

The Home as the First Political Institution: Domestic Governance and Political Consciousness in *Purple Hibiscus* and *Half of a Yellow Sun*

Azhagunatchiar SM.¹ & Dr. Anitha A.²

¹Research Scholar, Dr. M.G.R. Educational and Research Institute, Maduravoyal, Chennai, India.

²Professor & Head, Department of English, Dr. M.G.R. Educational and Research Institute, Maduravoyal, Chennai, India.

Abstract:

The home is typically perceived as a domestic environment associated with familial connections and daily existence. This paper contends that Chimamanda Ngozi Adichie reconceptualises the family as the primary political entity where individuals first grasp authority, assimilate societal norms, navigate power dynamics, and cultivate political awareness. This study employs a qualitative comparative textual analysis of *Purple Hibiscus* and *Half of a Yellow Sun* to explore the influence of household life on the dynamics between individuals and systems of authority in postcolonial Nigeria. This analysis indicates that the household operates beyond a mere familial setting, it acts as the primary institution where social conduct is governed, shared values are imparted, personal autonomy is evaluated, and dissent slowly develops. *Purple Hibiscus* depicts the home as an entity ruled by strict authority and blind compliance, but *Half of a Yellow Sun* illustrates the home as a fluid institution transformed by conflict, upheaval, and shared accountability. Despite these disparities, both narratives illustrate that the home is crucial in influencing individuals' perceptions of power, identity, belonging, and civic duty. This paper argues that political awareness does not stem from direct involvement with the government but originates in the home through daily interactions, relationships, and collective experiences. This analysis presents a novel critical viewpoint on Adichie's literary works by perceiving the house as the foundational institution of political development, so expanding existing dialogues on domestic existence, governance, and postcolonial identity within modern African literature.

Keywords: Domestic Governance, Political Consciousness, Household Authority, Ideological Formation.

Introduction:

Traditionally the house has been considered as a personal environment where individuals experience family interactions, emotional support and everyday living. But its value extends far beyond offering protection and binding family ties. The family is the first social structure in which people experience authority, how leadership works, learn what is expected of them, and acquire habits of working together and assuming responsibility. Families are the first place we go to learn how decisions are made, how rules get enforced, how conflicts get handled and responsibilities shared. Before one can encounter schools, companies, communities or government institutions. Such common family experiences eventually evolve the ways in which people understand authority, belonging, accountability and participation in society. The house serves

as not only a private space, but a formative institution which affects the development of social behaviour and civic understanding.

The connection between household life and broader societal realities has long been a matter of significant concern in literary studies. In literature the household often functions not merely as the site of human encounter but also as a site of the everyday, where broader cultural, historical and political forces are made manifest. In African literature in particular, the family often mirrors the intricacies of postcolonial society, where issues of identity, authority, gender, religion, tradition and political change meet in the daily round of home life. African writers show again and again how the dynamics of the household are inextricably linked to larger structures of power and social change, rather than isolating the private from the public.

For instance, Udumukwu (2011), Ofori (2015), Sapkota (2011) and Lakanse (2023) in their article on African fiction have dealt with ideology, postcolonial identity, cultural resistance and political representation and have shown that local experiences are often a microcosm of bigger national issues.

Chimamanda Ngozi Adichie has emerged as a prominent literary author among modern African authors, exploring into the dynamic relationship between personal existence and societal truths in postcolonial Nigeria. Her narratives frequently illustrate that the domestic sphere is not detached from the societal and political realm but is profoundly influenced by historical transformations, religious factors, cultural norms, and national turbulence. Instead of depicting domestic life as an isolated realm of individual experience, Adichie illustrates how routine familial exchanges mirror larger systems of power and societal arrangement. As a result, the household becomes a vibrant setting in which personal identities are developed, ethical principles are deliberated, and reactions to societal and political transformations progressively unfold. Researchers have consequently analysed her writings from various viewpoints, such as ideology (Udumukwu, 2011), postcolonial identity (Ofori, 2015), cultural resistance (Sapkota, 2011), political representation (Lakanse, 2023), and the evolving status of women in Nigerian society (Okpala, 2016; Daniels, 2022).

Among Adichie's literary works, *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006) provide especially noteworthy depictions of the interplay between home life and broader political contexts. Despite the differing historical settings, both works depict the home as the central arena where individuals encounter power, duty, strife, compromise, and shared accountability. In *Purple Hibiscus*, the Achike family exemplifies how familial power influences personal conduct, emotional reactions, and self-conception within a strictly controlled home environment. Conversely, *Half of a Yellow Sun* illustrates many families altered by the Nigerian Civil War, showcasing how political turmoil redefines familial bonds, daily obligations, and notions of community. Notwithstanding their varied story contexts, both

novels uniformly imply that the experiences gained within the household shape individuals' reactions to wider social and political circumstances. This common focus renders the two works particularly for exploring the connection between household administration and the development of political awareness.

A relationship between household dynamics and societal frameworks has garnered significant academic interest in analyses of Chimamanda Ngozi Adichie's literary works. A significant portion of the current studies has investigated the household as a locus for the negotiation of gender dynamics, cultural norms, and familial hierarchy. Kivai (2010) contends that Adichie's female protagonists transform traditional gender dynamics by expressing their perspectives in limiting societal contexts. In Okpala (2016) illustrates that Adichie's female characters contest conventional definitions of African femininity through education, individual autonomy, and evolving familial responsibilities. These analyses greatly expand the comprehension of female identity in Adichie's works, positioning the domestic sphere as a crucial context for exploring societal change.

Subsequent research broadened this discourse by examining the functioning of patriarchal power within the household. Rabha (2018) views the family chiefly as an environment where violence influences interpersonal dynamics, whereas Fashakin (2015) analyses how gender-based violence perpetuates inequitable power hierarchies within domestic settings. Recently, Elizabeth, Zainal, and Singh (2025) contend that the subjugation faced by women in *Purple Hibiscus* arises from the convergence of gender, religion, and cultural norms, rather than only from patriarchy. These studies collectively illustrate the intricacy of household power and its influence on personal existence. Nonetheless, their primary focus continues to be the experiences of subjugation and defiance within the domestic sphere rather than the institutional function that the household fulfils.

Academics have examined Adichie's literary works from wider political and historical viewpoints. Udumukwu (2011) analyses the ideological aspects

of *Purple Hibiscus*, illustrating how the narrative encapsulates conflicts within postcolonial Nigerian culture. Similarly, Ofori (2015) and Lakanse (2023) examine *Half of a Yellow Sun* as a literary exploration of national politics, historical consciousness, and the Nigerian Civil War, highlighting Adichie's reimagining of political truths through fiction. These contributions underscore the significance of politics in Adichie's novels however they predominantly examine political institutions at the national level instead of exploring how political awareness originates in the everyday practices of family life.

The extensive body of literature, a significant crucial inquiry remains inadequately examined. Earlier research has focused on the household mainly as a context for gender subjugation, domestic abuse, familial dynamics, cultural mediation, historical suffering, and postcolonial identity. Although these viewpoints have greatly enhanced the understanding of Adichie's literature, they predominantly consider the house as a social, cultural, or emotional setting where larger themes manifest. As a result, the household has infrequently been scrutinised as an institutional framework that actively influences political comprehension through routine domestic activities. This void presents a chance to reevaluate the political importance of everyday family life, transcending its traditional depiction as a private domain.

This paper tackles this deficiency by suggesting that the household serves as the primary political entity in Adichie's *Purple Hibiscus* and *Half of a Yellow Sun*. It contends that political awareness is incrementally developed within the home through routine encounters, rather than being perceived as an experience initiated by governments, public administration, or national occurrences. Family members confront authority, negotiate duties, react to discipline, settle disputes, and engage in collective decision-making well in advance of their direct involvement with official political entities. These apparently mundane household experiences serve as the basis for individuals to develop their comprehension of authority, accountability, engagement, and civic existence.

To investigate this argument, the paper utilises a qualitative comparative textual analysis of *Purple Hibiscus* and *Half of a Yellow Sun*. The examination is on the depiction of power, decision-making, accountability, compliance, negotiation, and shared responsibility in household environments. The paper perceives domestic experiences not as singular familial occurrences, but as developmental processes that influence the characters' growing consciousness of broader political contexts. This analysis reveals that the home functions not only as the setting of the story but also as the primary institution where individuals acquire the values that subsequently shape their interactions with society and the nation.

By promoting this viewpoint, the paper provides a unique addition to modern African literary analysis. It transcends interpretations only focused on gender, violence, nationalism, or postcolonial identity by redefining the household as the fundamental institution of political development. This viewpoint broadens existing dialogues surrounding Adichie's literature and illustrates that political awareness is not merely a reaction to societal occurrences but is initially nurtured through the quotidian frameworks, connections, and obligations of home life. The study establishes a novel framework for comprehending the convergence of family, governance, and political evolution in modern African literature.

Literature Review:

Academic analyses of Chimamanda Ngozi Adichie's *Purple Hibiscus* and *Half of a Yellow Sun* have evolved in multiple interrelated avenues, encompassing gender, patriarchy, domestic abuse, familial dynamics, postcolonial identity, political representation, and historical recollection. These studies collectively illustrate the depth of Adichie's literary works and its interaction with the social, cultural, and political contexts of postcolonial Nigeria. Simultaneously, they disclose that the household has mostly been analysed as a social or emotional environment rather than as an institutional arena where political comprehension originates.

A significant amount of academic study has examined the portrayal of women and the functioning of patriarchy in Adichie's literary works. Kivai (2010) contends that Adichie's female protagonists confront conventional gender dynamics through education and self-articulation, whereas Fashakin (2015) and Washaly (2018) investigate the effects of gender-based violence and domestic maltreatment on women's existence. Okpala (2016), López de Ramón (2022), Daniels (2022), and Singh (2021) illustrate that the women in Adichie's works navigate patriarchal constraints via resilience, independence, and self-transformation. Recently, Elizabeth, Zainal, and Singh (2025) expand this discourse by examining female subjugation from an intersectional viewpoint, demonstrating that gender, religion, and cultural norms concurrently influence women's experiences. Collectively, these analyses demonstrate that gender continues to be a fundamental theme in Adichie's literary works, with the domestic sphere functioning predominantly as the arena in which patriarchal dynamics are encountered and challenged.

A further crucial domain of investigation is on familial connections and home life. Rabha (2018) views the family as a domain where violence and interpersonal discord influence emotional and psychological experiences, while Heinz (2019) examines homemaking as a mechanism for constructing identity and a sense of belonging. Tlanková (2016) analyses the evolving roles of women in families, emphasising the shift in their status inside Nigerian homes. In a comparable manner, Okpeicha-Gnanvi (2016) underscores the liberation of women through familial connections, whilst Rackley (2015) examines the impact of trauma and gender expression on relational interactions in both narratives. These investigations collectively illustrate that domestic existence holds a key role in Adichie's stories. Nonetheless, they mostly perceive the family as a realm of emotional, cultural, and familial discourse rather than as an institutional setting that influences political comprehension.

Academics have analysed Adichie's literary works connecting historical and political lenses. Udumukwu (2011) examines the ideological

aspects of *Purple Hibiscus*, whereas Ofori (2015) explores the political and socioeconomic difficulties of post-independence Nigeria as shown in both novels. Lakanse (2023) examines the representation politics in *Half of a Yellow Sun*, contending that the novel reinterprets Nigerian political history via literary creativity. Similarly, Iortyer and Avaa (2022) investigate the connection between historical events and artistic depiction during the Nigerian Civil War, while Sapkota (2011) analyses cultural identity and anti-colonial opposition through the portrayal of Igbo customs. Parajuli (2013) additionally links patriarchal ideology to colonial legacies, illustrating the convergence of individual and national conflicts within the narrative. These studies collectively reveal the political, historical, and ideological aspects of Adichie's literature, focusing predominantly on the nation, colonial past, and postcolonial identity.

The variety of these essential viewpoints, a significant conceptual void persists. This academic study has effectively illustrated how Adichie's literary works address issues of gender disparity, domestic abuse, familial dynamics, historical consciousness, nationalism, and postcolonial identity. Nonetheless, the household is typically regarded as the context in which these matters arise rather than as an institutional framework possessing its own political importance. As a result, minimal focus has been placed on how routine household life familiarises individuals with authority, responsibility, negotiation, discipline, and collective decision-making prior to their engagement with formal political entities.

This paper expands on these prior conversations while adopting an alternative analytical approach. Instead of viewing the home just as a locus of gender dynamics, familial discord, or historical context, it frames the household as the primary political entity through which individuals initiate their comprehension of governance and cultivate political awareness. This analysis of *Purple Hibiscus* and *Half of a Yellow Sun* provides a novel contribution to Adichie studies and enhances discussions regarding the interplay between household existence and political development in modern African literature.

Methodology:

This research employs a qualitative comparative textual analysis to investigate the connection between household governance and political awareness in Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006). A qualitative methodology is suitable as the paper aims to analyse literary depictions of familial dynamics, power structures, and political consciousness through detailed examination rather than numerical assessment. The comparative framework facilitates an analysis of how two novels, placed in distinct yet related historical settings, depict the household as a crucial milieu in influencing individuals' perceptions of authority and civic duty.

The examination is on narrative occurrences, character dynamics, familial connections, and domestic customs that exemplify the functioning of authority, decision-making, accountability, compliance, negotiation, and shared responsibility inside the home. Instead of viewing these familial experiences as separate issues, the paper perceives them as developmental processes that cultivate a wider political consciousness in individuals. This methodology enables the investigation of how daily domestic events shape views on governance prior to direct interaction with public entities.

The choice of *Purple Hibiscus* and *Half of a Yellow Sun* is grounded in their harmonious depiction of domestic existence in postcolonial Nigeria. *Purple Hibiscus* illustrates a family governed by strict authority and enforced compliance, whereas *Half of a Yellow Sun* portrays families navigating duty and survival in the context of political turmoil. Analysing the novels collectively offers a more comprehensive insight into how various home settings influence the development of political awareness. This comparative textual examination posits that the household serves as the primary political entity where individuals first grasp concepts of power, engagement, and communal accountability.

Analysis and Discussion:

Domestic Governance and the Construction of Authority in *Purple Hibiscus*:

Chimamanda Ngozi Adichie's *Purple Hibiscus* redefines the family as the primary institutional environment where individuals first confront authority, discipline, and governing structures. Despite the common view of the household as a personal domain linked to familial ties, Adichie depicts the Achike residence as an organised space where authority is wielded through regulations, anticipations, spiritual convictions, and behavioural management. Prior to Kambili comprehending the broader political landscape of postcolonial Nigeria, she initially encounters authority through her father's control over the household. The household thus serves as the primary political entity where individuals acquire lessons in compliance, stratification, and the repercussions of defying authority.

Eugene Achike's dominion inside the household transcends typical parental duties, evolving into a framework that governs all facets of familial life. His regulation of timetables, education, spiritual observances, and individual conduct converts the home into a systematic framework where discipline serves as the cornerstone of familial existence. Kambili's portrayal of her father's demands illustrates the profound influence of his control on the household's everyday operations: "Papa changed the family schedule often, so that we would spend more time studying and praying" (*Purple Hibiscus* 31). This temporal regulation illustrates that Eugene's authority functions via quotidian activities rather than solely through overt retribution. Through regulating the tempo of home life, he establishes a family in which authority is institutionalised and compliance is anticipated as a standard conduct.

Eugene's perception of discipline is intricately linked to his religious beliefs, enabling him to rationalise his authority as a manifestation of ethics and accountability. His power is amplified by a belief system that elevates compliance as a virtue while condemning dissent as immoral. When Eugene articulates his disapproval of acts that confront his religious perspective, he asserts, "There are some things that are so wrong that they cannot be tolerated" (*Purple Hibiscus* 8). This paper demonstrates the enhancement of domestic

authority through ideological validation. Adichie illustrates that domestic control is upheld not solely by physical power but also by concepts that define what is deemed acceptable or undesirable.

The influence of Eugene's household management is most apparent in Kambili's limited expression. Her reticence illustrates the impact of power on both outward behaviour and personal awareness. Kambili, residing in a setting where her father's dominance is unchallenged, acquires the habit of stifling her ideas and feelings. Her apprehension of expressing herself candidly illustrates the psychological impact of a household dominated by control. Kambili contemplates her bond with her father and notes, "I did not know that people could talk to their fathers the way they talked to Auntie Ifeoma" (Purple Hibiscus 76). This observation is significant as it signifies the onset of Kambili's understanding that authority can manifest in various ways. By means of this, Adichie illustrates that political awareness commences when individuals acknowledge the power dynamics that envelop them.

The Achike family exemplifies how silence serves as a mechanism of household authority. Family communication is regulated due to Eugene's decisions overshadowing every exchange. Kambili's failure to articulate dissent illustrates a framework in which power dictates the significance of individual voices. She articulates her apprehension regarding her father's response, stating, "I was afraid of Papa's silence more than his shouting" (Purple Hibiscus 31). This instance demonstrates that power is not just reliant on overt displays of control, quiet can serve as a tool for sustaining authority. Adichie thus broadens the interpretation of political power by illustrating its operation within personal connections.

Adichie intricately twists the depiction of domestic power by incorporating Auntie Ifeoma's residence. In contrast to Eugene's residence, where power is exercised through dominance and compliance, Ifeoma's home is structured around dialogue, dissent, and collective involvement. Kambili's time in Nsukka reveals an alternative kind of household management that promotes individual expression. The vibrant ambiance of

Ifeoma's residence confronts Kambili's prior perceptions of familial dynamics and authority. Kambili notes, "Auntie Ifeoma's house was always loud, always full of laughter" (Purple Hibiscus 120). This alternate household setting illustrates that the home can serve as a venue for cultivating democratic principles, discourse, and personal assurance.

Adichie illustrates that domestic spaces are not impartial settings by contrasting Eugene's authoritarian household with Ifeoma's participatory one. They actively influence individuals' perceptions of authority, accountability, and interpersonal dynamics. The Achike household instills authority by discipline and compliance, but Ifeoma's household fosters authority through dialogue and reciprocal respect. Consequently, *Purple Hibiscus* establishes the household as the primary political entity, as it is the first environment where individuals encounter governance systems and cultivate their comprehension of authority.

Adichie's depiction of domestic existence illustrates that political awareness is not solely derived from public entities or governmental frameworks; instead, it emerges from quotidian interactions within the household. The household serves as the cornerstone where individuals initially grasp concepts of authority, defiance, engagement, and civic duty.

Silence, Obedience, and the Emergence of Resistance in *Purple Hibiscus*

In *Purple Hibiscus*, silence emerges as a crucial mechanism for the preservation and manifestation of domestic power. Adichie depicts silence not merely as a lack of communication, but as a state arising from imbalanced power dynamics inside the home. In the Achike household, the limitation of expression mirrors a broader system of control in which Eugene's dominance dictates what may be said, interrogated, or contested. Adichie illustrates that political awareness emerges as individuals go from silence to self-expression, recognising and interrogating the power structures that influence their daily lives.

Kambili's reticence stems primarily from her

profound internalisation of Eugene's dominance. Her role in the family is shaped by compliance, flawlessness, and the aspiration to gain her father's validation. The apprehension of letting Eugene down governs her behaviour as well as her capacity for open communication. Kambili's reflections indicate her emotional reliance on her father's approval: "I wanted to please Papa" (Purple Hibiscus 22). This yearning illustrates that domestic authority functions outside of apparent regulation; it penetrates the psychic realm of persons and shapes their self-perception. Adichie demonstrates that domestic rule is successful when individuals internalise the authority imposed upon them.

The connection between silence and authority is further illustrated by Kambili's incapacity to engage in typical familial discussions. In Eugene's home, communication adheres to a hierarchical framework in which his views prevail and other perspectives are limited. Kambili's restricted verbal expression exemplifies how oppressive familial structures inhibit the formation of autonomous viewpoints. Her remark that "silence hung over the dining table like a curtain" (Purple Hibiscus 26) illustrates how the ambiance of the household is influenced by fear and domination. The home is thereby converted into a political sphere where quiet serves as a regulatory tool.

Kambili's experience with Auntie Ifeoma's family presents her with a different perspective on expression and involvement. In Nsukka, she encounters a household atmosphere where discord does not sever bonds but rather contributes to significant dialogue. The disparity between the two families enables Kambili to understand that power does not necessarily invoke fear. Upon witnessing the liberty present in Ifeoma's residence, "Auntie Ifeoma's house was different" (Purple Hibiscus 120), this realisation signifies a crucial phase in her growth. The alternative household transforms into an environment where Kambili starts to realise that expression and engagement are vital components of individual liberty.

Jaja's metamorphosis signifies the inaugural

direct contestation of Eugene's domestic power. Kambili first reacts to authority by remaining silent, whereas Jaja starts to challenge the validity of his father's dominance. His rejection of Eugene's expectations illustrates that opposition originates from within the home. Jaja's act of rebellion on Palm Sunday marks a pivotal event as it symbolises the repudiation of an established system of power. His declaration, "I want to stay here" (Purple Hibiscus 257), signifies his determination to exercise autonomy in opposition to the constraints that have dominated his existence. Adichie illustrates through Jaja that resistance signifies the inception of political consciousness, arising from an individual's recognition that power can be contested.

Beatrice's experience elucidates the intricate connection between silence and survival inside domestic environments. In contrast to Jaja's overt defiance, Beatrice navigates her life within the constraints set by Eugene's power. Her quiet embodies the tactics employed by those who endure imbalanced authority yet are constrained from voicing dissent. When Beatrice articulates the repercussions of enduring anguish, "Things started to fall apart at home" (Purple Hibiscus 248), her statement unveils the detrimental outcomes of sustained familial subjugation. Adichie illustrates through Beatrice that silence may signify both acquiescence and a strategy for endurance in oppressive settings.

The transition from silence to defiance in Kambili, Jaja, and Beatrice illustrates that the household serves as the primary political entity where individuals confront power structures and formulate their reactions. Kambili's evolution from submission to self-awareness, Jaja's transition from acquiescence to defiance, and Beatrice's struggle for survival illustrate varied interactions with authority. Adichie posits that political awareness originates not alone from civic engagement but also from individual encounters in private environments.

Consequently, *Purple Hibiscus* depicts silence as both a consequence of familial authority and a state from which defiance arises. The family unit serves as the primary political entity as it instructs

individuals about the dynamics of authority, the preservation of power, and the potential for opposition. Adichie illustrates that the journey to political consciousness originates within the personal dynamics of daily existence through the metamorphosis of the Achike family.

Alternative Domestic Governance: Aunty Ifeoma's Household as a Space of Participation in *Purple Hibiscus*

Eugene's family exemplifies authoritarian domestic rule, whereas Aunty Ifeoma's residence displays a contrasting paradigm rooted in communication, involvement, and reciprocal respect. Adichie depicts Nsukka as a household environment where power is wielded by dialogue instead of intimidation, enabling family members to enquire, dissent, and articulate their views openly. The novel illustrates that the home may influence political awareness by fostering democratic principles rather than blind compliance.

Kambili's entry into Nsukka signifies the commencement of her political and emotional enlightenment. The vibrant ambiance of Ifeoma's residence stands in stark opposition to the tranquillity that characterises the Achike household. Kambili notes, "There was so much laughter in Aunty Ifeoma's house" (*Purple Hibiscus* 120). The persistent laughter signifies liberation of expression and emotional safety, indicating that power within the home is founded on trust rather than oppression. Adichie thinks that individuals comprehend participation only when they are afforded the liberty to express themselves in their own residences.

In contrast to Eugene, Aunty Ifeoma promotes dialogue and autonomous reasoning among her offspring. She contends that inquiry fortifies family bonds instead of undermining them. She prompts them by stating, "Being defiant can be a good thing sometimes" (*Purple Hibiscus* 144). This declaration reconceptualises authority as direction rather than domination. The home operates as a democratic entity where communication fosters trust, accountability, and critical consciousness.

Kambili slowly realises that familial bonds do not have to be dictated by intimidation. Observing the candid interactions between Ifeoma and her children, she acknowledges, "I did not know that people could laugh so loudly" (*Purple Hibiscus* 123). This revelation denotes more than mere emotional solace; it marks the inception of her capacity to interrogate the authoritarian framework that had moulded her identity. The household setting in Nsukka serves as her initial milieu when she encounters participation as a different mode of governance.

Consequently, Adichie depicts Aunty Ifeoma's residence as an antithesis to Eugene's oppressive household. One family environment perpetuates hierarchy and silence, whereas the other fosters communication, equality, and collective responsibility. Through this, *Purple Hibiscus* underscores the notion that the household serves as the primary political entity, as it is inside the familial unit that individuals initially acquire either the methods of subjugation or the tenets of democratic engagement.

Domestic Relationships and the Development of Political Consciousness in *Half of a Yellow Sun*

Purple Hibiscus explores the home as a locus of both authoritarian and democratic administration, whereas *Half of a Yellow Sun* broadens this concept by depicting the household as a realm where political awareness is cultivated through daily interactions and shared experiences. Adichie illustrates that political consciousness is not exclusively cultivated through interaction with public institutions; instead, comprehension of power, duty, and national identity arises inside familial settings. The narrative depicts Odenigbo's home as a hub for intellectual discourse, ideological development, and social consciousness.

Odenigbo's residence functions as a significant venue for the exchange and discussion of political concepts. In contrast to the quiet that defines Eugene's residence in *Purple Hibiscus*, Odenigbo's abode is replete with dialogues concerning colonialism, autonomy, ethnicity, and Nigeria's future. The home environment serves as a convergence zone where interpersonal

connections overlap with political issues. Ugwu notes, "Master's friends talked about politics until late in the night" (*Half of a Yellow Sun* 25). This environment illustrates that political awareness is not limited to state entities but is fostered through daily discussions in the household. Adichie thus frames the home as a pedagogical environment where individuals acquire the skills to comprehend and react to broader societal truths.

Olanna's encounters further strengthen the link between home life and political consciousness. At first, her affluent upbringing alienates her from the struggles encountered by other Nigerians. Nonetheless, her connections with Odenigbo, Ugwu, and other household members progressively alter her perception of disparity, duty, and affiliation. Contemplating her circumstances, Olanna acknowledges that individual existences are intertwined with political contexts. She notes, "The world was changing and they were changing with it" (*Half of a Yellow Sun* 111). This understanding indicates that political awareness is cultivated via personal experiences in familial and communal interactions rather than solely through theoretical political knowledge.

The importance of familial connections becomes increasingly apparent as political turmoil escalates. The onset of the Biafran War converts typical households into realms of unpredictability, endurance, and adjustment. Families must grapple with the immediate effects of political choices on their everyday existence. Through these experiences, the home transforms into a microcosm of the nation, mirroring larger conflicts like identity, security, and belonging. Adichie illustrates that political consciousness is heightened when people encounter historical occurrences inside the personal contexts of their home lives.

Consequently, *Half of a Yellow Sun* portrays the house as not merely a personal domain; it evolves into an essential institution where political awareness is fostered and maintained. Adichie demonstrates that political awareness develops through familial interactions, dialogues, and collective experiences as shown in Odenigbo's home and Olanna's evolution. The narrative

emphasises the notion that the household serves as the primary political entity, as it is in domestic environments that individuals first grasp their relationship to society, history, and communal obligation.

The Home under War: Domestic Space, Survival, and Collective Responsibility in *Half of a Yellow Sun*

In *Half of a Yellow Sun*, Adichie illustrates that the concept of home experiences a significant metamorphosis amid the Nigerian Civil War. The home has evolved from a basic sanctuary of comfort and belonging to a domain where survival, resilience, and shared accountability are deliberated. As political violence infiltrates personal spheres, the distinctions between the domestic and the political dissolve. Adichie contends that the house is the primary political entity, as it is in domestic environments that individuals initially confront the truths of war, displacement, and collective accountability.

The onset of the Biafran War compels families to forsake the security of their residences and adjust to evolving political conditions. The known household setting is supplanted by ambiguity, although the concept of home persists in offering emotional and social unity. As Ugwu contemplates the repercussions of conflict, "The war had changed everything" (*Half of a Yellow Sun* 231). This observation depicts the disintegration of typical household life and demonstrates how political strife transforms daily reality. Adichie posits that the ramifications of national politics are initially felt within the family unit, rendering the household the primary arena where political realities become intimate.

Olanna's wartime experiences further illustrate how familial connections foster shared accountability. In spite of being uprooted and facing adversity, she remains devoted to Baby, Ugwu, and other household members, demonstrating that the essence of home is sustained by interpersonal connections rather than mere physical edifices. When Olanna asserts, "We will be together" (*Half of a Yellow Sun* 278), her statement conveys a will to maintain familial cohesion in the face of political turmoil. The paper

indicates that domestic relationships are crucial for survival, emphasising that the house serves as a social structure capable of supporting individuals in times of national catastrophe.

Odenigbo's family progressively transforms into a collective whose existence relies on collaboration and shared support. Nutritional deficits, relocation, and unpredictability necessitate that each household member participates in the communal welfare. Adichie illustrates these collective duties as manifestations of quotidian political engagement, indicating that citizenship commences with concern for those in one's local surroundings. Odenigbo emphasises to his companions, "We must not lose hope" (*Half of a Yellow Sun* 301). His statements indicate a dedication to communal perseverance, implying that fortitude is nurtured in the home before it expands to encompass the country.

The alteration of domestic spaces during the conflict also redefines personal political awareness. Individuals who once regarded politics as remote now confront its repercussions via starvation, migration, bereavement, and psychological anguish. Domestic existence is intertwined with national history, demonstrating that political choices ultimately transform personal connections. Adichie demonstrates that the home is not detached from political occurrences but serves as the fundamental space where such events get human significance.

Consequently, *Half of a Yellow Sun* reconceptualises the house as a fluid political entity that can adjust to turmoil while maintaining community and accountability. The conflict obliterates tangible dwellings yet fortifies the importance of familial bonds as pillars of endurance and optimism. Adichie finally illustrates that political awareness emerges not solely from intellectual discussions but also from the daily challenges faced by families striving to coexist. The narrative thus substantiates the claim that the household is the primary political entity, as it is the setting where individuals initially encounter the human ramifications of political strife.

Reimagining the Home as the First Political Institution: A Comparative Discussion of *Purple Hibiscus* and *Half of a Yellow Sun*

In *Purple Hibiscus* and *Half of a Yellow Sun*, Chimamanda Ngozi Adichie reconceptualises the home as the primary institution where political awareness is cultivated. Despite being set in varying historical situations, the novels uniformly illustrate that individuals initially confront authority, negotiation, participation, and resistance inside domestic environments prior to interacting with broader political entities. Adichie redirects political dialogue from legislative bodies, governance, and public management to the personal connections that influence daily existence. Thus, the household becomes the primary setting in which authority is perceived, understood, and challenged.

In *Purple Hibiscus*, the Achike family operates as a tyrannical entity where Eugene's religious and paternal dominance governs conduct, interaction, and individual identity. Kambili's remark, "I wanted to please Papa" (*Purple Hibiscus* 22), illustrates the internalisation of obedience within familial dynamics. Similarly, her epiphany that "I did not know that people could talk to their fathers the way they talked to Auntie Ifeoma" (*Purple Hibiscus* 76) signifies her understanding that authority can manifest through communication rather than intimidation. These divergent familial experiences illustrate that political consciousness originates from comprehending various governance structures inside the household.

In *Half of a Yellow Sun*, Adichie amplifies the political role of the home by depicting domestic environments as hubs of intellectual discourse and communal endurance. Odenigbo's residence transforms into a venue for political discourse, historical consciousness, and national identity prior to their manifestation in public affairs. Ugwu's remark that "Master's friends talked about politics until late in the night" (*Half of a Yellow Sun* 25) demonstrates that political awareness is cultivated around the family table rather than in formal settings. In a like manner, Olanna's resolve that "We will be together" (*Half of a Yellow Sun* 278) amid the Biafran War illustrates that familial

bonds serve as the bedrock of fortitude, accountability, and shared identity in times of political turmoil.

The disparity between the two novels illustrates Adichie's developing perspective on household management. In *Purple Hibiscus*, awareness of political issues emerges through defiance against oppressive familial authority, while *Half of a Yellow Sun* depicts the household as a cooperative environment where conversation, collective accountability, and reciprocal support foster civic consciousness. Notwithstanding these disparities, both accounts assert that initial teachings of power are acquired through familial interactions. Each family operates as a political entity that influences the characters' perceptions of authority, belonging, and duty, whether through Eugene's strictness, Ifeoma's inclusive parenting, Odenigbo's scholarly dialogues, or Olanna's dedication to communal survival.

This comparative analysis thus contests the traditional belief that political awareness predominantly arises from governments, elections, or public institutions. Adichie illustrates that political identity is formed at an early stage through the commonplace practices of familial existence, emotional connections, domestic dialogues, and collective experiences. The home serves as the initial environment where individuals acquire skills in obedience, negotiation, inquiry, collaboration, and defiance. These familial experiences subsequently shape their societal interactions and reactions to wider political circumstances.

Consequently, this research contends that Adichie's depiction of the home greatly enhances the comprehension of political development in modern African literature. Instead of viewing domestic life as apart from politics, both *Purple Hibiscus* and *Half of a Yellow Sun* establish the home as the essential institution for political evolution. This viewpoint presents an innovative critical lens on Adichie's literature by illustrating that the foundations of political awareness stem from domestic experiences rather than the state. Through this reimagining, Adichie encourages readers to acknowledge the family as the primary

domain where power is enacted, contested, altered, and ultimately comprehended.

Implications:

This paper enhances modern African literary analysis by suggesting that the household is the primary political entity in Chimamanda Ngozi Adichie's *Purple Hibiscus* and *Half of a Yellow Sun*. Instead of viewing the home realm as apart from political matters, the examination reveals that concepts of authority, compliance, engagement, defiance, and civic duty are initially encountered within familial dynamics. This study provides a different perspective on understanding the connection between personal life and political awareness in postcolonial literature by focusing on routine home interactions rather than formal political institutions.

The results further expand the current academic discourse on Adichie's literature, which has primarily concentrated on themes of patriarchy, gender, violence, nationalism, trauma, and postcolonial identity. Although these viewpoints are important, the paper contends that the family serves as the essential arena for the acquisition, negotiation, and alteration of political ideals. This viewpoint illustrates that internal governance influences both personal identity and the evolution of social and political consciousness.

Moreover, the notion of the household as the primary political entity could offer a valuable analytical lens for forthcoming research on African literature and other postcolonial discourses. Scholars could utilise this methodology to investigate the impact of familial dynamics on citizenship, democratic engagement, leadership, social accountability, and national identity within various cultural and historical frameworks. This paper offers a novel interpretative lens to current debates in African literary and postcolonial studies by redefining the household as the cornerstone of political development.

Conclusion:

This paper contends that Chimamanda Ngozi Adichie redefines the household as the primary political entity in *Purple Hibiscus* and *Half of a*

Yellow Sun. The study illustrates, using a comparative textual analysis, that household environments serve as the initial arenas where individuals confront authority, navigate power dynamics, assimilate societal ideals, and cultivate political awareness. *Purple Hibiscus* depicts the family as an authoritarian entity that fosters compliance, silence, and defiance, whereas *Half of a Yellow Sun* broadens the political significance of the household by presenting it as a venue for discourse, shared accountability, and fortitude amid national turmoil. The novels together demonstrate that political consciousness arises not from official governmental bodies but from the quotidian interactions and experiences within familial settings.

This paper presents a novel critical viewpoint on Adichie's literature by establishing the home as the cornerstone of political development, surpassing current analyses of gender, violence, nationalism, and postcolonial identity. It illustrates that internal governance profoundly affects individuals' perceptions of authority, engagement, community, and civic duty. This viewpoint enhances modern African literary scholarship by positioning the household as a vital arena for political evolution and offers a fruitful basis for subsequent enquiries into the connection between domestic existence and political awareness in postcolonial literature.

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