma’s

resistance to Eugene is their ecofeminist sensibility that welcomes diverse views and differences letting them survive and flourish.

Conclusion

The paper concludes that Ifeoma's embodiment of ecofeminist ethics is her firm association with hibiscus in her garden thereby resisting dominant brother Papa Eugene's orthodox religious faith. In the same way, Kambili and Beatrice's challenge to surviving patriarchy is a result of their emotional ties with Ifeoma and hibiscus that represent freedom. Beatrice is an epitome of motherhood environmentalism. She has nurturing qualities and enduring features along with patience. When the surviving patriarchy crosses the limit, she becomes fierce and kills her own husband Eugene who is a hindrance to diversity and differences as he never acknowledges others. Since her defiance is based on ecofeminist ethics, her son Jaja confesses that he has committed the crime and surrenders to police. The implications of embodied ecofeminist ethics by Kambili, Ifeoma, and Beatrice is to enhance ecohumanistic world based on ethics. The three characters resist the capitalist patriarchy to acknowledge ecofeminist ethics which welcomes diversity and differences. Finally, the paper recommends the interested readers to read other similar texts to unfold the significance of ecofeminist ethics in the contemporary world.

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Author's contribution

Both authors have contributed equally in the production of this research article. The second author Kamal Sharma had the conception of the article. He prepared the first draft. The first author Toya Nath Upadhyay edited and revised it and finally both gave the final touch.

Conflict of interest

We declare, there is no conflict of interest of any kind in the production of this article.