

Disintegration and Historical Imperatives: A Postcolonial Criticism of Chimamanda Ngozi Adichie's *Half Of A Yellow Sun*

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Abstract

The trajectory of Nigeria cannot be fully appreciated without referring to the Nigerian Civil War of 1967-1970. There have been different accounts of the war regarding the causes and consequences on the people and the nation. Chimamanda Ngozi Adichie's account of the Nigerian Civil War, as crafted in her second novel titled *Half of a Yellow Sun*, reconstructed the war in a way that brought life to it in a rather imaginative way. This paper aims to harvest the major highlights regarding the cause and consequence of the Biafran war in a way that will make the Nigerian people see the need to deviate from what led to the conflict at that time as currently being fueled through incidences of ethnic rivalry, religious intolerance, corruption, oppression, foreign influences among others. This is done through the lens of Postcolonial Theory as a theoretical framework. The study reveals that the scourge of disintegration that led to the war has colonial colouration. Adichie represents disintegration with symbolism and metaphor and deploys literature as a panacea to social disintegration. This paper recommends pursuing peaceful dialogue as a better alternative to conflict resolution rather than violence and bloodshed.

Keywords: Biafra, postcolonial, violence, history, Nigeria

Introduction

History plays a significant role in shaping the identity and collective consciousness of a disintegrated society. In the case of Nigeria, this disintegration can be traced to historical factors such as ethnic tensions, colonialism, religious intolerance, political instability, and the divisive impact of colonial borders. These issues culminated in the Nigerian Civil War (1967-1970), also known as the Biafran War, which was not only a military conflict but also a manifestation of deeper historical rifts. The colonial powers, by drawing arbitrary boundaries, ignored the ethnic and cultural distinctions among Nigeria's diverse groups, forcing them into a single nation-state. This

structural imbalance sowed the seeds of distrust and rivalry among ethnic groups, tensions that would persist and intensify in post-independence politics.

In such a context, literature holds a unique relevance. Unlike other fields of study, literature deeply influences and reflects the socio-political realities of a society, providing insights into the experiences of its people. It can serve as a mirror, offering a lens through which historical, cultural, and political realities are examined. Nigerian authors through their works, have not only chronicled the nation's history but have also become psychological and cultural commentators, offering lessons for future generations. Nigeria, as a nation before its evolution as one entity had operated in racial or ethnic enclaves where different tribes had strived in their existence. However, with its colonization and amalgamation in 1914, different ethnic groups have come to be addressed as Nigerians. Since this new identity, the country had an unfair share of terrible experiences. These experiences have coloured the country's growth and development. Nigerian writers, in living true to their calling, have risen to the occasion by taking up the challenges of nation-building through the recreation of past events in the country with the aim of making society leverage the past to manage the present and project into the future. Hence, Chimamanda Adichie portrays the effects of the Nigerian-Biafran war on the people through the lives of the characters in *Half of a Yellow Sun*.

This paper aims to show how the third generation Nigerian Chimamanda Ngozi Adichie portrays the historical event of the Biafra Civil War; to x-ray the causes of the war; and to examine its consequences. This is towards making the Nigerian people see the need to deviate from what led to the war at that time as currently being fueled through incidences of ethnic rivalry, hate speeches, religious intolerance, corruption, oppression, and foreign influences among others and the potential consequences of all these on everyone if not promptly nipped in the bud. To achieve this, the paper adopted a close reading analysis and the interpretation of the selected textual material using Postcolonial Literary Theory as a theoretical framework. The adoption of the theory was to unravel some of the hidden historical foundations that underscored the Biafran war with the aid of symbols and metaphors as used by Adichie to preserve the history of the defunct Biafra.

The current crass disintegration heightened by the last general election in Nigeria, often displayed on social media, demands a historical reminder of the consequences of such volatility. Hence, this

study is a foray into the artistic representations of the disintegration and the subsequent civil war that ensued in the country in 1967. The adoption of the postcolonial theory helps situate the colonial and the neocolonial inputs to the fragility of the country as represented by Chimamanda Adichie in the text, *Half of a Yellow Sun*.

Chimamanda Adichie in the text, *Half of a Yellow Sun* has received several scholarly analyses from a different linguistic point of view: stylistics, historical cum political, trauma, and archetypal perspectives, as explicated in the works of Dey (2011), Anidi (2013), Dalley (2015), Orakwe (2015), Awelewa (2017), among others.

Historical Exploration of Civil War in Nigeria

The history of the African continent can be traced through her literature which has continued to play a functional role in portraying the changing times and needs of the African people. The putting together of unlikely bed fellows in the form of different ethnic groups to form a nation is a legacy of colonialism which has turned out badly for most African nations. The nepotism, corruption and disillusionment that resulted from this arrangement created a tension-filled atmosphere in many African countries. Writers began to hint at the inevitability of war if the tension continued. The political, economic and cultural tension resulted in the break out of civil war all over Africa- Nigeria (1967-1970), Angola (1975-2002), Liberia (1989-1997), Algeria (1999-2002), Congo (1997-1999) and a host of other African countries.

These Nigerian writers have taken on the task of unravelling the civil war phenomenon in Nigeria. They explore the events which led to the war, and the effects of the war afterwards. The recreation of the Nigerian civil war is an attempt by numerous writers to understand the rationale behind the war which claimed thousands of lives and destroyed several billions worth of properties.

Unsurprising, the events of the first decade of Nigeria's independence, particularly the Nigeria-Biafra War, generated an unprecedented literary outcome. According to Nwahunanya, at some points in Nigeria's literary history, "The Nigerian civil war was the subject matter of popular choice..." (xiii). Kole asserts that "The Nigerian civil war is the most important theme in Post independence Nigerian writing "(The Guardian 12). The theme of war in post-war Nigerian literature has perhaps found an explanation in Goldman's perspective that: "periods of crisis are

particularly favourable to the birth of great works of art and literature, because of the multiplicity of problems and experiences that they bring to men, and of the widening of affective and intellectual horizons that they provoke” (50). However, Goldman’s assertion can be perceived as accurate, as human society provides a tangible source from which literary themes are drawn.

The theme of war in literature becomes very important for any writer because it gives the writer an avenue to create history by recalling the past to shape the present, and possibly tell what might happen in the future. Therefore, a writer is drawn to the theme of war and feels compelled to explore what Ogunyemi describes as “the sheer urge to record as truthfully as possible an excruciating, indelible, visceral experience which the author has been physically and perhaps, emotionally involved in” (41). This assertion can be construed in *Sunset in Biafra*. The author, Elechi Amadi narrates his bitter experience with the authorities of Biafra during the war. *Sunset in Biafra* is an autobiography that takes the reader through the author’s journey and his sudden return to his native land, Ikwerre.

Similarly, Cyprian Ekwensi’s *Survive the Peace* addresses the issues of discomfort, unease and discomfiture some years after the Nigerian Civil War. Cyprian’s work portrays the challenges the Igbos encountered after the war which included hunger, disease, and most especially psychological trauma of the war. Hence, the aftermath of the war gave rise to a dangerous event which Nigeria has had to grapple with to this day: armed banditry and kidnapping.

The focus of many writers on the topic of the Nigerian Civil War has been the political dynamics which led to the war. Dominant themes in such literary works include but are not limited to death, deprivation, rape, betrayal, politics, power, domination, and the absurdity of war. Detailed description of people, events and settings characterize the war genre. As pointed out by Makosso (2020) are meant to recreate the effect of the war to derive valuable lessons to shape the present and project into the future in order to mitigate against the reoccurrence of the war. All of the writers who gave an account of the Civil War reported their experiences, probably as victims of the war. Unlike Chimamanda Adichie who imaginatively recreated the war she never witnessed. In her novel, Adichie artistically brought to the limelight once more the event of the war by drawing attention to both the causes and the consequences the war had and still have on both the people and the country. This is towards drawing clear attention to the need for Nigerians to sheath their

swords of violence is currently being fueled all over Nigeria through incidences of hate speeches, religious intolerance, ethnic rivalry and the power struggle, among others. If not, Nigeria might find herself repeating her past errors with a steep price on the continuous existence of the country.

Theoretical framework

Postcolonial theory as developed by various scholars like Edward Said, Franz Fanon, Gayatri Spivak and others, gained prominence in the 1960s and 1970s. The theoretical emerged to challenge the Eurocentric narratives that positioned the West as superior to formerly colonised nations, particularly in Africa. Frantz Fanon's *The Wretched of the Earth* (1961), originally written in French, became a seminal text advocating for anti-colonial struggles worldwide. Supporting this perspective, Berry argues that, "For centuries the European colonising power will have devalued the nation's past, seeing its pre-colonial era as a pre-civilized limbo or even as a historical void" (86). Berry further emphasises the importance of teaching children about pre-colonial histories from an early age to foster an understanding of equality between black and white people.

Postcolonial theory also calls for a reevaluation of the marginalization of Africans by their former colonial leaders. It advocates changing the dominant narratives surrounding, cultural relativism, questioning the dynamism of power within the African region, engendering critical thinking towards bringing about the true emancipation of Africa and as one of the ways of bringing to bare the truth about Africans' fate in the hands of the Europeans by retelling stories which expose hidden truth about Africans' realities in the face of colonialism and after independence (Abram and Harpham 306). Such efforts aim to empower Africans to reshape their agency in the postcolonial world.

Considering the import of the postcolonial theory vis-à-vis Adichie's text, it is evident that Adichie was trying to expose the effects of colonialism on postcolonial life of Nigerians as reflected in the Biafran war. The genesis of the war could be attributed to the wrong amalgamation of the different parts that make up Nigeria. This is because one of the reasons for the secession interest of Ojukwu led-Biafra was a perceived marginalisation of the Easterners in Nigeria, probably due to their low population compared to the massive population of the North with which the latter dominated the power struggle within the country at the detriment of other regions especially the Eastern part.

The 'postcolonial' in postcolonial writing thus amplifies the nature of its wider cultural work, how it interrogates the past and present operation of historical forces and dominant ways of reading them that underscores local, national and international identities (Mullaney 7).

One of the weapons used by postcolonial writers is history. History as a weapon is used to portray their past experiences. However, Chimamanda Adichie also portrays this past experience in her novel, *Half of a Yellow Sun*. She retells the history to accommodate the questions of conflict and internal strife in Nigeria. The identity issues intertwine with the war history that is central to the Nigerian Biafran historical experience in Adichie's *Half of a Yellow Sun*. It mirrors the early 1960s and the late 1960s period respectively. It encapsulates a complex interplay of ethnic, cultural (Igbo and Hausa), military, and war that have shaped the historical experiences of the Igbo and the Nigerian nation.

A Synopsis of *Half of a Yellow Sun*

Chimamanda Ngozi Adichie was born in 1977 in Enugu, seven years after the Nigerian Civil War (Hawley 18). She was awarded the 2007 Orange Broadband Prize for Fiction (The Women's Prize for Fiction) in 2007 (Strehle 652). and several other awards. She is a third-generation Nigerian writer. Adichie's *Half of a Yellow Sun* depicts what transpired in Nigeria during the Nigeria-Biafran War (1967-1970). The novel opens with a poem by Chinua Achebe about the Nigerian Civil War. The title is derived from the rising sun sub-theme, which can be seen in the Biafran flag and the Nigerian coat of arms. *Half of a Yellow Sun* portrays the symbol in the Biafran flag. And it is obvious that Chimamanda Ngozi Adichie is an Igbo, and the title of the novel suggests where she belongs.

Chimamanda Ngozi Adichie's *Half of a Yellow Sun* focuses on a war narrative that has to do with the Biafran conflict. The novel centres around three major characters, namely Odenigbo, Olanna, and Ugwu, who represent different social classes in the society. Olanna represents the upper class, Odenigbo represents the middle class and Ugwu represents the lower class. Their characters are caught up in an obscure realm of betrayal, love, hope, deception, hatred, loss, and deprivation. Through one of the central characters, Ugwu, the reader can picture the lives of Odenigbo, a

Mathematics Professor at Nsukka who is a westernised radical intellectual elite of Biafra, and his wife Olanna, who nourishes him with positive feelings of love, care, and compassion. Olanna sacrifices all her money to keep Ugwu away from partaking in the war. The central characters in *Half of a Yellow Sun* witnessed the bloodshed at the different stages of the war. Two experiences influence Ugwu in the novel: firstly, the life he had with his master, Odenigbo, before the war, in which he boasts of the privileged life he enjoyed; and secondly, his traumatic and dramatic experience during the war, whose innocence was stolen in his prime which marked his stage of maturity. The novel is based on historical facts to craft her work of fiction. The author can blend historical evidence with literary creativity, giving the text uniqueness.

Adichie's Representation of the Effects of the Biafran War through the Lens of Postcolonial Theory

The Biafran war gave birth to sporadic massacres in the Eastern part of Nigeria, most especially the Igbos. One of the most significant causes of the Nigerian civil war was ethno-political rivalry. During the time of colonisation, the British adopted a method called "divide and rule" to divide the country into various regional governments diversified with different ethnic and religious groups in order to increase the political tension in the country. However, Adichie delves into the complexities of British colonial Indirect Rule in Nigeria, shedding light on the ethnic tensions, the Hausa-Igbo confrontation, and the instrumentalisation of religious beliefs. She explores how these elements interrelate and influence one another, offering a nuanced understanding of Nigeria's colonial and postcolonial history. In *Half of a Yellow Sun*, Adichie depicts plot that favors the Northerners when she writes: "*They (the British) fixed the pre-Independence elections in favor of the North and wrote a new constitution that gave the North control of the central government. The South, too eager for independence, accepted this constitution*" (210).

Corruption among Nigerian leaders was the cause of the Nigerian Civil War. After independence, most of the officials from the North ran Nigerian politics, and the country was filled with all kinds of corruption. As portrayed in *Half of a Yellow Sun*, the finance minister and Chief Okonji represent the corrupt elites. Some of the corrupt practices are: embezzlement of government funds, political patronage, inflation of government contracts, to mention a few. Due to the minister of finance's romantic gestures, Olanna suspects that her father, Chief Ozobia, is planning to give her

hand in marriage to Chief Okonji in exchange for contracts (32). Adichie describes the extravagant lifestyle of the leaders through Chief Ozobia, who only wears an outfit once. Adichie writes: “And do you know, they say he never wears any outfit twice? He gives them to his houseboys once he has worn them.” (34).

However, the people’s effort to gain independence from British rule in 1960 was totally in vain. The British have successfully created new-colonial (a new form of colonialism) exploitation, moral corruption, and favouritism by a group of native elites, privileged politicians, and businessmen who have looted the masses’ bread (Uche 155). The establishment of equality and stability among a multi-ethnic and religious nation by the central government was to no avail, resulting in provocation. In this way, the Igbos were not favoured, and this was aggravated by various bloody coups de état and the killing of the Igbos, especially the figure considered as the Igbo leader at that time; General Agunyi Ironsi in 1966. This coup was said to have been led by the Northerners against other regions, especially the Easterners. With recourse to this, the secession and declaration of independence of the sovereign state of Biafra were irresistible, and by 1967, the war flared up. The Igbo people decided to pursue self-determination by seceding from Nigeria, which led to the creation of the Republic of Biafra in 1967.

The Biafran War resulted in trauma for both Biafrans and Nigerians. The war brought about moral, psychological, political, social, and economic consequences (Makosso 168). According to Ojinnah (9) Adichie uses her prose fiction to bring out powerful memories of the Nigerian past, which still haunts the present.

One of the effects of the war is economic loss. To say that Biafrans suffered a great economic loss is an understatement. The civil war caused severe economic disruption, including which included environmental degradation and loss of productivity, leading to widespread poverty and hardship. For example, the annihilation of 1966 saw vast numbers of Igbo people move from all parts of Nigeria to their region (Eastern Nigeria). Hence, they left behind all their properties, investments, and all that they had worked for before the Biafran War.

Regarding all these losses, the class structure underwent a complete disruption, and this could be deduced from the character of Odenigbo, a Doctor of Mathematics who is middle class in the

novel, *Half of a Yellow Sun*. Before the war, he had his car and lived a comfortable life. Adichie describes Odenigbo's house with one of the central characters through Ugwu's astonishment:

They were lucky to find one room now that Umuahia was thronged with refugees. The long strip of a building had nine rooms, side by side, with doors that led out onto a narrow veranda... Their room was close to the bathroom and, on the first day, Olanna looked at it and could not imagine how she would live here with Odenigbo and Baby and Ugwu, eat and dress and make love in a single room. (326)

The highest point of tension is when this once-a-comfortable family now has to eat from the refugee camp as a means of survival. However, immediately after the war, the Federal Government of Nigeria made provisions through the Ministry of Finance to compensate those who lost their properties and businesses to the war. However, this compensation never got to a number of the affected individuals, thereby, leaving those who were hitherto wealthy and affluent in extreme poverty.

Starvation was one of the major effects that scourged the Biafran people years after the war. After the civil war, the environmental degradation rendered the lands infertile for cultivation and planting and this also destroyed their livestock and aquatic animals, thereby resulting in extreme hunger. Moreover, aside from the shortage of food supplies that brought starvation, there are also continual air raids. The so-called continual air raids were responsible for a significant number of civilian human losses. Adichie, describes it as one of the greatest threats that villagers had to risk daily. This has brought school, properties and other institutions to destruction and created a kind of fear in the minds of the people; these people often spent hours and days in bunkers. . The narrator explains:

Olanna jumped each time she heard the thunder. She imagined another air raid, Bombs rolling out of a plane and exploding in the compound before she and Odenigbo and Baby and Ugwu could reach the bunker down the street.

Sometimes she imagined the bunker itself collapsing, squashing them all into mud... She made Baby practice running to the bunker... She taught Baby how to take cover if there was no time for the bunker... (346 -377).

One can infer that, during the war, the life of the people changed from grace to grass. This is portrayed by many characters who used to live a peaceful and pleasant life in the city, and become suddenly immersed in the realm of daily sufferings in the village as the situation deteriorated. As the war progresses, the trauma becomes more and more glaring and noticeable. The horror of death caused by the bombs of the brutal soldiers started to destroy the breach of hope the Biafrans had at the beginning of the conflict.

The effects of the war can also be drawn psychologically, focusing on the individual in mind. *Half of a Yellow Sun* not only portrays the war's effects on people's psyches during the war but also depicts the pre-war situation and aftermath of the war on the people. Thus, the primary effect of the Biafran war was the lasting psychological trauma it inflicted on the Igbo people, rendering them useless and restless. The events later move people's actions, consciously or unconsciously. They had to think of a way of protecting themselves from the bomb thrown by the Nigerian Army, and this led them to come up with the idea of bunkers. The need for a bunker will guard them from the Nigerian Army's bomb (331)

Olanna is psychologically traumatised when she sees the dead bodies of her relatives living in Kano (147). She was surprised when a friend of the family, Abdulmalik, was the one who led the killing of her family members. Olanna had met Abdulmalik once in their compound and he gifted her a leather slipper. Also, on the train Olanna boarded back to Nsukka, she saw a woman carrying the head of a little girl inside a calabash (149). With all these incidences, Olanna was psychologically traumatised to the extent that her legs and bladder failed and her doctor, Dr. Patel told her that her ailment was psychologically motivated.

Also, Odenigbo was traumatised after he received the heartbreaking news of the death of his mother, and the fact that he was not present to give his mother the final rites and befitting burial, led to the transfer of aggression to his family (322). Odenigbo was deeply traumatised because the Igbos believe that proper burial rituals ought to be performed to usher the dead back to the ancestors but the reverse is the case. However, the Igbos strongly believed in life after death even

before Christianity came. In *Things Fall Apart*, Achebe asserted that Igbos were highly religious before the advent of the whites, after which things fell apart. Hence, his grievance for the death of his mother was unbearable, and this made him drink to the point of stupor.

There were instances of human rights abuses as portrayed in Adichie's text. For instance, Adichie explains how soldiers maltreated the people, and forced the young generation to register for war. This is deduced in the character of Ugwu, the novel's main character and numerous other children are conspired by the Biafran Organization of Freedom Fighters to become child soldiers. This is portrayed below:

The skinny soldiers--- with no boots, uniforms, no half of a yellow sun on their sleeves --- kicked and slapped and mocked Ugwu during physical training. The parade left Ugwu's arm stiff. The obstacle training left his calves throbbing. The rope climbing left his palms bleeding. The wraps of gari he stood in a queue to receive, the thin soup scooped from a metal basin once a day, left him hungry (359).

Symbols and Metaphors in Chimamanda Adichie's *Half of a Yellow Sun*

Symbolism is a literary device where one thing is meant to represent something else, often to create deeper meaning and evoke emotion in a story. It serves as a major tool in the writings of African writers. These writers frequently use symbolism to highlight the social, political, and economic challenges facing their countries during their time. In *Half of a Yellow Sun*, Chimamanda Adichie employs symbolism to explore critical issues such as corruption, exploitation, war, poverty, and ethnic barriers. These symbols reflect not only the causes of the Nigerian Civil War but also suggest that these fundamental problems persist to this day. According to Nwahunaya, he asserts that: "because of the carry-over of many wars time reign of terror and lawlessness" (127). This reveals that the war has ended but its causes and effects are still visible. Adichie Symbolically portrays this with Chief and Mrs. Ozobia's feeling for safety and only to come back after the war. Adichie concludes that the corrupt elite, who oppressed and exploited the masses, continued to maintain their influence and power. This can be depicted that many of the same individuals who were responsible for the causes and atrocities of the war continued to hold positions of authority and wealth after the war.

Olanna's refusal to call 'Baby' by her given name, Chiamaka, is symbolic. A name signifies permanence, and permanence is the last thing one finds during a war. Thus, her insistence in calling her 'Baby' is a sign of the tumultuous times and the ephemeral nature of life in Biafra at the time. The name 'Chiamaka' literally means 'God is good'. Thus, her refusal could stem from the fact that she does not recognise the good nature of a God who would stand by and watch the Igbos slaughtered mercilessly. It is a subtle sign of rebellion against religion.

The emblem of a half of a yellow sun on the Biafran flag symbolises the hope for the new nation of Biafra. It is the dawning of a new beginning of freedom after the nightlong darkness they have been plunged into. However, this sun never rises to its full brilliance. The emblem of a yellow sun, the head of the little girl in the calabash and the baby ripped out of Arize's womb are also symbolic of the death of a dream; the death of Biafra in its infancy.

Moreso, the abuse of military and political power was abused during the pre-war period. This represents the soldiers who use firearms to threaten the powerless. This is seen when Odenigbo and his family are threatened and maltreated by soldiers at the check point. One of the soldiers is seen victimising the intellectuals who supported the Biafran cause during the war. Two soldiers invaded Odenigbo's house in his home at Nsukka with the guise of searching for materials that threatened the unity of Nigeria. Odenigbo was bullied by the soldiers, and his food was carted away: Hence, Odenigbo voices angrily: "The war has ended but hunger has not" (433). Here, hunger implies that "hunger" becomes a metaphor for the call for materialism to the detriment of collectives of unity, peace and nationhood. Hunger does not refer to the need for physical food only. Feuser puts it thus: peace is expected to be a continuation of war, where the same conflict and power persist through other means (151). Nigeria's future depends on whether or not the country can overcome its tribal divisions and move towards a more enlightened perspective that prioritises unity and social justice.

Half of a Yellow Sun shows the metaphorical broken ties of Nigeria to connect the indigenous people across Nigeria. The novel portrays tribal and ethnic stereotypes. According to Greenwald, stereotypes refer to a widely accepted socially shared set of beliefs about traits that are characteristic of members of a social category group (14). This infers that overgeneralisations about a culture or group of people are sometimes based on unconsciously held beliefs and notions,

which can lead to stereotypes, cultural ignorance and unconscious biases. Onwuegbeuzia observed that: the Igbos use the phrase *ndi ofe mmamu* (this means people of oily soup) which tag the Yoruba as dirty, afraid, polygamous and weak, etc.; the Yoruba use the label *omo ibo* (an Ibo person) which tag Igbo an aggressive, money conscious, dubious, disrespectful. Meanwhile, Igbo and Yoruba use the epithet *aboki* (friend) to ironically label the Hausas as being brutal or aggressive, hubris, and so on.

In the text, Major Madu, who is Igbo is saved by Ibrahim, who is Hausa. Also, Olanna who happens to visit her relatives in the North only to find him dead, is saved by her Hausa ex-boyfriend. With these instances, Adichie intends to undermine the stereotypes of Hausa brutality. Moreso, the Nigerian survival strategies employed by the Igbo people during the war, combined with their willingness to surrender and integrate into Nigeria. Hence, this is contrary to the stereotype and biased argument that they seek to seize power and wealth for themselves alone.

Conclusion

The events of the period between 1967-1970 have provided the historical background for Chimamanda Adichie's novel *Half of a Yellow Sun*. Adichie portrays how various ethnic groups in Nigeria perceived the events of 1967, presenting the war's reality in a fictional manner. Her work demonstrates that war is not a solution to societal deterioration. The study sheds light on the exploration of both form and content, emphasising the devastating effects of war on individuals and communities. It can be concluded that Adichie condemns the outbreak of the war in the first instance and as a third-generation writer, she frowns at the devastating effects on the nation for which she calls for global attention and rehabilitation of the victims.

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