

Exploring the Third Space in Adichie's "Purple Hibiscus"

**Ms. Giteemoni Saikia
PhD Research Scholar
Dibrugarh University, Dibrugarh**

Abstract:

Purpose of the Study: The purpose of the paper is to offer a study on Adichie's novel, "Purple Hibiscus" through the approach of Homi K. Bhabha's proposition of third space.

Methodology: The study is based on both primary and secondary data. Of course, the study is typically based on secondary data such as published literature, books and journals etc.

Main Findings: The characters in "Purple Hibiscus" discover themselves in a critical situation due to their colonial background. These characters either through mimicry or for other reasons come in terms with other culture, more particularly with the colonizer's culture. This leads them to assimilate with the foreign culture and thereby they find themselves in a new cultural plane. This according to Bhabha is the third space.

Implications/Applications of the study: The novel shows that in the postcolonial period the Nigerians in particular and Africans in general identify themselves in a third space. The colonial legacy has been playing a crucial role where the Africans locate themselves. At different contexts the natives have to assimilate with the colonizer's culture. Due to this reason, they are unable to showcase their original culture. Even they find it difficult to label themselves as colonizer. Therefore, these characters locate themselves in a new space, i.e. the third space. To understand the psychology of these characters and their situation in such contexts needs an indepth study.

Originality of the Study: No study has been done on "Purple Hibiscus" regarding this aspect. Some research work has been already done on Adichie's works but to offer a study by employing 'third space' is still an unexplored area of research.

Key Words: cultural-assimilation, third-space, colonial legacy, colonial culture, socio-cultural

Introduction:

In *Purple Hibiscus* the author delineates the story a family of an elite Mr. Eugene Achike. The entire plot is framed between two places, Enugu and Nsukka. Eugene has converted to Christianity. After staying a great deal of time with the colonial priests, Father John and Father Benedict, Eugene has internalized the truth that his indigenous religion is 'heathen' whereas the colonial religion is justified. He never allows his children to come in touch of his relatives. He thinks that the children would be influenced by the heathen religion. Beatrice says to Aunty Ifeoma, "Eugene will not let the children go to a heathen festival" (73). Eugene thinks that Christianity is the only religion that people should embrace.

The entire novel deals with events that are related to the life of Eugene and his family. The philosophies of Eugene have a great impact upon his family members and other people who are connected with him directly or indirectly. In his childhood, Eugene has been adopted by the colonial father and taught him the manners and language of the colonizer. His situation can be felt in the expression of Thiongo, "And then I went to school, a colonial school, and this harmony was broken. The language of my education was no longer the language of my culture"(11). He returned to Nigeria after the completion of his education in the European country. With education in western material and his alteration to Christianity, he tries to make that he is also a part of the white community. This particular thinking of Eugene has a great impact upon his family members and his immediate subordinates.

Review of Literature:

Adichie is regarded as one of the prominent writers of *Third Generation* Nigerian writers. Along with other *Third Generation* Nigerian writers such as Helen Oyeyemi, Sefi Atta and Chris Abani, Adichie has also gained substantial critical attention.

In "**A Postcolonial Look at African Literature: Case Study of Chimamanda Ngozi Adichie's Work**", Linda Yohannes, portrays how Adichie takes nationalistic stand in her feelings about the colonial period of Africa and Nigeria in particular. Michelle James skillfully shows in the text "**A Postmodern and Postcolonial analysis of Nigerian literature**" the dealing of Adichie's with the themes of education, religion and language to focus on the cultural paradox. She showcases positive and negative effects of the cultural practices introduced by the colonizer in Nigeria.

Rotimi Omoyele Fasan in the composition, “**Mapping Nigerian Literature**” has put forward the detail of the Nigerian Literature as how it reached to the present day context. He has regarded Adichie as one of the emerging literary figures who has added a fresh dimension to augment the Nigerian literary gamut. Christopher E. W. Ouma in the research article, “**Composite Consciousness and Memories of War in Chimamanda Ngozi Adichie’s Half of a Yellow Sun**”, examines Adichie’s “Half of a Yellow Sun” as building a composite consciousness of the war. In “**History and ideology in Chimamanda Adichie’s fiction**”, Sophia O. Ogwude, analyzes religious ideology or conflict in the work of Achebe through Nguji Wa Thiongo to Chimamanda Ngozi Adichie.

Eugene’s attitude and behavior defines him as a representative of the colonizer. He sets some norms at his household which are to be followed by all. If his family members try to break those, he inflicts violence on them. On the whole, the simple fact remains that Eugene is a true devotee of Christ and an imitator of colonial manners. What is paradoxical in his case is that Eugene could not completely translate himself to the colonizer’s side. Bearing both the cultures and ideologies of west and indigenous, he finds himself ultimately in the third space, “Hybridity is the perplexity of the living as it interrupts the representation of the fullness of life” (Bhabha 1994: 314). Eugene’s love for white culture and ideology with his religious fanaticism, on the one hand and his inseparable features that tell of root culture, on the other hand, pushes him into a hybrid state.

He finds himself in the third space that flashes both the cultural feats. He compels each and everyone at his house to profess and propagate Christianity in an ardent way. Moreover, in other aspects also he sets some rules and regulations by which he satisfies his egos. He speaks English, especially at the public. In words of Lawal and Lawal, “there is a lot of power and influence of the Europeans in Eugene’s psyche and blood, for one thing does not want any Christian song to be sung in Igbo language, he does not want his children to speak Igbo, in public, for he said they would sound barbaric, backward and local” (12). When Eugene speaks Igbo it signals that he is in a bad mood. He prohibits his children to speak Igbo. He tells them to use English exclusively at the public places.

Eugene's behavior is an indication of the strategies of the Europeans that undertook the domination of Africa not in the explicit and cynical recognition of its imperial might but in the pretext of spreading civilization¹. His strict discipline and unreasonable rules finally alienate him from everyone. Thus, he becomes distant not only from his kith and kin but also from his wife and his children. His dual cultural traits create an obstacle for him to adapt himself with the Nigerian cultural environment and equally with the western culture. Subsequently, Eugene is doomed to death. His wife who acts as a shadow of Eugene feels it necessary to put his life to death, "Beatrice poisons her husband when she awakens to the reality of her family's abuse, symbolized by the smashing of the etagere in the text" (Nadaswaran 27). She realizes that it is only through the death of Eugene she and her children would breathe freely in their own accord. The third space does not provide any possibility or opportunity to Eugene but let loose lots of misfortunes to him and these misfortunes ended up only with his death.

Eugene teaches his children about the superiority of the western culture and religion which also have an impact on them. When Kambili and Jaja visit their ancestral home at Abba they come close to their grandfather who worships local deities, Ani, the god of the land, Chukwu, the High God to bless his offspring with good health and prosperity. At Nsukka they notice the religious festivals, "Heathen festival, *kwa?* Everybody goes ...to look at *mmuo*" (74) This attachment to the relatives let them to know about their indigenous culture and religion. Moreover, the religious ceremonies and other rituals performed by Father Amadi make them to rethink about Christianity, "The new avenue of religion is opened before Kambili through Father Amadi." (Meher 2014: 209) The attachment to the indigenous religion has an impact on their psyche.

Kambili and Jaja are hybrid products as they locate themselves in the third space. Until and unless they have been living with the ideals of their fanatic father, they could see things only from the perspective of Eugene. They are sent to the best English medium school. They regularly go to church; offer prayers before taking meals; maintain a strict schedule that mentions their regular task and perform each task accordingly as set by their father. Ejijele Feme Eromosele contends that Eugene's cruelty is enmeshed in the garb of religion

and in his opinion to concentrate on physical beauty is sin. Therefore he discourages Kambili to hide her beautiful hair and not to embellish her face and body (2013: 100). At the company of Eugene, Kambili and her brother are living their lives according to the will and choice of their father Eugene.

Mother Beatrice is passive about the future of her children. She is afraid that any of her comment and task must not displease her husband, “Her eyes were vacant, like the eyes of those mad people who wandered around the roadside garbage dumps in town, pulling grimy, torn canvas bags with their life fragments inside” (34). She stays submissive in the household and puts consent on each matter that is dictated by Eugene. She is a timid woman who feels indebted to her husband Eugene for selecting her as life partner. She defends Eugene, “Do you know that Eugene pays the school fees of up to a hundred of our people? Do you know many people are alive because of your brother?” (250). So she overlooks the monogamous nature of Eugene.

During this time, Kambili and Jaja find it difficult to adjust with their relatives, neighborhood and school friends. Like Eugene they have developed personalities that carry the ingredients of both western and native cultures. They are similar to that of puppets tending by Eugene. These children cannot even imagine that there exists a world which is beyond the reach of Eugene. Kambili is wondered to see the fearlessness and ability in Aunty Ifeoma to speak to Eugene. Whenever Aunty Ifeoma speaks to Papa Eugene in a loud tone she gets scared and wants to “press her lips shut and get some of that shiny bronze lipstick on my fingers” (77). As the story progresses, it is seen, at the expense of open-minded aunty Ifeoma both Kambili and Jaja have started to develop perspectives which are totally different from their earlier one.

Kambili on arriving Marguerite Cartwright Avenue, the place where aunty Ifeoma stays is thrilled to experience the difference between the two houses, “I noticed the ceiling first, how low it was. I felt I could reach out and touch it; it was sound like home, where the high ceilings gave our rooms an airy stillness” (113). The strange but homely environment of Aunty Ifeoma’s abode gives her and Jaja a sense of liveliness. It indicates that both of

them are going to develop critical thinking. The atmosphere of aunty Ifeoma's habitation has charged their inner emotions. Christopher Ouma posits, "Kambili's visit to Nsukka starts a very significant (re)evaluation of her notions of prayer, familial relations, laughter, sexuality and music. She is amazed at the practice of physical and psychological spaces in Aunty Ifeoma's house" (2007: 55). Kambili marvels at the change in Jaja her elder brother, "Listened to him and marveled at the wonder in his voice, at how much lighter the brown of his pupils was" (126). The development of rationality in Jaja is an indication that he is going to defy the colonial norms represented by his prejudiced father Eugene.

Jaja is capable of liberating himself from the colonial norms. This act can be equated with Nigeria's effort to liberate itself from the colonial rule. Kambili notices the change in Jaja. Probably, through this the author gives a gesture of the undergoing flux and change of her nation. Later, when Jaja denies the participation in the Holy Communion everyone in his house is shocked. Eugene, the representative of the colonizer is surprised to see Jaja has raised voice against him. It is beyond his dignity. Eugene outbursts, "You cannot stop receiving the body of our Lord. It is death, you know that." Jaja replies, "Then I will die" (7). It is not only Jaja who experiences strange experience of being in a new space due to dual impact of two different households but Kambili also undergoes the same.

Kambili's emotions brimming up to that extent for which she experiences trauma and ambiguity. When she is leaving from Nsukka to Enugu, her heart ached with pain. She wishes to remain at aunty Ifeoma's home. By and by she realizes the meaning and importance of kith and kin. She feels pain to leave her cousins Amaka, Obiora and Chima, "...I could tell him how much I had wanted to spend Easter in Nsukka, how much I had wanted to attend Amaka's confirmation and Father Amadi's Pascal Mass, how I had planned to sing with my voice raised" (252). Kambili's transformation is well evident in her thoughts, 'Kambili challenges her father's domination after her exposure to the liberated lifestyle led by her Aunty Ifeoma and Amaka' (Nadaswaran 24). This transformation in Kambili signifies the change of the nation.

There are several instances in the novel that serve the fact that Adichie is pointing out this flux and change,

Papa Nnukwu used to say that the vultures have lost their prestige...In the old days, people liked them because when they came down to eat the entrails of animals used in sacrifice, it meant the gods were happy. In these new days, they should have the good sense to wait for us to be done killing the chicken before they descend,' Obiora said. (236)

The change in the outlook of the contemporary Nigerians is clearly detected in the expression of Obiora. The nation's mobilization to a new form is greatly influenced by the colonial legacy. To retreat to the pre-colonial time is entirely impossible. Thus, the Nigerian society finds itself in a hybrid state.

There are lots of hopes and aspirations in the present Nigerian society. To some people like the older generation the changes in the nation are an indication of the doomed state as Papa Nnukwu thinks. On the other hand, the younger generation like Amaka, Obiora, Kambili and Jaja try to extract the benefits from the third space and exploit the possibilities bringing about by the modernization. The change in outlook of this folk is clearly seen in their opinions. Even Kambili could trace the change in her personality. At Nsukka she learns to do various activities which in notion of Eugene are 'sinful'. She learns to play 'whot' with her cousins, "I sat on the verandah with Amaka and Obiora, playing whot-Obiora had taught me to play all the card games" (251). Kambili cannot resist herself to be influenced by the liberal thoughts that are so prevalent in her surroundings.

At the final portion of the novel, Jaja's noticing of a strange colored purple hibiscus (hybrid species) symbolizes the nation's developing of a hybrid state that blended itself with both the traditional elements of culture with that of the colonizing culture. It will be contextualized to mention Highfield "the flower of the title is a hybrid which represents the changes Kambili must undertake if she is to survive the abuse in her family and the corruption in her country" (161-168). The message that the author tries to intimate to her readers can be taken as it is up to the people of her nation whether they accept the changes as

progressive and try to accept these for the welfare of the nation or they disqualify it as irrelevant or improper to accept those.

Jaja wonders and asks aunty Ifemelu, “That’s a hibiscus, isn’t it, Aunty?” Jaja asked, staring at a plant to the barbed wire fence. ‘I didn’t know there were purple hibiscuses.’ Aunty Ifeoma laughed and touched the flower, colored a deep shade of purple that was almost blue, ‘Everybody has that reaction in the first time’ (128). Aunty Ifeoma’s breeding of those rare species suggests that she has already accepted the new thoughts engendered with logic and scientific elements for her future life as well as for her offspring. When the colonizer retreated, the indelible impact it left is irreversible. Though the nation is politically free still it’s internalization of the colonizer’s culture reveals many features of the colonizer. Thus the nation finds itself in the third space, a requisite state for growth and development.

The upbringing of Amaka, Obiora and Chima by Aunty Ifeoma in a in a liberal atmosphere offers a strong contrast to that of the upbringing of Kambili and Jaja. For the first time when Kambili visits to aunty Ifeoma’s house she notices Amaka in her, “lipstick, a different shade that was more red than brown, and her dress was molded to her lean body” (116). Amaka the daughter of aunty Ifeoma and cousin of Kambili symbolizes third space. She has a taste on both the local and western music. She often giggles at Kambili for her reserved nature. Once Ifeoma says, “O *ginidi*, Kambili, have you no mouth? Talk back to her” (170). Indirectly, Aunty Ifeoma inspires Kambili to raise her voice. She suggests that Kambili should change herself from her position of subject-hood. Otherwise, according to aunty Ifeoma, Kambili will be lost with the passage of time. She should know how to move with time by synthesizing the old and new.

The author introduces the character of a young priest, Father Amadi. He is a pastor at the Catholic church of Nsukka. He is an indigenous priest at Nsukka who is young and attractive. Kambili and Jaja meet him at their aunt’s house. He is the significant person in the life of Kambili besides Eugene. It is through Father Amadi from whom Kambili learns the values of life and the essence of religion. Though he is a Christian but his Christianity

has not steered every aspect of his life. Father Amadi, the pastor is another character in the novel that can be regarded as hybrid. He manifests both the manners and cultures of the native and the west. He is the representative of the new generation which is, however, symbolic of the third space. His presence offers a contrast to the white European fathers like Eugene's pastor, Father Benedict.

Father Amadi exhibits both the culture and ideology of colonizer and the indigenous. Unlike Eugene, he is not keen in following the ideals of the once colonizer even though he is a Christian priest. He sings the sermons in both English and Igbo languages. Infact, Father Amadi is a perfect example of a hybrid culture who finds himself in the third space. Probably, the author tries to visualize the future of Nigeria through the character of Amadi. Somehow he represents the future of Nigeria (Combining of both traditional and European culture). Kambili is surprised to see father Amadi with open-minded perspectives in professing Christianity. On the contrary, her father has made religion his life. It is important than anything else in the life of Eugene. His unconditional love to profess Christianity has made him distant from everyone. Thus, Kambili is struck with wonder to find different perspectives in professing the same religion at the same place. This creates confusion in her.

It is through Kambili that the author leaves a positive note at the end of the novel. It is in the dialogue of Kambili that the readers find a positive view of Nigeria. This suggests the optimistic note of third space, "Above clouds like dyed cotton wool hang low, so low I feel I can reach out and squeeze the moisture from them. The new rains will come down soon" (307). Under the patriarch of fanatic Eugene, the family members of Eugene, his wife Beatrice, Kambili and her brother Jaja have been living a life that is borrowed from the colonizer. It is borrowed in the sense that they have to perform whatever Eugene has internalized and learnt from the white fathers. He demands his family to internalize the same. They could not even breathe freely without the permission of their father. Of course at Nsukka in their aunty's house the children have spent some good moments.

The events that take place in their lives are mostly due to bipolar views of father Eugene and the others in the novel. Thus, to overcome the traumas finally their mother,

Beatrice takes the ultimate and drastic decision to put Eugene into death, “Kambili, it’s your father. They called me from the factory, they found him lying dead on his desk” (286). It is pointed out by the author that their traumas and tragedies will be ended up and in the future they will possibly live a life of happiness. The entire plan is done by Beatrice, “Sisi, the house girl, is used...to provide the poison that is used to kill Papa; as she is beautifully paid and rewarded by Beatrice her mistress, with a considerable amount of money and material things during the preparations of her wedding” (Lawal and Lawal 10). This act of the family can be compared to the postcolonial situation of Nigeria which however will have a positive aspect in the near future.

Thus, *Purple Hibiscus* manifests the issue of contradictory aspect of Eurocentric Roman Catholicism and Igbo Traditionalism. The in-between space of the two opposed traditions have been occupied by Kambili and Jaja and that they own an identity which is altogether new. Kambili and Jaja have discovered two opposing households. One, the household of their family which is housed with fear and isolation and the other is the flamboyant aunt Ifeoma’s house that symbolizes freedom and interaction. The juxtaposing of two contradictory spaces illuminates the thinking ability of the siblings and creates a unique space, the third space. Eugene’s family disintegration and struggling can be equated with Nigeria’s post-colonial struggle to find an identity. Meskell says, “Many groups effectively inhabit two worlds simultaneously, navigating between indigenous and dominant Western systems” (Meskell 2005: 76). Thus, the unification of features of the both cultures shape them up with an identity that carries features of bipolar situations, like Nigerian and English, Indigenous and colonial, Pagan and Christian and familial loyalty and identity. This identity signals them to clinch prospects in the days ahead.

ⁱ See. Tsenay Serequeberhan, *African Philosophy: The Essential Readings* (Minnesota: Paragon House, 1991. p.4.

Work-Cited

- “African ‘Authenticity’ and the Biafran Experience.” *Transition* 99 (2008), *International Author’s Stage* 2014. (1991): 42-53, Print.
- “Nigeria’s immortality is about hypocrisy, not miniskirts.” *The Guardian*, Wednesday 2 Apr, 2008: Print.
- Adichie, Chimamanda Ngozi. “Buildings fall down, pensions aren’t paid, politicians are murdered...yet I love Nigeria.” *The Guardian*, Tuesday 8 Aug, 2006: Print
- . *Purple Hibiscus*, London, New York, Toronto and Sydney: Harper Perennial, 2007. Print.
- Ashcroft, Bill and Gareth Griffiths, Helen Tiffin. *The Empire Writes Back: Theory and Practice in post-colonial Literatures*. 2nd Ed. London and New York: Routledge, 2002. Print.
- Asoo, Ferdinand Iorbee, “The Short Stories of Chimamanda Ngozi Adichie.” *An International Journal of Arts and Humanities, Bahir dar Ethiopia*, Vol. 1.4. Nov. 2012, Print.
- Azodo, Ada Uzoamaka. An interview with Chimamanda Ngozi Adichie. “Creative Writing and Literary Activism, Women’s Caucus of the African Literature Association.” Northwest: Indian University, 2008. Print.
- Bhabha, Homi K. *The Location of Culture*. London and New York: Routledge, 1994. Print.
- . “Of Mimicry and Man: the Ambivalence of Colonial Discourse.” *Discipleship: A Special Issue on Psychoanalysis*, October, vol. 28. Spring, (1984): 125-133, Web 8 Jan 2010 <<http://www.jstor.org/stable/778467>>
- . “Signs Taken For Wonders: Questions of Ambivalence and Authority Under a Tree outside Delhi, May 1817.” *Journal for the Study of Religions and Ideologies*, 10, 29. (2011): 112-131. Print.
- Eromosele, Ehijele Femi. “Sex and Sexuality in the Works of Chimamanda Ngozi Adichie.” *The Journal of Pan African Studies*, Vol. 5.9. Mar. (2013): 99-110, Print.
- Hawley, John C. “Biafra as Heritage and Symbol: Adichie, Mbachu and Iweala.” *Research in African Literatures*, 39,2 Summer (2008), Print.
- Highfield, J. “Blood and Blossom: Violence and Restoration in Adichie’s Purple Hibiscus and Vera’s The Stone Virgins.” *International Journal of Environmental, Cultural, Economic and Social Sustainability* 1.2 (2005): Print.
- Hooks, Bell. “Marginality as a Site of Resistance.” *Out there: Marginalization and Contemporary Cultures*, Eds. R. Ferguson, et al. Cambridge Mass: MIT Press. 1990. Print.
- Igboanusi, Herbert. “The Igbo Tradition in the Nigerian Novel.” *African Study Monographs*. 22.2. (2001): 53-72, Print.
- Koziel, Patrycia. “Narrative Strategy in Chimamnda Ngozi Adichie’s Novel, *Americanah*: the Manifestation of Migrant Identity.” *Studies of the Department of African Language and Cultures*, 49, (2015): 96-113, Print.

-
- Lawal, M. Olusola and Fatai Alabi Lawal. "Language and Ideology in Chimamanda Adichie's *Purple Hibiscus*." *IOSR Journal Of Humanities And Social Science (IOSR-JHSS)* Vol 13.1. July - Aug. (2013): 08-16 Web. 18 Aug 2017 <www.Iosrjournals.Org>
- Meher, Nilima. "(Re) writing postcolonial *Bildungsroman* in Chimamanda Ngozi Adichie's *Purple Hibiscus*." *Academic Journals*, Vol.5.7 Oct. (2014): 206-210, Web. 16 Aug 2016 <<http://www.academicjournals.org/IJEL>>.
- Meskel, L. "Recognition, Restitution, and the Potentials of Postcolonial Liberalism for South African Heritage." *The South African Archaeological Bulletin*, 60.182. 72-78. (2005): Print.
- Mesure, Susie. An Interview with Chimamanda Adichie, "Dark skinned girls are never the Babes." Sunday, 14 April 2013, Print.
- Nadaswaran, Shalini. "Rethinking Family Relationships in Third Generation Nigerian Women's Fiction." *RELIEF*. 5.1. (2011): 19-32, Print.
- Ojinmah, Umelo. "No Humanity in war: Chimamanda Adichie's *Half of a Yellow Sun*." *Journal of Nigerian Studies*, Vol. 1.2, Fall 2012. Print.
- Onukaogu Allwell Abalogu and Onyerionwu Ezechi. *21st Century Nigerian Literature (An Introductory Text)*. Ibadan: Kraft Books Limited, 2009. Print.
- Ouma, Christopher Ernest Werimo. "Composite Consciousness and Memories of War in Chimamanda Ngozi Adichie's 'Half of a Yellow Sun.'" *English Academy Review* 28.2. Oct. (2011): 15-30. Print.
- . *Journeyming out of Silenced Familial Spaces in Chimamanda Ngozi Adichie's 'Purple Hibiscus'*. Thesis. n.p. n. pag. 2007. Print.
- Redfield, R., R. Linton, & M. Herskovits, "Memorandum for the study of Acculturation." *American Anthropologist*, 3.8.1 (1963): 149-152, Web. 29 May 2016 <<https://doi.org/10.1525/aa.1936.38.1.02a003300>>
- Ryan, Michael. *An Introduction to Criticism Literature/ Film/Culture*, UK: Blackwell Publishing, 2012. Print.
- Serequeberhan, Tsenay. *African Philosophy: The Essential Readings* Minnesota: Paragon House, 1991. Print.
- Thiong'o, Ngugi, Wa. *Decolonising the Mind: The politics of Language in African Literature*, ZPH, 1994. Print.
- . *Homecoming*, London: Heinemann, 1978. Print.
- Tibble, Anne. "Languages and Languages in Africa." *African-English Literature, A Survey And Anthology*, London: Peter Owen, 1965. Print.
- Usoro, Rebecca Okon, Dare Owolabi, and Omolara Kikelomo Owoeye. "Globalization and Nigeria's Socio-Political Landscape in the Novels of Chimamanda Ngozi Adichie." *Research Journal of English Language and Literature*, 1.1. (2013): 29-30, Print.
- White, Hayden. "The Historical Text as a Literary Artifact." *Narrative Dynamics: Essays on Time, Plot, Course, and frames*. Ed Brian Richardson. Columbus: Ohio State University Press, 2002. Print.