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**Writing the Biafra War: Identity and Women's Representation in
Half of a Yellow Sun By Chimamanda Ngozi Adichie**

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Abstract

This dissertation attempts to examine postcolonial issues of identity crisis and women's representation in Nigerian War narratives, namely *Half of a Yellow Sun* (2006) by novelist Chimamanda Ngozi Adichie, which presents a personal account of the Nigerian-Biafran Civil War. This dissertation aims to highlight the role of the female author not only in documenting Nigeria's identity crisis, but also in challenging the predominant nationalist model of Nigerian women in the Biafran War accounts. Applying postcolonial theory and postcolonial feminist critique on Adichie's narrative, this study aims to depict postcolonial issues that preceded and accompanied the Biafra Civil War, such as issues of identity, nationhood, ethnicity and women's double oppression, which we consider a result of British colonialism. Since the novel's time-line is set between the 1967 and 1970, which means prior to and during the Biafran War, postcolonial theory is important here as a way to investigate Adichie's text. We specifically use a postcolonial feminist approach to interpret Nigerian women's precolonial representation as well as to challenge their post-colonial misrepresentation. Therefore, we conclude that Adichie's narrative aims to create a female nationalist discourse that challenges the nationalist masculine discourse for ignoring Nigerian women's struggles and survival during the ethnic conflictive War of Biafra. The dissertation also uses the gynocriticism theory to study Adichie's experience as a female author in her attempt to document the Biafra Civil War from a female Igbo perspective.

Key Words: postcolonial, ethnic conflictive war of Biafra, British colonialism, Identity crisis, Women's representation, Nigerian war narrative, Half of Yellow Sun, Chimamanda Ngozi Adichie, Biafra.

Résumé

Cette thèse tente d'examiner les questions postcoloniales de crise d'identité et de représentation des femmes dans les récits de guerre nigériens, à savoir "Half of a Yellow Sun" (2006) de la romancière Chimamanda Ngozi Adichie, qui présente un récit personnel de la guerre civile nigérienne-biafraise. Cette thèse vise à mettre en évidence le rôle de l'auteure non seulement dans la documentation de la crise identitaire du Nigeria, mais aussi dans la remise en question du modèle nationaliste prédominant des femmes nigériennes dans les récits de la guerre du Biafra. En appliquant la théorie postcoloniale et la critique féministe postcoloniale au récit d'Adichie, cette étude vise à décrire les problèmes postcoloniaux qui ont précédé et accompagné la guerre civile du Biafra, tels que les problèmes d'identité, de nationalité, d'ethnicité et de double oppression des femmes, que nous considérons comme un résultat du colonialisme britannique. Étant donné que la chronologie du roman se situe entre 1967 et 1970, ce qui signifie avant et pendant la guerre du Biafra, la théorie postcoloniale est importante ici comme moyen d'enquêter sur le texte d'Adichie. Nous utilisons spécifiquement une approche féministe postcoloniale pour interpréter la représentation précoloniale des femmes nigériennes ainsi que pour contester leur fausse représentation postcoloniale. Par conséquent, nous concluons que le récit d'Adichie vise à créer un discours nationaliste féminin qui conteste le discours masculin nationaliste pour avoir ignoré les luttes et la survie des femmes nigériennes pendant la guerre conflictuelle ethnique du Biafra. La thèse utilise également la théorie du gynocritisme pour étudier l'expérience d'Adichie en tant qu'auteure dans sa tentative de documenter la guerre civile du Biafra d'un point de vue féminin Igbo.

المخلص

تحاول هذه الأطروحة دراسة قضايا ما بعد الاستعمار لأزمة الهوية وتمثيل المرأة في روايات الحرب النيجيرية ، وبالتحديد **نصف شمس صفراء** (2006) للروائية تشيماماندا نغوزي أديتشي ، والتي تقدم سردًا شخصيًا للحرب الأهلية النيجيرية ببيافرا. تهدف هذه الرسالة إلى تسليط الضوء على دور الكاتبة ليس فقط في توثيق أزمة الهوية النيجيرية ، ولكن أيضًا في تحدي النموذج القومي السائد للمرأة النيجيرية في حسابات الحرب الأهلية ببيافرا من خلال تطبيق نظرية ما بعد الكولونيالية والمقاربة النسوية لما بعد الكولونيالية في سردية أديتشي ، تهدف هذه الدراسة إلى تصوير قضايا ما بعد الاستعمار التي سبقت ورافقت حرب ببيافرا الأهلية ، مثل قضايا الهوية والقومية والعرق والاضطهاد المزدوج للمرأة، والتي نعتبرها نتيجة للاستعمار البريطاني. نظرًا لأن الخط الزمني للرواية محدد بين عامي 1967 و 1970 ، مما يعني قبل وأثناء حرب ببيافرا ، فإن نظرية ما بعد الكولونيالية مهمة هنا كطريقة للبحث في نص أديتشي. نحن نستخدم على وجه التحديد مقاربة نسوية ما بعد كولونيالية لتفسير التمثيل النيجيري للمرأة قبل الاستعمار وكذلك لتحدي تحريفات ما بعد الاستعمار. لذلك، نستنتج أن رواية أديتشي تهدف إلى خلق خطاب قومي نسائي يتحدى الخطاب الذكوري القومي لتجاهل نضالات النساء النيجيريات ويقائهن خلال الحرب العرقية للصراع في ببيافرا. تستخدم الأطروحة أيضًا نظرية جينوكريتيزم لدراسة تجربة أديتشي كمؤلفة في محاولتها لتوثيق الحرب الأهلية في ببيافرا من منظور أنثى تنتمي إلى شعب الايغبو.

Writing the Biafra War: Identity and Women's Representation in
Half of a Yellow Sun

Table of Contents

Introduction..... 1

Chapter One:

A Theoretical and Historical Overview: Postcolonial Literature, Biafra War and Postcolonial Feminism

1. The Emergence of Postcolonial Literature.....9

1.1 Historical Background on Colonialism.....10

1.2 Postcolonial Theory and Postcolonial Literature.....12

1.3 Postcolonial African Literature.....13

2. Key Concepts of Postcolonial Literature.....14

2.1 Cultural Hybridity.....14

2.2 Race.....15

2.3
Ethnicity.....16

3. The Biafra War.....17

3.1 Historical Background.....17

3.2 Impacts of Colonialism on the Biafra War.....20

3.2.1 Aftermath of the Nigerian Civil War.....21

3.2.2 Postcolonial Writers Writing the Biafra War.....23

4. Postcolonial Feminism.....	25
4.1 Definition of Postcolonial Feminism.....	25
4.1.1 Major Postcolonial Feminist Figures.....	27
4.1.2 Feminist Critique of Postcolonial Nation States.....	28
4.2 Gynocriticism and Postcolonial Feminism.....	29

Chapter Two:

Issues of Identity and War Writing in *Half of a Yellow Sun*

1. War Writing.....	36
1.2 An Overview on <i>Half of a Yellow Sun</i>	36
2. Identity Crisis within a War Narrative.....	40
2.1 Overview on the Notion of Identity.....	40
2.1.1 Identity Theory in Postcolonial Literature.....	41
2.2 The Psychological Effects of Colonialism and the Biafra War on the Nigerian Identity in <i>Half of a Yellow Sun</i>	42
2.3 Identity Crisis in <i>Half of a Yellow Sun</i>	46
2.3.1 Identity Issues in the Characters of <i>Half of a Yellow Sun</i>	48
2.3.1.1 Cultural Ethnic Identity Issues.....	48
2.3.1.2 Racial and Class Identity Issues.....	51
3. The Nigerian Social Identity.....	53
3.1 The Social Identity Theory.....	54
3.2 Ethnic Identity in Postcolonial Literature in Nigeria.....	55
3.3 Individual and Ethnic Identity in <i>Half of a Yellow Sun</i>	56

4. The Examination of Social Identity as a Response to Colonialism and Biafra War in the Novel.....57

Chapter Three:

Women's Representation within an Identity Crisis in *Half of a Yellow Sun*

1. The Position of Women in a Postcolonial Society.....62

1.1 Women's Representation in Postcolonial Literature.....64

1.2 The Examination of Women's Representation in *Half of a Yellow Sun*.....67

1.2.1 Gender Roles in *Half of a Yellow Sun*.....71

1.2.2 Predominant Female Fictional Voice in *Half of a Yellow Sun*.....73

2- The Female Author in Postcolonial Theory.....75

2.1 Chimamanda Ngozi Adichie a Short Biography.....78

3. The Influence of Female Writers on Postcolonial Literature.....79

3.1 The Impact of the Author's Cultural Background on her Postcolonial Narrative..82

4. Representation of the Female Author in *Half of a Yellow Sun*.....83

4.1 The Illustration of an Identity Crisis from a Female Author Perspective in *Half of a Yellow Sun*.....85

Conclusion.....88

Work Cited.....90

Introduction

Writing about war became a prominent substance in fictional narratives in the last decades, in many African nations and others that encountered Civil Wars as a result of the postcoloniality of their societies. War writing has been important as a way to transmit postcolonial issues that are related to the war experience and to convey a literary illustration of its psychological, social, and cultural transformations, which also made important contribution to contemporary postcolonial literature. Due to the postcolonial background and concerns of most war writings in Third World's countries. The embodiment of postcolonial theory and postcolonial feminist critique also provided a guidance within war writing, to reclaim and to delve into postcolonial concerns that accompanied such writings such as: land, nationhood, issues of identity, and women's voice and representation.

Such fictional works of literature aimed to negotiate the aftermath of colonialism and also to culturally decolonize formerly colonized societies from imperial cultural heritage. That been constructed at first through the dynamics of colonialism, and second through its responses on the native culture which resulted in a split in national identities and native consciousness. This is mainly due to the colonial politics of representation and stereotypical hierarchies, throughout an imperial discourse of knowledge and culture. Therefore, the inner struggle of postcolonial communities to identify with their pre- and post-colonial identities, that gave rise to disconnection and fragmentation in visions and an identity crisis.

Furthermore, writing about war in such contexts does not just reveal the issues of postcolonial nations with a marginalized accounts of culture and history, and a diminished psychological aftermath. But also it sought to highlight postcolonial women's struggles with a

doubled kind of colonialism as the submissive other, sexual object in colonial frameworks and the passive dehumanized part in patriarchal nationalist contexts.

Postcolonial African, mainly Nigerian writers, and in order to document the Biafra War experience in their narratives, needed to contextualize their stories with examining the postcoloniality of their communities, and then to question misrepresentation and the racial and gendered alienations.

From an Igbo cultural background, the female Nigerian novelist Chimamanda Ngozi Adichie, most prominently, aimed to document the brutality of Biafra experience in her writings. She often describes the conflictive state of a multiethnic country like Nigeria and its postcolonial concerns, by highlighting Igbos marginalization and survival in her personal account of Nigeria-biafra Civil War, mainly in her acclaimed novel *Half of a Yellow Sun* (2006). In this narrative set between 1967 and 1970 in Nigeria, hence before and during the Biafra Civil War, the author devotes an adequate effort to reshape postcolonial women's portrayal, and to emancipate their overshadowed roles and muted voice in male nationalist accounts of the war experience.

Many Nigerian authors and novelists have been concerned to produce personal accounts of the Biafra War experience, primarily postcolonial male writers who concerned themselves with negotiating issues of identity and ethnic divisions besides the violences of war within their texts. However, they also considered the reason behind a national marginalization and misrepresentation of the Nigerian woman and her roles during the Biafra War, where women social roles are overshadowed and ignored.

Among those writers, the Nigerian novelist and writer Chinua Achebe who always proposes a socio-cultural, psychological depiction in his works of postcolonial Africa particularly in his non-fictional work *There Was a Country: A personal History of Biafra*

(2012). In this personal memoir, Achebe offers an account of the brutal experience of Biafra War, examining the postcolonial concerns that been conducted in postcolonial Nigeria. Yet, his limited representation of Nigerian women's struggles and survival during this conflict, explains the gendered alienation of Nigerian women through nationalist male discourse of Biafra.

Another prominent male author who wrote about Biafra and its horrors through Biafran eyes, therefore from an Igbo setting and perspective is the Nigerian novelist Ike Vincent Chukwuemaka in his contribution to Biafra War literature *Sunset at Dawn* (1976), that prevails the ethnic divisions, tensions and tragedy experience, again with a narrowed illustration of Nigerian women's participation in this war, which justifies gender bias in nationalist discourse. Thus, Chatterjee Partha the Indian scholar and prominent postcolonial theorist asserts, in "The Biafran War and Igbo Women Writers: Deconstructing the Male Discourse of Nationalism"(2013), that nationalist discourse is a masculine discourse that needs to be liberated from a female author's perspective. This clarifies the importance in the focus on postcolonial female Nigerian authors in not only narrating the history of Biafra but also decentring the male domination of its national narratives, which is the main interest of this dissertation.

Among those female writers who managed to allocate their works to examine postcolonial issues and women's position during the Biafra War is the Nigerian novelist Flora Nwapa. She is well recognized as the mother of the African novel and the first female Nigerian novelist to publish her work in English(Mohammed 919). Flora Nwapa devoted her novel *Never Again* (1975) to Expressing her viewpoints on ethnic tensions and the postcolonial issues that preceded and accompanied the Biafra War with an essential emphasis on women's survival and opposition of patriarchy in an attempt to mirror Nigerian women's experience during the Biafra Civil War.

Another notable Nigerian novelist who concerned her self with narrating stories about Biafra is the Nigerian Igbo writer Florence Onyebuchi Emecheta, whose works are dedicated to negotiating gender biases and the unequal social roles of Nigerian women and their struggles with patriarchy and its excluding stereotypes. In her novel *Destination Biafra* (1982), she aims to convey the ideological tension between tradition and modernity and their relationship to women's social roles. Her personal account of Biafra also describes the clashes between traditional and modern roles of Nigerian women during the Civil War experience.

While most of those female works ranges from tackling the different experiences of Nigerian women during the Biafran War in a male dominated society and culture, depicting the tensions between traditional and modern roles of the Nigerian women, Adichie proposed “the allegory of women as a nation”(Rideout 71). Hence patriarchy as an assimilation of colonialism and the status of women is misrepresented and colonized like her nation's state. Adichie believes in the ability of Nigerian woman to access and transmit the postcolonial issues related to her nation, through creating a more balanced representation of Nigerian woman that ranges from an active participation and social involvement in the Civil War experience, to a valorization of womanhood (Cliff Feghabo 43).

Adichie also introduces the dichotomy of modernity and tradition through her plot, setting and characterization which reflects on portraying identity crisis and women's representation during the war. Another postcolonial female writer that we mentioned earlier is Flora Nwapa who appropriated women's representation and constructing a balanced image of woman in an Igbo society in her book *Efuru* (1966), where she presents a balanced representation of woman who contributes to both traditional and Modern societal norms.

This leads us to ask the following questions: how did colonialism generated postcolonial issues and patriarchy in Nigeria?

How did the remarkable dissatisfaction of the national male discourse, narrating the Biafra Civil War postulated the conflict between traditional and modern roles of Nigerian women?

How could the debate between modern and traditional roles of women would mirror the split of Nigerian traditional ethnic identity and the modern national one?

And finally, how do women's representation and gender role in female accounts reflect upon the woman's position and involvement in her nation's identity crisis?

Therefore, colonialism aftermath on Nigeria and the dichotomy of traditional and modern norms determines the aim of this study. The main intention to examine the Nigerian identity crisis as a result of the disconnected vision between traditional precolonial identity and a postcolonial modern one due to British colonialism in the above mentioned text. This study also seeks to look a how a literary works present a distinct female nationalist model of both modern and traditional roles, to introduce a contemporary Nigerian womanhood that relates women's agency to her national traditional contributions, which emphasizes on the "allegory of woman as a nation"(Rideout 71), with its struggles with modernity and tradition.

This research is divided into three chapters. The First Chapter is the theoretical part of the study that intend to provide a theoretical and historical understanding of Biafra War and its political and historical context in postcolonial literature, aiming to define the relationship between the Biafran War and the postcolonial concerns that preceded and accompanied it. Which reflected on Nigerian women's representation, which means a theoretical and analytical examination of postcolonial feminist critique. The Second Chapter points a descriptive analysis of the identity crisis and postcolonial psychological traumas in the war narrative by Adichie. While the Third Chapter attempts to examine issues of Nigerian

women's representation and the female author's resistance to colonial and nationalist masculine stereotypes and discourses.

Chapter One

A Theoretical and Historical Overview: Postcolonial Literature, Biafra War and Postcolonial Feminism

Introduction:

Postcolonial literature emerged theoretically as a result of the rise of postcolonial literary criticism, which was pivotally determined by the post-modern conception of decentering texts, that is different perspectives to examine events and narratives (Mambrol 32). Throughout, revisiting colonial productions in the canon and the established modes of representation, reinforced with cultural hierarchies and Eurocenterism and a large system of political and cultural subjugation grounded by several prominent figures in philosophy and literature such as Michel Foucault and Antonio Gramsci; where the key commutable connection between power and knowledge goes hand in hand to justify imperialism. Thus, the use of literary productions that manifests in the colonial project to spread Western expansion for hegemony. As Robert C. Young argues in *What is the Postcolonial?* that the use and creation of knowledge is predominantly directed to distribute cultural oppression and imperial supremacy. “European knowledge, the kind of knowledge associated with the idea of modernity, was the only true kind of knowledge”(C. Young 14). This kind of knowledge was primarily used to marginalize non- European nations.

Therefore, in colonial project the Other was described in Edward Said's influential postcolonial work *Orientalism* (1978) as the Orientals who claimed to be formerly colonized nations in various Third World's countries. In the late nineteenth and the early twentieth centuries, where orientals were portrayed as degraded people to be governed by the Western colonial institution. Thus, postcolonial theory does not just aim to illustrate the resistance and emancipation against colonialism, but also seek to define the social, cultural and

psychological responses of the relationship between the indigenous people and their daily encounters with the oppressive and violent colonial powers. Hence, culture and identity and the ethnic individual consciousness may be considered as the vital concerns in postcolonial theory.

Historically, the twentieth century was considered as the temporal frame of decolonization and anti-colonial movements par excellence from within those economically and culturally oppressed nations who produced an account of counter discourses and nationalist narratives, which respectively gave rise to the emergence of war and postcolonial writings. In this respect, postcolonial literature concerned itself with the concept of recentering the colonial view, with an anti-colonial narratives about resistance and decolonization. Through rewriting the history of an imperial power and colonial control, in order to reclaim and negotiate the history of modern European imperialist project to rethink about its colonial aftermath on those nations (Güven 1).

Accordingly, writers from formerly colonized nations managed to contribute and to write about the experience of colonialism and its aftermath in order to create an oppositional perspective. By “writing back to the empire”, to revive the voice of those colonized and dehumanized communities and to retell their stories from a native non-colonial stereotypical perspective within an academic framework termed as postcolonial theory.

Postcolonial writers were questioned to write about the issues of postcolonial nations, producing individual texts about their nation’s postcolonial experience that was often characterized by tensions. Accurately, the restatement of the history of Biafra War and Igbo society from a feminine native point of view. In this regard some transnational streams namely postcolonial feminism came into publication to stimulate postcolonial theory and its writings, and also to highlight women's double burden as being not only as the other

uncivilized in the cultural and racial, colonial project, but also within their patriarchal communities as passive commodities. This chapter aims to explore some of the major concepts in postcolonial theory and its relation to postcolonial feminism and its critique of the postcoloniality of formerly colonized nations from a feminine, native perspective, besides that it attempts to provide a theoretical and historical overview on postcolonial literature and Biafra war as a historical and political context to examine colonialism aftermath on a postcolonial state such Nigeria.

1. The Emergence of Postcolonial Literature:

1. Definition of Colonialism:

Colonialism is a word that is derived from the word colony which is taken from the Latin word “colonus” which means; farmer in English. (Britannica Encyclopedia).

Colonialism is a practice of domination that involves a coloniser and a colonized, it is when a hegemonic country practices subjugation and power against another weak country. The coloniser applies its proper rules; politically and economically, with forcing its culture, language and principles on the ruled nation. In addition, colonialism includes the transmission of the lower class population to the colonized territory and their settlement as citizens of this new country while pursuing the rules of their origin country.

However, colonialism is a significance of power towards the coloniser, although the coloniser may have a great military power, but they reinforce their power with colonialism tools ; economically, culturally, politically and geo politically. To serve the interest of the coloniser reinforcing its existence, however they hide under the umbrella of a civilizing duty because they consider themselves as the most civilized.

The difficulty of defining colonialism stems from the fact that the term is often used as a synonym for imperialism. Both colonialism and imperialism were forms of

conquest that were expected to benefit Europe economically and strategically. The term colonialism is frequently used to describe the settlement of North America, Australia, New Zealand, Algeria, and Brazil, places that were controlled by a large population of permanent European residents. The term imperialism often describes cases in which a foreign government administers a territory without significant settlement; typical examples include the scramble for Africa in the late nineteenth century and the American domination of the Philippines and Puerto Rico (Stanford Encyclopedia).

In this quote, the author differentiates between the two elements of colonialism and imperialism; therefore, colonialism is hard to be distinguished from imperialism, since they have the same aim, which is to control. However, imperialism is the idea of controlling an ideology, but colonialism is the practice, that is imperialism is to control a territory without the necessity of settlement, it involves the dominance over economic and politics, in contrast to colonialism which can include settlement, furthermore culture and language of the coloniser.

1.1 Historical Background on Colonialism:

Historically, colonization started with Europeans, they are the first to invade nations. The expansion of Europe started with colonialism, therefore colonialism is a structure that most of great empires anticipated to spread, and to have more power against the others. The example of the Greece Empire, and the Roman empire is a clarification for what have been said. The two previous Empires used colonialism to expand and have further control over the world. "Colonialism began as a result of changes in the mode of production in Europe (For example, the emergence of industrial revolution). The industrial revolution ushered in a new process of production in place of the earlier slave-based economy" (Ocheni 46).

Colonialism was manifested for numerous reasons and interests, the major aim is the excretion of the raw materials of the colonised territory by the coloniser, in addition to slavery, the relief from population pressures, commanding geopolitical important areas to take advantage of its service, apart from this also to spread their religion and culture.

Colonialism has affected colonised territories negatively, the greatest negative effect is the exploitation of the natural sources of the nations, this did not provide benefits for the extracted areas especially economically. As it has been said, colonialism is to dominate, more properly is to not only eliminate the rule of the dominated nation but also its native accounts of culture. Africa is one of the major continents that struggled with conlonization.

When Europe pioneered industrial capitalism, her demands upon the resources of the world increased tremendously. In addition to obtaining spices for her tables and manpower for her mines and plantations in the Americas, Europe set out to seize for her factories the mineral and agricultural resources of all the world. Her need to take African manpower to the Americas declined. She needed instead to put African labour to work in Africa, digging up for her the riches of African mines; the trading companies that had for centuries bought and sold on Africa's coast were found inadequate for seizing and carting off the raw materials of the African hinterland (Chinweizu 35).

Therefore, Africa was an effortless target for Europeans to invade and extract the necessary elements that they need to flourish, thus the weakness of the African countries was beneficial for them. However Africa contains a great quantity of raw materials that Europe did not have, also, the lack of the working hands was solved by the invasion of Africa, because slavery came up and it turned up into a trade but this time ; trading with humans.

1.2 Postcolonial Theory and Postcolonial Literature:

Postcolonialism or post-colonialism is a field of study that investigates the ideological affection of the Western colonialism and imperialism against the colonised nations, and its persisted influence that is still existing till now (neocolonialism).

Postcolonialism as a theory was conceptualised by Bill Ashcroft, Gareth Griffiths and Helen Tiffin's book *The Empire Writes Back : Theory and Practice in Postcolonial Literatures* (2002). Also the term postcolonialism appeared in 1978s by Edward Said in some of his texts in his book *Orientalism*, however his book provided numerous theories and critics that developed the theory of postcolonialism. Thus, postcolonialism came to introduce the discourse of the colonized nation's experience through the violent, harsh and unmerciful treatment and subjugation of the coloniser, it gave voice to them to counter the discourses of the dominant. In addition, they reclaimed their sound thanks to postcolonialism, because colonialism made them struggle with multiple problems, such as ; race, identity, hybridity, gender.

The concept of postcolonial theory emerged even before the word "postcolonialism" have been expressed. This theory took place right after the reflection of colonialism from the coloniser and after the powerful imperial actions (Ashcroft et al. 2).

The source behind the appearance of the postcolonial theory is the literary theoretical movements that gave rise to this concept. However, colonialism offers the chance to mention and discuss some elements that are the results of colonialism, such us; oppression, slavery, resistance, hybridity, displacement, migration, race, and diversity. Therefore, theses aspects are what postcolonialism stands for (Parmod 17). However, postcolonial literature is a term or an expression that involves literature produced by colonized nation's people, not only them, but also it is produced by Western people who argue imperial crimes.

Postcolonial writers treat language as a tool to write back and to reach their voices to the world, also to interpret and question the idea of the exploitation of their lands, traditions, culture and language by Europeans. Writers usually investigate the following themes ; race, representation, hybridity, migration, identity, ethnicity and gender. Thus the colonizers narrated postcolonialism by themselves. “The language in which it was written act as a method of cultural management” (Ashcroft et al.57).

Postcolonial authors served this theory with numerous great works that can never be forgotten. Among these authors Tayeb Salih and his novel *Season of migration to the north* (1966), Gabriel Garcia Marquez’s *One Hundred Years of Solitude* (1967), Salman Rushdie’s *Midnight’s Children* (1981), Chinua Achebe’s masterpiece *Things Fall Apart* (1958), and Chimamanda Ngozi Adichie’s *Purple Hibiscus* (2003), she also wrote about Biafra experience in her work *Half of a Yellow Sun* which is the focus of this dissertation.

1.3 Postcolonial African Literature:

Postcolonial African literature has always been concerned with generating narratives that stresses on how colonial dominance shaped the African reality. In order to resist the colonial, cultural legacy and to recenter the colonial view, using postcolonial approaches and methods. Chennells asserts that: “They postulate an "absolute ,fairly homogeneous, immutable and eternal mode of perceiving reality and explaining phenomena" which distinguishes Africa from the west”(Chennells 114).

That is to say, postcolonial African literature is also fundamentally concerned with exploring the colonial reflections on postcolonial African accounts of literature and culture. Which note and examine the significant difference between how people in Africa and the West perceive reality. This difference appears to be so fundamental that it defines entire cultures and perspectives.

As a result postcolonial African literature aimed to establish a debate on key concepts in postcolonialism in relation to African reality, such as race and ethnicity and identity crisis.

These were directly provoked by Western imperialism and its oppressing modes of knowledge and representation. As Chennells declared:

Post - colonialism is impatient at essentialised identities celebrated by Nègritude or any grand scheme like Pan- Africanism because post- colonialism derives from postmodernism a scepticism at single origins and the certain teloi which all master narratives presume (Chennells 114).

Moreover, postcolonial African fictional and non-fictional narratives were concerned not only with challenging Eurocentrism and the Western imperial cultural project and its socio-cultural and psychological enormous impacts. But they were also concerned with telling the indigenous stories with colonial encounters and the aftermath of its unequal sort of powers, attempting to negotiate cultural misrepresentations of the formerly colonized Africa (Ayobami 94-97).

Kehinde Ayobami who also argues that: “The fundamental engagement of African literature is with the colonial presence in Africa, dismantling its dehumanizing assumptions and resisting its pernicious consequences” (Ayobami 104). That is to say, the significant attention of African literature is to appropriate the consequences of colonialism throughout plenty of postcolonial discourses.

2. Key Concepts of Postcolonial Literature:

2.1 Cultural Hybridity:

The theme of hybridity has become a major element in postcolonial studies. Hybridity is an expression used towards mixed cultures, races and ethnicities, especially for the colonized territories, since colonization always leads to the mixture of cultures.

“Decolonization never takes place unnoticed, for it influences individuals and modifies them fundamentally” (Fanon 36).

Bhabha, in his essay “Signs Taken for Wonders: Questions of Ambivalence and authority under a tree outside Delhi” (1985) argues that: “Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal so that other ‘denied’ knowledge enter upon the dominant discourse and estrange the basis of its authority- its rules of recognition” (Bhabha 114).

Bhabha also provides the term hybridity in his theory on cultural difference, where he highlights this term by arguing it as the presence of the ‘Third Space’. Bhabha investigates that two different cultures meet and share their cultures, principles and values then they co-exist after a long period and suffering from colonialism, therefore this action is referred as hybridity.

2.2 Race:

Race is a term that is used in order to distinguish groups of people from each other, throughout this quote the term will be explained more;

‘Race’ is a term for the classification of human beings into physically, biologically and genetically distinct groups. The notion of race assumes, firstly, that humanity is divided into unchanging natural types, recognizable by physical features that are transmitted ‘through the blood’ and permit distinctions to be made between ‘pure’ and ‘mixed’ races. Furthermore, the term implies that the mental and moral behaviour of human beings, as well as individual personality, ideas and capacities, can be related to

racial origin, and that knowledge of that origin provides a satisfactory account of the behaviour post-Colonial (Ashcroft et al. 180).

As the quote above mentions, race is the assortment and the distinguish between groups of people with the life-long reference as one race that is unchangeable. Thus, colonialism came and confirmed this classification, since colonists divided human societies for their benefits and needs, thus race looked beneficial for them to contribute their needs, and to practice their power with the foundation of the reason of imperialism. Furthermore, with the element of race they created a binary difference between 'civilized' and 'primitive', or superior society and an inferior society.

Now postcolonial theory gave voice to as described 'primitive' or colonized people to manifest and defend themselves, various writers introduced this topic in their writings, "Cuvier, who was particularly significant in the development of 'race' theory, postulated the existence of three major 'races': the white, the yellow and the black. The division of the whole of humanity into three such arbitrarily designated genetic groups seems so vague as to be entirely useless for any kind of analysis" (Ashcroft et al.182).

2.3 Ethnicity:

The term ethnicity is an expression that is used to refer to a group of people that share the same tribal identity, culture, language and traditions, rather than the discredited generalization of race, which is broader than ethnicity, however ethnicity indicates a small group that shares the same values.

Ethnicity refers to the fusion of many traits that belong to the nature of any ethnic group: a composite of shared values, beliefs, norms, tastes, behaviours, experiences, consciousness of kind memories and loyalties (Schermerhorn 2).

Therefore, postcolonialism adapted the concept of ethnicity since writers reflected to this theme as one of reasons of their sufferance during colonization and after it, thus they were considered as minorities in their countries that they were once colonized or invaded by superior countries.

Postcolonialism came to introduce how people that were considered as small groups of people have faced problems while only practicing their own religions, traditions, language and values.

3 The Biafra War:

3.1 Historical Background:

The state of Nigeria was founded by the British government in the year 1914. Hence, Nigeria is one of the African countries that experienced primarily the loss of its political independence and cultural identity during the imperial project of Western expansion. Besides violently appropriating its native's natural resources such as gold and oil and the exploitation of the viable fertile fields around the Niger river (Ejidoh 11). British colonialism caused a set of an economic, political and ethnic conflicts that all started with the Nigerian unification, because of the issues around the Niger river until the declaration of its independence (Ejidoh11).

Therefore, the emergence of a regional competition for political power and the accessibility to economic resources, that raised a stress between religious groups in Nigeria, which is known for its ethnic diversity consisting of over three hundred ethnic groups as

Akingbe stated: “ Nigeria was home to an estimated three hundred ethnic groups of sometimes widely differing languages and systems of internal rule”(Akingbe 32).

Fundamentally, the Nigerian Civil War that reflected an ethnic conflict, emerged from a regional ethnic tensions. Nigeria was divided into three major regions that were populated by three different ethnic groups: the Hausa Fulani in the Northern-Western region that was dominated by the Muslim majority, Igbos in the Southeastern region worshipping traditional beliefs, and Yoruba in the Southwestern region which shared the presence of both Islam and Christianity (Ejidoh8). So that and according to the same source that:

The relationship between the three regions in Nigeria has always been strained. Problems in the political system, regional ethnic conflicts, the inability of the political class and the options of education were triggers for the outbreak of this civil war. However, it has to be mentioned that the main reason for this war is the aggressive military intervention by the Northerners (Ejidoh 14).

As a result, the tensions between the Hausa Fulani and Igbos minority were related to many factors which are mainly political and economic, the fact that resulted a series of assassinations, that led to the declaration of the first military coup in 1966. Therefore, Ejemheare claims that:“ The 15 January 1966 coup was one of the most momentous events in Nigerian history. It led to series of events which impacted on inter-group relations in Nigeria”(Ejemheare 296).

The first military coup in Nigeria rised the tensions and the conflictive relationships between ethnic groups. Because of the murder of prominent Northern and Western politicians and officers (Ejemheare 297). Then the coup was perceived with a number of programs and assassinations of Igbo in the North, which resulted the counter coup of July 29th, 1966 . according to Ejemheare: “ the motive of the coup was to “revenge upon the East by the

North” (Ejemheare 302). Which eventually led to a violent massacres resulted about 50.000 Igbo including men, women and children that was the prime reason behind the act of secession and the declaration of the Nigerian Civil War (Ejemheare 303).

The actual Biafran War emerged in 30 May 1967 and ended by the Nigerian state victory in 15 January 1970. Originally, the word Biafran refers to an area in the Southeastern region of Nigeria called Biafra, mainly inhabited by Igbo(Omaka26). Which is the territory that declared the act of secession and become a republic that lasted for less than three years (Daly 1).

As Daly also argued in his book *A History of the Republic of Biafra* (2020), that in the name of making laws and order and because of the fail of the government's attempts to resolve the above differences. The secessionist republic of Biafra, led by Lieutenant colonel Chukwuemeka "Emeka" Odumegwu Ojukwu, declared its independence from the federal Nigeria, led by Lieutenant colonel Yakubu Gowon in May 1967, “promising to be a new model for Africa and its leaders” (Daly 1). In this regard Daly relates that the state newspaper have announced that Biafra declared its independence of Nigeria "to fulfill the decolonising mission which 'the still-born Nigeria' failed to do"(Daly 1).

The declaration of the Biafra republic triggered a Civil War that resulted a 1.3 million died civilians mainly Igbos thus, “the fighting occurred principally in the Biafra region located in the Southeastern of Nigeria in 30 May 1967, and Biafra declared it self an independent state and the federal government declared the act of secession as illegal On 6 June 1967 which marked the onset of the war”(Akresh et al. 2). Federal troops invaded the Eastern region and pushed the Biafrans into a smaller region where food inflows were suspended (Akresh et al. 2).

Furthermore, as Ejidoh declared that the federal government have succeeded of conquering the university city of Nsukka and the port city of Bonny, with capturing the oil terminal as a result the secessionist republic of Biafra lost its essential source of foreign exchange. Consequently the capital city of Biafra Enugu was conquered by army in early 1967 (Ejidoh 20). Eventually, Ejidoh writes that: “on January 12. 1970 one day after Ojukwu and other Biafran leaders left the country, there was a ceasefire the official surrender took place on January 15.1970 the war ended with the defeat of Biafra”(Ejidoh 20). Hence to add:

Historians have said very little about Biafra's inner life, this is partially a problem of sources, but it is also because a consensus emerged that Biafra had never been a real place. "You either believe that Biafra existed or you don't, "Ojukwu later stated matter-of-factly."In my vision, Biafra did exist, it was a state (Daly 7).

That is to say, the history of Biafra is still to be discovered and documented, because of the very limited sources and documentations about it, so that Biafra War is also known as “the forgotten War” in which Igbos were the most affected ethnic group.

3.2 Impacts of Colonialism on the Biafra War:

African countries were always an appealing target since Roman times until the age of colonialism and “the Scramble for Africa” 1884 (Michalopoulos, papaioannou 1). That viewed violent economic appropriation and the exploitation of African native's sources as not only being necessary but also vital seeking economic growth and political hegemony (Ocheni, Nwanko 46). Due to the fact, that colonialism had its enormous impacts on African countries as such Nigeria that suffered economic dependence and regional ethnic conflicts, which triggered the declaration of the Biafran secessionist republic. Hence, the emergence of the Biafra Civil War that devaluated and dehumanized, divided the Nigerian people. On this

respect, Monica Emanuel writes that: “the origin of the conflictive situation in Nigeria today, had been located in the 1914 Amalgamation for the Southern and Northern protectorates into a single country by the British colonialist” (Emanuel 17).

Which means that the actual Nigerian-Biafran War in the Eastern region of Nigeria can be primarily related with the violent appropriation of the economics in Nigeria. By the British colonial powers and due to the fact that, British powers combined Northern and Southern Nigeria despite all the differences between the regions. So that Ejidoh states that:

The British government had various problems with the areas around the Niger river, such as that the UK taxpayers had to pay part of the administrative costs in Northern Nigeria. In other parts of the country, the financial situation was more favorable. In addition, the railway system caused some problems for the British administration: due to the continuance of border controls within regions the transport of goods was complicated. These problems were solved after the Nigerian unification (Ejidoh 11).

Therefore, British colonialism in Nigeria was not just about economic subjugation, throughout encouraging economic development in certain areas and marginalizing it in others, but also about launching conflicts between regions, through spreading Christian missions in Eastern Nigeria who became later the citizens of Biafra (Ejidoh 14). And the act of unification 1914 that explains the publication of tensions between regions and the increasingly political movements that emphasized Igbo secession and the creation of the state of Biafra (Ejidoh 12). Consequently, British colonialism was a major reason for the conflictive state of Nigeria. that was highlighted by ethnic, religious and economic issues, where Nigerians particularly Igbos were the most affected group.

3.2.1 Aftermath of the Nigerian Civil War:

Biafra War was the first modern Civil War in sub Saharan Africa; it threatened unity and Peace, having tremendous long term consequences that fundamentally included displacement of civilians and the destruction of public infrastructure and death, resulting about 1 to 3 million fatal victims mostly Igbo people and mainly because of starvation (Akresh et al. 2) .

As one western observer noted: “This kind of tragedy was new to [television]viewers. Most hadn't seen a starving child in glorious Technicolor, looking like a matchstick, with a protruding stomach and the reddish-brown hair that signals a slow death from starvation” (Akresh et al. 2).

Since the secessionist republic lost its control of the Eastern region productive fields and due to, the act of blockade that prevented the region from sending and receiving food, supplies (Ejidoh 17). As a result, Igbos and mainly children suffered starvation and other diseases related to malnutrition. As Ejidoh confirms that:

The import of livestock from Northern Nigeria and the import of stock fish from Northern Europe and Canada were abolished. Biafra could no longer produce fish in-house either. Children suffered from Kwashiorkor, which caused their belly to swell and their arms and legs to look like Toothpicks. This sickness is a result of malnutrition, lack of Protein and calorie (Ejidoh 21).

Besides the Nigerian post-war economic problems, ethnic tensions preceded to be an obstacle for a united Nigeria. Thus, the secessionist republic of Biafra itself suffered post-war impacts and its civilians were holding social political and even psychological post-war exposure impacts. Also Igbo women have experienced patriarchal devaluation and exclusion and were less educated. Even their children were more likely to die in earlier age, if they survived malnutrition in the first place (Ejidoh 23).

In consonance with the idea Akresh et al. In “First and Second Generation Impacts of the Biafran War” states that:

While immediate adverse consequences of wars have been well documented, long -run impacts have received far less attention. Studies of the longer run economic effects of war have tended to conclude that economics are resilient, with capital stocks having been rebuilt (Akresh et al.3).

Which claims the implicit and long-run impacts of the Biafra War that been ignored and marginalized, despite its serious impacts on Nigerians and ethnic minorities.

3.2.2 Postcolonial Writers Writing the Biafra War:

From July 1966 until the 15 January 1970, the federal state of Nigeria combated to re-establish the unity of its territories, against the secessionist republic of Biafra aiming to bring back the Eastern region under its control fighting for the unity of Nigeria. As a result, Civil War writings emerged in order to narrate the history of ethnic divisions and political issues and the large influence of post-war exposures on civilians.

Furthermore, Biafra was a source of inspiration for many African authors who managed to produce native texts documenting the conditions and consequences of the Nigerian-Biafran conflict and the distress of Igbos minority. That was mainly stressed on within those war writings for the sake of telling the history of the conflict between Nigeria and the secessionist republic of Biafra.

A number of postcolonial writers declared a network of “trauma narratives”(Kumar v, Gayatri s 1541). In order to express their experience of war and to resist historical neglect, there has been a number of war narratives that included the history of colonialism and its

reflections on the reality of postcolonial Nigeria that derived the ethnic tensions and the Biafran War experience. As Kumar v and Gayatri s states that: “The Biafran Civil War (1967- 70) which wreaked havoc in Nigeria is an unforgettable experience for millions of population still now. The emerging number of books by Nigerian authors during contemporary times is a testimony to the still lasting impact of the war” (Kumar v, Gayatri s 1541).

Such narratives consisted of a fictional and non fictional works, that examined the circumstances and aftermath of the divided nation's war, stressing on the British colonial role in the conflict. Consequently, several postcolonial African writers concerned themselves with depicting the ideological, social, and ethnic clashes of the Nigerian Civil War. Among those writers and their narratives: Buchi Emecheta’s *Destination Biafra* (1982) , Vincent Chukwuemaka Ike’s *Sunset at Dawn* (1976), Chimamanda Ngozi Adichi’s *Half of a Yellow Sun* (2006), Ken Saro Wiwa’s *Sozaboy* (1985).

Sozaboy (1985) by Ken Saro Wiwa is a novel written in pidgin English to negotiate his experience during the Biafran War, describing the chaotic and confusing state after the Civil War (Asaah1). Also, the Nigerian author Chinua Achebe who always been interested in recentering the European gaze in his works, reflecting an indigenous image of Africa, particularly his mother country Nigeria, he declared a personal account about the experience of Biafra in his acclaimed work *There Was a Country: A Personal History of Biafra* (2012) in which he believes that the documentation of Biafra is primarily for the sake of future Nigeria and Biafra(Achebe14).

However, some of the Biafra Civil War writings were actually predominated by male authors in a nationalist discourses as Chatterjee claimed: “the discourse of anti-colonial nationalism was in its core a male discourse”(Nadaswaran 48). In this regard there was an

increased interest to recentering this gender neglect in order to deconstruct nationalism of patriarchal assumptions, revealing the way masculine nationalism marginalized Nigerian women within those male discourses; as a sexual commodities less patriotic than man.

Consequently, a number of Nigerian female authors alike Buchi Emecheta and Chimamanda Ngozi Adichie and other prominent female authors aimed to decenter the male patriarchal representation through their narratives. Moreover, the conflict between Nigeria and Biafra and the active role of the Nigerian women in this battle can be illustrated in Buchi Emecheta's *Destination Biafra* (1982). Centering her novel on explaining the responses and gender issues in relation to women and brutality of war. Thus Akingbe claims that: "Emecheta seeks to deconstruct the masculinist assumptions that are inherent in the unquestioned notion of a "fratricidal" conflict in which women and children constitute no more than collateral damage"(Akingbe 32). Which claims Emecheta's ability and attempts to articulate Igbo women's image in Nigerian literature through reconstructing her stereotypical portrayals in her narrative.

4 Postcolonial Feminism:

4.1 Definition of Postcolonial Feminism:

Postcolonial feminism can be described as a decolonising branch from the general stream of feminism. It sought to represent Third World's women, challenging the Western mainstream of feminism, which postcolonial feminist critics consider as a Eurocentric discourse (Tyagi 46).

Such feminist claims gave rise to postcolonial feminism that was originally developed in 1980's; it is concerned critically with negotiating women's issues of race and gender and class. Postcolonial feminism rejects primarily Western feminist model as being imperial and racist hence, it's a transnational field that aims to decenter Western women's model of

negotiating women struggles with gender bias and to prove that postcolonial women's concerns may differ from western women's concerns. This is to point that: “transnational feminism extend postcolonial feminist criticism to focus on the situation of women in multiple geographic contexts in feminist theories and activist practice”(Hundle et al.3).

Throughout demonstrating that Third World’s women are not just facing the stereotypical oppressive colonial and imperial representation as being passive and sexualized, subjugated as male ultra-feminine objects in their paintings and literature. As Herath declares in “Women and Orientalism: 19th century Representations of the Harem by European female travelers and Ottoman women” that: “said notes that " the highly sexualized role of women in orientalist narratives, where they were the creators of a male power fantasy , they Express unlimited sexuality, they are more or stupid, and above all they are willing”(Herath 32). But also confronting a local patriarchal abuse as being devaluated and marginalized in their masculine authorized communities. Accordingly, “experience and circumstances of postcolonial women differ utterly from that of western women, so feminists of postcolonial origin should come forward and make differences visible and acceptable across cultures”(Mishra 130).

That is to asserts that their encounters should be studied, examined and crucially evaluated in different contexts. So, postcolonial feminism explores the association of the history of colonialism and imperialism and their aftermath with race, class and gender in relation to Third World’s women position within a patriarchal formerly colonized nation in order to debate the subordinated status of women to rethink about their social positions. As been argued in this quote: “It will highlight the degree to which women are still working against a colonial legacy that was it self powerfully patriarchal, institutional, economic, political and ideological” (Mishra 130).

Moreover, postcolonial feminism attempts to rewrite post-colonial history from a feminine perspective to reorient the colonial and patriarchal gaze, to discuss with racial differences and gender inequalities and class divisions and ethnic religious conflicts in relation to a Third World's women. Thus, to give a voice for those women to represent themselves a non stereotypical judgemental and masculine representation. For the sake of decolonising Third World's women from "the double colonialism" as Kristen Holst Peterson and Anna Rutherford (1995) termed it.

So as to negotiate postcolonial Women dual concerns Bahri also asserts that Gayatri Spivak's meditation on the female subaltern in her essay, *Can the Subaltern Speak* (1985). later revised and modified, have spawned a series of critiques and responses that raise central question in a discussion on women in globality. questions such as: " who can speak for whom ?" "who listens? " ,and " how does one represent the self and others "?(Bahri 200). This argument confirms that postcolonial women's main issue is the question for representation and voice.

4.1.1 Major Postcolonial Feminist Figures:

Decades of inhuman prejudices against women from formerly colonized nations motivated post- colonial feminist thinkers and major figures, to investigate the inferior images of the "Oriental women" who have been profoundly impacted by the devaluation of the dual colonialism against them. Thus, postcolonial feminist major figures and critics concerned themselves with arranging a network of works, using postcolonial approaches to recommend a postcolonial feminist representation, for those oppressed women who encountered the "otherness" of the cultural, racial colonial project. Besides the agency of their patriarchal communities. "This field of study is mainly identified with the works of feminists of once

colonized nations. Chandra Talpade Mohanty, Gayatri Spivak, Uma Narayan, Sara Suleri, Lala Mani, Kukum Sangari, are some of the few postcolonial feminists” (Mishra 131).

The writings of feminists from formerly colonized nations have been engaged with the misrepresentations of postcolonial women and their different responses with internal and external patriarchy. They gave an adequate attention to decolonise postcolonial women's voices. From colonial imperial discourses and nationalist masculine discourse. One of the major postcolonial feminist figures is the American Indian Chandra Talpade Mohanty, originally born in Mumbai India 1955, becoming later an American citizen and a professor of women's and gender studies and Dean's professor of the humanities at Syracuse university(Joy 1). She dealt with topics as such gender justice, women's place and distributing power according to social structures. She is well recognized in the field due to her influential essay “under western eyes”, originally published in 1986 it included later a collection of Mohanty's work that was called "Feminist Borders" originally published in 2003 (Mohanty 500).

Also, another postcolonial prominent figure and African novelist, known for her attributions to African feminist literature, the Nigerian author Chimamanda Ngozi Adichie she has always concerned her self with discussing race and gender discriminations, through the perspective of her female characters, besides investigating the postcoloniality of formerly colonized nations such as Nigeria and the effects of colonization on it. As an African novelist she is known for her war writings such as *Half of a Yellow Sun* (2006). That investigated the Nigerian Civil War, and the ethnic conflicts related to it besides discussing the nationalist male discourse of it's male writings (Encyclopedia Britannica).

4.1.2 Feminist Critique of Postcolonial Nation States:

Chandra Talpade Mohanty’ s significant essay “Under Western Eyes” (1986) is regarded as a prominent postcolonial feminist critique, for the position of Third World's

women in a postcolonial nation state. "I wrote *Under western eyes* to discover and articulate a critique of western feminist scholarship on third world women's lives and struggles"(Mohanty 501).

Thus, Mohanty attempted to criticize the common notion of a "globalized feminism", arguing against all the stereotypical prejudices of a postcolonial woman produced by either imperial or patriarchal ideologies, as a passive subjects and a colonial victimized "other" in white feminist texts. "She highlights the aftermath of the *longue dur e* of colonialism and globalization on a postcolonial women's representation" (Bahri 194).

However, the fact that nationalism is regarded as a post sort of resistance against colonialism, but it developed an oppressing images of Third World's women. Furthermore, postcolonial feminism also attempts to criticize the gender concerns related to postcolonial theory, some postcolonial critics argued on the idea that postconlonialism and nationalism discourses are a male centered discourses. Questioning woman's traditional misrepresented image in the nationalist discourse as being powerless victims, ignoring their struggle for independence. "Anne McLintock argues in *Imperial Leather* African nationalist discourse was a predominantly male centered tradition in which women's political agency was conceived of in terms of motherhood" (Tyagi 46).

That is to say national accounts of literature have also misrepresented postcolonial women's image and their active participation in their nations.

4.2 Gynocriticism and Postcolonial Feminism:

Gynocriticism is defined as a system of concepts that studies women's writings, its central emphasis is on women as writers. This theory is introduced by Elaine Showalter, it centers the subjectivity and presence and impacts of the female writing experience to decenter the gendered misrepresentations of women as writers primarily. "Gynocriticism, or

gynocritics, is the study of women's writing, Derived from the Greek *gyne yuvñ*, meaning woman , the term gynocriticism was coined by Elaine Showalter in her essay "*Toward a Feminist Poetics* "1979"(Plate 2).

The concept preserves gender as a distinct mechanism to focus on the differences of a female author's narratives from a male writings. As the founder of the theory Showalter stated:“ to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories”(Plate 2).

Thus, the study challenges the masculine mainstream literary canon and its stereotypical representation for women and their writings. Gynocriticism suggests four models to explore and discuss women's writings as a reflection of the gender, the biological model, that examines women's writings in relation to the female body, as been indicated in “Madurese Women and Binding Culture in Muna Masyari’s *Martabat Kematian: Gynocriticism Analysis*”, that: “showalter pointed out that this model generally stresses the importance of the Body as a source of imagery...and the nature of writing is considered confessional and often innovative in style and form like”(Hartanto, Roifah 159). As a result the biological model as a Vital tool in explaining women's experience with their body.

The linguistic model, which is involved in the relationship between women writings and their usage of language, arguing on the connection between the gendered linguism and its manifestations in a female author text. "moreover, showalter argued that human's language and style are influenced by plenty of aspects, because language and style are always the products of genre, tradition, memory and context” (Hartanto, Roifah 161). Hence, it concentrates on the female author's selection of words and linguistic patterns in order to determine the ideological and cultural influence of the female author on her discourse.

Furthermore, the third model is primarily psychoanalytical that questions women's writings on the basis of a feminist psychoanalysis, to describe the process of a female author writing. In relation to her psychological condition, "showalter pointed out that the relation of between mother and daughter can be regarded as a main source in writing text"(Hartanto, Roifah 163). The model determines implying all the psychic dynamics and responses that guided the process of building the narrative events and characters.

Finally, the cultural model is the last type of gynocriticism that negotiate the female author's text and its implicit association with cultural surroundings. "Showalter argued that women's culture as main source for women's culture as main source for women to construct and conceptualize their bodies and their sexual and reproductive functions. Women's live consists of women's role ,activities, daily habit ,tastes and behaviors for those values result myriad experience" (Hartanto, Roifah 165).

In this regard, the gynocritic cultural model may be corresponding to the main feature of postcolonial feminist field. However the fact that, postcolonial feminist critiques argue feminism approaches, but the implementation of the gynocriticism theory to study Adichie's *Half of a Yellow Sun* may highlights the engagement of culture in oppressing postcolonial women either through Eurocentric culture or the nationalist patriarchal one. Believing that postcolonial nation's culture may misrepresent and devalue postcolonial women, for instance, the occurrence of early marriage in postcolonial societies and sexual objectivation is a prominent issue that many feminists and postcolonial Feminist critics argue however their different perspectives. Such as, Adichie which may reflects later on her writing (Bolat 5).

Again, nationalist culture may dehumanise women due to gender inequalities and ignoring women's struggles in wars, since nationalism is declared as a male centered discourse in many postcolonial female critiques. As a result postcolonial feminist writers

declared a wide range of narratives mainly feminine war writings to decenter the masculine discourse.

Nigerian female characters in male writings are often portrayed as weak and subordinate, inhabiting a space outside the affairs of the nation. This skewed perspective upon Nigerian women's position, placement and participation in war necessitates a discussion of Igbo female writers works ,which reveal their view of Nigerian Nationalism (Nadaswaran 50).

That is to say, gynocriticism may suggests an examination of the cultural influence of Adichie's cultural background in her war narrative, where she is attempting to investigate postcolonial Feminist concerns besides her documentation of Biafra War.

CONCLUSION:

To conclude, postcolonialism have been concerned with examining the history of violent imperial ideologies of Third World formerly colonized nations. Thus, to investigate the post-war exposure aftermath on cultures and societies. Hence, it's primarily literature of restoring and decolonising the native culture from Euro codes and representations of the Western imperial and colonial project. Emphasized later with a contemporary means of subordination, termed by scholars as "neocolonialism", in order to regulate the image of European influence and hegemony throughout ideological and cultural, tools of domination rather than traditional expansion by force.

Postcolonialism as a theory questions primarily the countries and their postcolonial concerns. Such as the concept of otherness and hybridization, within one community. Due to the colonial experience and displacements and separation from native language and culture

and stability. As a result fragmentation of identities as a central concern of the postcolonial narratives.

Postcolonial narratives have repeatedly depicted the issue of investigating the colonized original identity, to confirm that colonized nations will always suffer in developing a stable individual identities under colonial consequences and post-war exposure impacts. as such the Nigerian Civil War where multiculturalism is the case of multiple religious, linguistic and cultural ethnic backgrounds within one nation. Also, the postcolonial novel *Half of a Yellow Sun* which will be discussed in the following chapter in details, offers a fictional writing about the gendered ideological confusion, that preceded the Nigerian Civil War of the formerly secessionist republic of Biafra.

Chapter Two

Issues of Identity and War Writing in *Half of a Yellow Sun*

Introduction:

War writing may be considered as a written account of war horrors in which the author presents a particular representation of the war experience, in an attempt to reconstruct the events of its history mostly from an indigenous perspective and to express the collective struggle of a particular population using the novel as a literary genre. In this sense the reader may recognize the story of those who encountered the war from a text which they see “as a particular representation of that story”(Wosu 129). Thus, *Half of a Yellow Sun* is regarded as one of the influential war narratives that illustrated not only the postcoloniality of the Nigerian state, but also the post Civil War impacts on Nigerian- Biafran citizens.

The novel examines the psychological dynamics and responses of the war violences that took place during the Nigerian-Biafran conflict, and the former relationship with the Western powers. Thus, it illustrated incidents from war and how it traumatized Igbos. So that, the writer Chimamanda Ngozi Adichie attempted to transmit her native vision about the Civil War as an Igbo woman, in order to depict Igbos marginalization and devaluation in this war.

Therefore, war literature has been examining the drastic war experience of the physical and psychological traumas, and the forced migration and displacement of natives because of war, which have a severe consequences on the national cultural identities of the natives consequently resulting an identity crisis, that was critically and literally examined in Adichi's *Half of a Yellow sun*.

The novel presents a war discourse of the individual and collective losses of a unified identity. Due to the confrontations between identities in the postcolonial multiethnic state Nigeria. Indeed, such encounters generated a state of uncertainty about history, native culture, race and nationhood. It resulted, in short, in the Nigerian identity crisis.

The issues of identity in *Half of a Yellow Sun* are related primarily with colonialism and the brutality of war, secondly the hybridization of identities which had its reflections on the Nigerian's relationships. Accordingly, the construction of a social identity in the novel was associated mainly with an ethnic tribal identity. The novel depicts disparities of cultures among tribes and Igbos themselves and other ethnic tribes. As a response to the pre-colonial era and its aftermath on ethnic relationships, that gave a rise to the tribal ethnic conflicts of the Biafran War through the fictional lives of the characters.

This chapter investigates identity crisis and identity issues in Adichie's work through the stories of her characters. It relates to the psychological aftermath of colonialism and the Nigerian-Biafra Civil War on the national Nigerian identity. Moreover, the chapter aims to interpret social identity through the discourse of an individual and ethnic figures in Adichie's novel to confirm that Nigeria is a postcolonial ethnic divided nation struggling for nationhood and a unified identity, including a multiple events that highlights the fragmentation and distortion of war and the uncertainty of identities.

1. War Writing :

The term War writing describes the literary representation of war conflicts in literature. Hence, Third World's countries are among the world's countries that encountered a warfare state as a postcolonial aftermath. Furthermore, the brutality of war was reflected through their national accounts of war narratives. In order to tell the traumatic experiences of war and the stories of such nations who experienced its struggles and fragmentation. " whether in the form of imaginative fiction, writings of documentary value, testimonies or media reports, war has also been a long-standing and extensively exploited theme, concept and metaphor in art, mass media and literature"(Drag et al. 2).

Moreover, reporting and narrating the struggles and native history of the actual war is one of the war writing's aims that mainly addressed many issues related to war in the twentieth century, such as identity crisis, double consciousness and displacement traumas and discontented memories. That were revealed alongside such war narratives, which were inspired from transmitting war horrors and occurrences and their influence from within the native's accounts of literature.

That is to say " the twentieth century marked a major watershed in the development of the novel, especially in the 1950s when it became a " miraculous weapon " in the hands of

anticolonial protest writers " (Wosu 121). Therefore, the novel became the suitable literary device to express contemporary literary needs since the twentieth century is the temporal frame of conveying traumatic experiences of wars through the novel.

1.2 An Overview on *Half of a Yellow Sun*:

Adichie's *Half of a Yellow Sun* (2006), later adapted into a film with the same name, directed by the Nigerian author and director Biyi Bandele (2013), is considered as a Civil War fiction that documents the Nigerian Civil War and tells the history of the indigenous stories of the secessionist republic Biafra. It confirms the idea that: "The Nigerian- Biafran Civil war provided some Nigerian writers with raw material for literary activity" (Wosu 122).

The Nigerian Igbo author and novelist Adichie Managed to contribute to war literature through her Civil War narrative in order to tell the history of ethnic minorities and the North- south dichotomy and conflictive tensions. Thus, *Half of a Yellow Sun* as a title of the novel originates from the conception of the Biafran flag. "The rising sun motif which we find in the Biafra flag and the coat of arms" (Wosu 123). As been described by Wosu where the sun stands for a glorious future in the Nigeria- Biafra War, despite all the blood in massacres symbolized in red in the Biafran flag. Within the African nation represented in the black that fought to regain their unity and Africa's wealthy resources symbolized in green for a radiant future (Wosu 123). In this regard Adichie writes:

She taught them about the Biafran flag. They sat on wooden planks and the weak morning sun streamed into the roofless class as she unfurled Odenigbo's cloth flag and told them what the symbols meant. Red was the blood of the siblings massacred in the North, black was for mourning them, green was for the prosperity Biafra would have, and, finally, the half of a yellow sun stood for the glorious future (Adichie 344).

This Civil War narrative is set in Nigeria at its early post independence years fundamentally inspired from the Biafran conflict. Adichie attempts to write a novel about emotional attachments besides the brutality of war, based on the vivid stories of persons who were featured as characters in her narrative. Adichie in her note states: "This book is based on the Nigeria-Biafra War of 1967–70. While some of the characters are based on actual persons, their portrayals are fictitious as are the events surrounding them" (Adichie 525). Besides her parent's experience and the war horrors they encountered. Thus, in her novel's note she states that she also has included their experience in her novel.

However, I could not have written this book without my parents. My wise and wonderful father, Professor Nwoye James Adichie, Odelu Ora Abba, ended his many stories with the words *agha ajoka*, which in my literal translation is "war is very ugly." He and my defending and devoted mother, Mrs. Ifeoma Grace Adichie, have always wanted me to know, I think, that what matters is not what they went through but that they survived. I am grateful to them for their stories and for so much more (Adichie 525).

The author sought to reconstruct the history of the Civil War through manipulating the novel events and using a considerable number of literary techniques. Such as flashbacks and flash forwards, so as to recount stories about the instabilities that faced her characters and the uncertainty of the postcolonial Nigerian identity and the struggles of Nigerians to contribute to a national, native and stable, unified identity. After its independence of British colonial powers and the emergence of the Nigeria-Biafra War because of the conflictive relations between Northerners and Southerners and the emergence of the cultural ethnic clashes.

Moreover, Adichie as a Nigerian author with an Igbo roots and a cultural background, seeks to emphasize her ethnic identity and to carry Igbo encounters from a native female

perspective. “she tells her story from the point of view of the oppressed and marginalized. It is therefore out of solidarity for the oppressed Igbo people that she tells her story”(Wosu 129).

Through generating an English pidgin text - *Half of a Yellow Sun*- including some words from the Igbo dialect, for instance, to address some taboo topics that been prevailed and performed by the character of Ugwu as such his sexual objectivation for women from "the same Umunna”(Adichie 21). Which means from the same family lineage, and the Igbo song that Ugwu is singing to Odenigbo that reveals the Igbo cultural background of the story " Nzogbo Nzogu enyimba, enyi." (Adichie 25) and other illustrative examples along the novel.

Adichie’s text denotes also the tensions between characters due to the actual political and ethnic conflicts, it portrays the dynamics between characters and war instabilities and their responses on the character’s attachments that resulted a sense of deprivation, loss and deception. It's the account where the story line starts with Ugwu an Igbo poor adolescent, have been taken by his aunty to Nsukka looking for an employment as a houseboy in the property of Odenigbo the intellectual radical Igbo man, a hundred of pages telling the cultural and class disparities between Odenigbo and Ugwu as a different models of identities from the same ethnic tribal group.

The appearance of the female voice in the novel startes with Olanna the wealthy privileged Igbo woman also Odenigbo's beloved. Who fights for survival during Biafra Civil War, her character is an actual illustration of female patriotism and Igbo women struggles and survival.

Then, the novel illustrates the “white man’s experience”(Wosu 128). In Nigeria through the character of Richard Churchill, the English man who is fascinated by African arts and who later has a love affair with Kainene, Olanna's twin sister the other female protagonist in the story who portrays the other model of female nationalism during the conflict.

The novel draws the reader's attention into multiple historical events that guided Nigeria to its Civil War against the secessionist republic of Biafra. So that the author has jumped into various historical incidents implementing an account of literary devices such as flashbacks and flashforwards that illustrates primarily in the climax of the events, particularly when Olanna took "Baby" and went to visit her relatives in Kano where the massacres began and her relatives been murdered due to the Civil War. In addition there are multiple events that describe the brutality of war which marked the psychological fragmentations and traumatic experiences of characters, due to the displacement of Olanna and Odenigbo and Ugwu, and Kainene After the city of Nsukka was evacuated so that they had to move into another cities.

At this point in the novel, Richard's character is attempting to signify the Western influence on the Civil War from an unusual perspective, and starts writing articles about the story of the republic of Biafra and the struggles of Africans to the Western press. The author Adichie reveals the chronicle of the colonial and postcolonial Nigeria through the voice of not only its native characters but also the Western existence illustrated in the character of Richard who signifies "the white man's experience"(Wosu 128). In the novel where the Euro British propaganda had a significant role in the Biafran-Nigeria conflict. So that and according to Adichie African and Igbos stories must be told from a native indigenous perspective and by an African voice who are capable of telling the struggle of Igbos with loss, famine and displacement.

Furthermore, the novel portrays the Civil War aftermath on Igbos in an implicit sense and how starvation and malnutrition led to the disappearance of Kainene's character. When she was searching for food after crossing the enemies lines which eventually marks the end and the mystery of *Half of a Yellow Sun*.

2. Identity Crisis within a War Narrative:

2.1 Overview on the Notion of Identity:

The word identity denotes the state of individual or social similarities, illustrating the sameness and oneness as figurative characteristic of the word identity. “It is originally derived from the “middle French identité, from late Latin identitat-, identitas, probably from Latin identidem repeatedly, contraction of idem et idem, literally, same and same” (Merriam Webster dictionary).

Moreover As James D. Fearon suggests that : “ “identity” is presently used in two linked senses, which may be termed "social "and "personal". In the former sense, an "identity" refers simply to a social category, a set of persons marked by a label and distinguished by rules deciding membership and (alleged) characteristic features or attributes (Fearon 2).

Which means identity as a notion emerges from the sense of the individual through defining its psychological and cultural characteristic features, which also may reflect a collective category.

2.1.1 Identity Theory in Postcolonial Literature:

Postcolonial theory has been questioning critically the concept of identity and the multiplicity of cultural identities. Within one geographical area, due to colonialism and the imperial colonial project, which gives rise to the modern issue of multiple identities.

“Theorists argue that the identity of postcolonial societies is created based on differences between the centre and the periphery, on the binary opposition self-other” (Goleš 93).

Furthermore, post-colonialism examined the theory of identity in relation to the colonial social approach, and how it affects the daily encounters and perceives the former relationship

between the colonizer and the colonized as the other colonial subjects of Western study, which determined later the native cultural and national and even ethnic identity.

According to Ashcroft et al. Postcolonial theory engages in examining cultural issues in individual texts that investigates postcolonial concerns (Ashcroft et al. 210). Thus, to say postcolonial theory has interested itself with celebrating the identity issues, related to the postcolonial nations and its relation with the individual and collective identity of a particular nation. Due to the occupation of space and violently imposing the colonial culture and marginalizing the national, cultural identity. Therefore, “analyses of local cultural production and specific social and historical developments are becoming more and more important”(Ashcroft et al. 210).

Consequently, the construction of the modern world and its developments deliberated and reconstructed the notion of identity. Because of the imperial project that determined the accounts of culture and subordinated the colonized knowledge, and history and perceived the native identity as the other inferior identity. The theory explains the process of a contemporary formation of identities resulting in a hybrid fragmented identity model, based on the colonial recognition of the local identity as subordinated and degraded and through perceiving the colonized culture in imperial terms.

That is to say, identity has been located in postcolonial theory and literature as a pivotal crisis of those postcolonial nations. Through the postcolonial authors such as Salman Rushdie, Ngugi WA Thiong'o, V.S Naipaul, Achebe, and Adichie and their attempts to create a culturally hybrid characters. who are looking and struggling for a "monolithic" unified cultural identity within their narratives. This aims at decentering the colonial gaze and its fabricated identities. As a result: “identities are never unique, but fragmented and cracked, multiple constructed through different discourses and views”(Goleš 90).

2.2 The Psychological Effects of Colonialism and the Biafra War on the Nigerian

National Identity in *Half of a Yellow Sun*:

Modern Nigeria is regarded historically an imperial institution that went through the colonial experience and confronted British policies that continuously triggered the Nigerian-Biafra Civil War. Due to, the ethnic conflictive tensions because of the regional amalgamation. Adichie's narrative is a full illustration of the colonial project's influence on the individual and collective Nigerian psyche, so that the native Nigerian history and identity have been questioned and reconstructed through the storyline events of *Half of a Yellow Sun*. For instance, in this quote:

Professor Ezeka snorted and shook his head, thin legs crossed. "But you became aware that you were Igbo because of the white man. The pan-Igbo idea itself came only in the face of white domination. You must see that tribe as it is today is as colonial a product as nation and race." Professor Ezeka re-crossed his legs. "The pan-Igbo idea existed long before the white man!" Master shouted. "Go and ask the elders in your village about your history (Adichie36).

The fact that depicts the development of a complex national split of identities even among the same tribe or other ethnic groups, which indeed marked the emergence of the ethnic conflictive tensions in the novel as a central psychological issue resulted of the colonial heritage and Civil War struggles, "Colonial systems robbed Africans of their land and traditions, incited the devaluation of African peoples and culture, and left many in a cultural abyss struggling to recompose fragmented identities. Accordingly, " the most negative serious impact of colonialism has been psychological"(Utsey et al. 196).

As a result, colonial and war traumatic experiences had their enormous influence on the individual and ethnic, collective psyche and identity not only the physical and economic state of the country. Every character in Adichie's narrative is representing a loss of self consciousness and a psychological fragmentation, that ranges on the one hand with an admiration and enchantment with the Euro British modes of culture and knowledge and even cultural behaviors. which illustrates in this quote:

Yes, sah,” Ugwu replied, and in the midst of his worry about his mother, he felt a twinge of pride because he knew his aunty would have her eyes wide in wonder at the deep conversations he had with Master, and in English too. They stopped a little way before the family hut (Adichie 116).

On the other hand and at some parts of the novel characters showed a sense of hatred and accusation for the colonial legacies. Illustrates in this quote: "The real tragedy of our postcolonial world is not that the majority of people had no say in whether or not they wanted this new world; rather, it is that the majority have not been given the tools to negotiate this new world." (Adichie 133). which represents the inner struggle and the mental conflict between an ethnic liberation and cultural, colonial decolonization. Within an atmosphere of violence and ethnic extermination which resulted the identities split among the people of one nation, which primarily resulted the psychological concern of a “Colonial Mentality” that is actually a distinct psychological effect of colonialism which is the case in *Half of a Yellow Sun*. The term “Colonial Mentality” have been clarified in “ Deconstructing the Colonial Mentality and Ethnic Identity of Filipinos: An Exploratory Study of Second Generation Filipinos” as: “CM refers to the superiority, pleasantness, or attraction that is associated with any cultural values, behaviors, physical appearance, and objects that are American or western” (Morente 31). And the “Colonial Mentality” is highly illustrated in the novel through the cultural disparities, among characters mainly Igbos which some of them are

discriminating against colonial pre-existence. But, simultaneously they are perceiving themselves through the lense of stereotypical and colonial terms.

Furthermore, some characters in the novel were into the process of assimilating Euro-British modes of culture and preference of Western cultural behaviors over their native one “Mimicking the oppressor” (Adichie 72). It shows in the following quote: “It’s terribly urgent,” she said, and kept her English accent crisp and her head held high. A nurse showed her into his office promptly. One of the women sitting in the corridor cursed. “Tufiakwa! We have been waiting since dawn! Is it because we don’t talk through our nose like white people?”(Adichie 324).

This explains the attempts of some characters namely Ugwu who shows an enchantment for the culture of the colonizer. Because and according to Memmi “At the individual level, internalized colonialism encourages a sense of inferiority. When confronted with ambiguities because of the colonial past, some people may try to become like the colonizer” (Utsey et al. 199). Which bring about Nigerians and characters cultural hybridization and psychological fragmentation, and sense of inferiority.

Moreover, Biafra War guided the Post- colonial Nigerian nation with an unstable psychological background into a state of a dual mental conflict, that increased the sense of confusion and distress. Henceforth, a post- traumatic stress disorder which reflected on the relationships and attachments between characters in the novel that varies from self- rejection to a low self esteem and a relation's disorders and a “traumatic victimhood” (Kumar V, Gayathri S 1541).

Therefore, the novel is a set of the psychological and cultural incidents and their responses on the relationships between a former colonial oppressing ideology that derived Nigerians to an actual identity crisis and a fragmented fragile post “collective self esteem”.

The term that Morente argues as “ a construct that refers to several content areas of ethnic identity” (Morente 42). Hence, the priority of the group to self concept and since the novel is an account of picturing Igbos experience as an ethnic group, that encountered identity issues because of the “Colonial Mentality”, it is also a depiction of how fragmented and fragile collective Igbo culture was through its disordered and hybrid characters. Which explains the disconnected visions and dysfunctional attachments and their responses on the Nigerian national identity in the novel.

2.3 Identity Crisis in *Half of a Yellow Sun*:

Since identity is the modern world crisis, characters in *Half of a Yellow Sun* go through the experience of identity loss. First, it is because of the colonial Nigeria and second due to, the Nigeria-Biafra Civil War, so that they witnessed hybridization as a result of Eastern and Western and cultures amalgamations and also the multiethnic divisions related to the Biafra Civil War. Which created a state of disconnection and uncertainty with their sense of nationhood, which resulted an actual identity crisis within a conflictive set during the Civil War. So Erikson believes that: “identity crisis” has made it into dictionaries, and is defined in one as follows: “the condition of being uncertain of one's feelings about oneself, especially with regard to character, goals, and origins”(Fearon 9).

Identity crisis in the novel is seen as a result of the character's confrontation with colonial and ethnic dichotomy besides the brutality of the Civil War, and the psychological violences of massacres and ethnic cleansing related to it. So that Wosu argues that: “ the reader is led into the era of organized ethnic cleansing. Former friends and neighbors have all of a sudden become enemies as a result of ethnic alliance and regional loyalty” (Wosu 126).

Adichie in her work implicitly argues that Nigeria as a state is an English, white man fabricated, and the tribalist, ethnic identity better to be recognized than the national one, and the Western world have been constructing the history of exploring Nigeria, considering Nigeria as a European imperial creation, even the country's name is derived from the Niger river which the British imperial powers claimed it's exploration. In the novel *Odenigbo* claims that:

There are two answers to the things they will teach you about our land: the real answer and the answer you give in school to pass. You must read books and learn both answers. I will give you books, excellent books.” Master stopped to sip his tea. “They will teach you that a white man called Mungo Park discovered River Niger. That is rubbish. Our people fished in the Niger long before Mungo Park’s grandfather wasborn. But in your exam, write that it was Mungo Park (Adichie 25).

As a result, the character of *Odenigbo* describes how pre-colonized Nigeria subjugated natives and their accounts of culture and history, ensuring that the natives are nothing but colonial dehumanized subjects as well as their historical memory and cultural identity. Hence, the identity crisis here is represented in manipulating the indigenous history of the natives in pre-colonized Nigeria. Furthermore, Adichie also attempted to address otherness in her narrative, via her Igbo characters who are celebrating their ethnic identity over the national one perceiving themselves as the other in the national Nigerian discourse, considering that only tribalism can define Africans.

Since, the Nigerian identity is a colonial born identity and the black African tribalist is declared as the Western, white man other identity. That was featured throughout *Odenigbo's* character, the intellectual Igbo fascinated in politics who rather be recognized as an Igbo with a tribalist identity than a Nigerian man. Illustrated in the following quote:

Of course, of course, but my point is that the only authentic identity for the African is the tribe,” Master said. “I am Nigerian because a white man created Nigeria and gave me that identity. I am black because the white man constructed black to be as different as possible from his white. But I was Igbo before the white man came (Adichie 36).

Again, the novel shows the identity crisis from multiple perspectives in modern Nigeria. Arguing on the uncertainty of the Nigerian authentic identity, which declared the emergence of ethnic conflicts and the creation of the secessionist Biafra republic searching for a unified tribalist identity. "Odenigbo climbed up to the podium waving his Biafran flag: swaths of red, black, and green and, at the center, a luminous half of a yellow sun.“ Biafra is born! We will lead Black Africa! We will live in security! Nobody will ever again attack us! Never again!”(Adichie 203).

2. 3. 1 The Identity Issues of Characters in *Half of a Yellow Sun*:

Half of a Yellow Sun is a war fiction that uses an empathetic tone in writing, because of the predominant use of Igbo characters in the narrative who conveyed only Igbos struggles during the Civil War. It is an attempt from, the author to transmit Igbo’s population traumas and pain , also their inner cultural disparities due to differences in class and culture. The novel includes some micro life incidents that portrays the racial and ethnic, class disparities. Such events in the narrative sought to mirror Nigeria's struggle for a national identity, also the inequalities of Igbos inner life as an interior tribal objects and their representation in the colonial lense as colonial subjects.

2. 3. 1. 1 Cultural and Ethnic Identity Issues:

Characters in Adichie’s text are insecure and confused about their authentic identity due to many reasons according to each character. For Ugwu it's the life condition changes that got him living in Odenigbo's property, the first Igbo model in the novel, who is an intellectual

radical Igbo. However, tribalist who blames colonial era ideologies of resulting regional ethnic conflictive clashes between Northerners and Easterners. Because of political imbalances so he can consider postcolonial Nigerian identity as an imperial European creation. Yet, he is quite interested in European philosophy and English cultural behaviors. Indeed, the notion is depicted throughout his relationship with Ugwu calling him since the beginning of the novel “my good man”, where are you, my good man? "He said my good man in English"(Adichie 19).

And when Odenigbo is upset about Ugwu's mistakes, he calls him “ignoramus” as if Odenigbo and Ugwu's relationship is an example of the binary oppositions between an intellectual Igbo and an ignorant other Igbo man, as an imperial man should call his houseboy with a fluent English stated in the following quote: “You’ve ironed my socks, haven’t you?” Master asked. “You stupid ignoramus”, Stupid ignoramus slid out of his mouth like music”(Adichie 28).

The fact that Ugwu was enchanting Odenigbo’s English and constructing an image of Odenigbo as the superior Igbo Master who speaks English fluently “Oh, yes, you have brought the houseboy. I kpotago ya” Master’s Igbo felt feathery in Ugwu’s ears. It was Igbo colored by the sliding sounds of English, the Igbo of one who spoke English often”(Adichie 17).

Thus, Odenigbo's cultural hybridization demonstrates in his Western life style and fluent English even the way he perceives ideologies. However, his accusation of colonial heritage that got his country divided. When he said to Ugwu: "Your father should have borrowed!" Master snapped, and then, in English, “Education is a priority! How can we resist exploitation if we don’t have the tools to understand exploitation?”(Adichie 24).

An another model of Igbo man in the novel who is Ugwu the poor uneducated, Igbo adolescent who still believes superstitious beliefs and his cultural identity is typically native. As it shows in the following quote:

The evil spirits had made him do it. They lurked everywhere, after all. Whenever he was ill with the fever, or once when he fell from a tree, his mother would rub his body with okwuma, all the while muttering, We shall defeat them, they will not win (Adichie 29).

Ugwu was actually encountering a cultural shock because of the cultural changes in Odenigbo's house. As a result, he starts to acquire self adaptation with Odenigbo's life style as a kind of cultural awareness of the modern cultural milieu. "Ugwu did not understand most of the sentences in the books, but he made a show of reading them. Nor did he entirely understand the conversations of Master and his friends but listened anyway and heard that the world had to do more about the black people killed in Sharpeville"(Adichie 32).

Furthermore, the novel shifts the story line telling between the protagonists of the story, chronicling the traumatic war events and ethnic divisions in modern Nigeria, when the character of Olanna encounters ethnic divisions through her attachments and her previous relationship with a member of Hausa ethnic group Muhammad and also the brutality of the Civil War in her visit to Kano. Which makes her also experiences class imbalances and cultural differences, within the same family after her visit to London. Hence, contributing to a Eurocentric ideology and an Igbo wealthy family. She was an Igbo African woman with an English and Western cultural mentality. The assumption that Mohammed her ex beloved made about her, because of the ethnic and tribal religious and cultural differences between them. Thus, olanna declares "I am not like white people," she said quietly"(Adichie 66).

And more micro life incidents of hostility and tensions between ethnic groups mainly Igbos and Hausa when she also states “I am no longer the Igbo woman you wanted to marry who would taint the lineage with infidel blood,” Olanna said, as they climbed into Mohammed’s red Porsche. “So I am a friend now”(Adichie 66). Which consequently reflects the disunity and split of national identity within one nation. Accordingly, the character of Olanna in the novel is accused of hybridity and being culturally embracing the oppressor's modes of culture. “It would have been easier if Miss Adebayo showed jealousy, but it was as if Miss Adebayo thought her to be unworthy of competition, with her unintellectual ways and her too-pretty face and her mimicking-the-oppressor English accent”(Adichie72).

The characterization manifests cultural inequalities among figures of the same tribe and ethnic group. Due to the actual identity crisis that was revealed throughout Ugwu and Odenigbo's relationship.

2. 3. 1. 2 Racial and Class Identity Issues:

Adichie's narrative depicts the race dilemma in a distinctive manner including Richard Churchill's experience, who signifies the white man supremacy in the novel, yet his opposition of the British policies. Therefore, the character of Richard reveals an internal conflict and an absolute dissatisfaction with, of his national identity that claimed for African expansion considering Africans as the "other" subordinated and the imperial and Western subjects of study. Which generates the ethnic wars between tribes of the North and the South after a decades of British policies that triggered an ethnic hatred and regional conflict in Nigeria. As it manifests in the following quote:

The notion of the recent killings being the product of “age-old” hatred is therefore misleading. The tribes of the North and the South have long had contact, at least as far back as the ninth century, as some of the magnificent beads discovered at the historic

Igbo-Ukwu site attest. No doubt these groups also fought wars and slave-raided each other, but they did not massacre in this manner. If this is hatred, then it is very young. It has been caused, simply, by the informal divide-and-rule policies of the British colonial exercise (Adichie 207).

In this respect, Richard is fully aware of the privilege he has as a white English man in Africa. So that, his attempts to inform the world about African's struggles using the white man supremacy in an uncommon manner. To convey how imperial institution defined Africans, according to their race and color marginalising them through devaluating their native culture and transmitting racial negative assumptions and stereotypes about them. Which actually establishes a class attitude and binaries clashes between black and white. European and African, superior and inferior. "Richard exhaled, it was like somebody sprinkling pepper on his wound: "thousands of Biafrans were dead, and this man wanted to know if there was anything new about one dead white man. Richard would write about this, the rule of western journalism: one hundred dead people equal to one dead white person"(Adichie 448).

Moreover, postcolonial Nigerians proceeded with perceiving themselves through the colonial heritage lense. via self identification in a colonial terms and ideologies. Thus, the postcolonial nation is still recognizing it self as an oppressed and subordinated nation, and less appreciated race, which illustrates in the relationship between Richard and other characters in the novel. Which justifies maintaining a "Colonial Mentality" which is defined as a " conceptual theory around feelings of inferiority within some societies experiencing post- European Colonialism" (Morente 30). Which illustrates in the following quote and transmits the feelings between Okeoma and Richard:

It was the look in Okeoma's eyes that worried him the most: a disdainful distrust that made him think of reading somewhere that the African and the European would always be irreconcilable. It was wrong of Okeoma to assume that he was one of those English men who did not give the African the benefit of an equal intelligence (Adichie 145).

Accordingly, the relationship between Richard and natives in the novel illustrates an acceptance of cultural colonial stereotypes from the colonized, as being an inferior race and a subordinated class of humans, this argument illustrates in the following quote:

Of course I asked because you are white. They will take what you write more seriously because you are white. Look, the truth is that this is not your war. This is not your cause. Your government will evacuate you in a minute if you ask them to. So it is not enough to carry limp branches and shout power, power to show that you support Biafra. If you really want to contribute, this is the way that you can. The world has to know the truth of what is happening, because they simply cannot remain silent while we die (Adichie 373).

3. The Nigerian Social Identity:

Nigeria is a country that consists of various social identities, it contains multiple groups that are introduced by; local government, state of origin, ethnic group, religion, political party and region. These social identities can lead to the question of whether the concept of national identity is appropriate to be applied in Nigeria. However these multiple social identities may have some effects on the individual, each of these identities may exert influence on the individual's behaviour depending on their saliency in self-definition, extent of identification and situational demands (Adebayo, Olonisakin189).

However, Nigeria has three major ethnic groups that defines the reality of the Nigerian social identities that each one of these identities consists of its own principles, these social identities are known as religion, ethnic groups. These identities play a crucial role in shaping individuals sense of identity and social identity (Adebayo, Olonisakin189). The concept of social identities in Nigeria existed since its independence of British powers and the declaration of ethnic tribal conflicts. Eke emphasised it in his theory (1975), that is defined as two publics in Africa theory. This theory consists of; one the primordial public which is the identification of primordial groups and other groups such as ethnic group. The second is named as the civic public which cannotes the government or the state. Therefore, the primordial public influences the behaviours and the principles of its members. The members of the primordial public are more loyal and they handle the rule of the civic public (Eke 189, 190).

Nigeria is a country that was colonized by Britain, colonization had affected Nigeria aggressively, in all fields especially in its social identity, thus it created several groups that each one seeks to become the superior. These social identities have been in conflict all over the years for some differences in their beliefs and principles (Adebayo,Olonisakin 190).

The social identity in Nigeria is a way to explain the dynamics of intergroup relations, especially in the condition of ethnic and religious conflicts, the individual may turn out to be more substantially characterized with their both ethnic or religious groups. This fact may trace tensions between different groups that this could drive to a conflict between social identities (Adebayo, Olonisakin 190).

3.1 The Social Identity Theory:

Social identity theory was defined by Henri Tajfel as: “That part of an individual's self-concept which derives from his knowledge of his membership in a social group (or groups) together with the value or emotional significance attached to that membership”(Tajfel 63).

Social identity theory is a social psychological theory that investigates the operation of how individuals classify themselves into a particular group by developing their sense of self and social identity, this categorization turns out from some shared characteristics between the groups members, such as nationality, religion, ethnicity. Here the individual is supplied by a sense of belonging that makes the definition of their identity more convenient. Social identity theory lays that the selection of the member's thought is subordinated on the importance that is imposed on the group membership that individuals are involved in (Turner, et al. 1781).

Therefore, a group comparison that emerge category distinguishing priority of one group over a relevant group are notable. However, when one group becomes prominent than others, the one's behavior becomes a follower of the characteristics that are related to this group. As a result, the differences between groups are noticed while inequalities between categories are frivolous. Self categorization theory deals more with the explanation of what have been said (Turner, et al. 189).

Most cases of conflict between human groups, large or small, reflect an intricate interdependence of social and psychological causation. Often it is difficult, and probably fruitless, to speculate about what were the first causes of real present-day social situations. Moreover, there is a dialectical relation between the objective and the subjective determinants of intergroup attitudes and behaviour. Once the process is set in motion they reinforce each other in a relentless spiral in which the weight of predominant causes tends to shift continuously (Tajfel 96).

The social identity theory imposed various conflicts between different groups, therefore, each members of each group considers that his group is superior than the other, because they tend to gain their self esteem from their group with the process of believing in the principles and behaviors that his group require. Overall, the understanding of the group dynamics, category relations, and social influence is embodied in the social identity theory.

3.2 Ethnic Identity in Postcolonial Literature in Nigeria:

Ethnicity is a concept that contribute a group of people that share the same principles, beliefs, behaviors and culture, “process of boundary formation that has been constructed and maintained under specific socio-historical conditions” and that is “centred on the sharing of norms, values, beliefs, cultural symbols and practices”(Barker 250).

“ identity is a person’s sense of self or self image, and his or her identity is bound to social categories; individuals identify with people in some categories and differentiate themselves from those in others" (Akerlof , Kranton 720). Simply ethnic identity is a mensuration of the sense of belonging to a particular group. Ethnic identity is one of the major themes in postcolonial literature, it reflects the complex and social dynamics of the writings. Postcolonial theory emerged in Nigeria after their independence from the British colonialism. Ethnic identity is an explored issue by Nigerian writers, because of the situation of the country and the existance of the context of diverse ethnic groups and the inheritance of colonialism.

Adichie is one strong example of a Nigerian writer who examines the concept of ethnic identity, particularly in her novel *Half of a Yellow Sun*, in which she depicts clashes between traditional Igbo culture and Western colonialism , she investigates the effects of colonialism on the Nigerian ethnic identity. Therefore, postcolonialism and ethnic identity are

related to each other, and this passage confirms it “How can we resist exploitation if we don’t have the tools to understand exploitation?” (Adichie 11).

These “tools” are presumably based in Western education, by this passage it seems like the master of Ugwu is blaming his father for not providing him with an appropriate education, however both Odenigbo (the master) and Ugwu are Igbos but each one of them comes from a different environment, as a result, colonialism created differences even between similar ethnic identities.

3.3 Individual and Ethnic Identity in *Half of a Yellow Sun*:

Individual self identity refers to the “unique sense of self” (Beller, Leerssen 4). That a person has about his own, whereas ethnic identity is the identification that describes the relationship that exists between an individual and a group with whom the individual believes he or she has common ancestry based on shared individual characteristics, shared sociocultural experiences, or both (The Canadian Encyclopedia).

Adichie’s novel investigates the impacts of the Nigerian Civil War triggered by ethnic divisions and colonialism on Nigerians. She examines the theme of identity in a strong manner in her novel, mentioning the effects of colonialism and Civil War against the Nigerian identity.

First, the individual self identity is represented in the character of Ugwu who is a young boy from a small village, he came to work as a houseboy in Odenigbo’s house. Thus he starts to make his proper choices and becomes independent from the family, in this way he confirms his self-interest to take crucial steps to construct his individual self identity (Adichie 352).

Second, the representation of the ethnic identity in Adichie's texts is well organized throughout characters, Olanna and Kainene are upper class Igbos. Odenigbo is a mathematics professor he is a middle-class intellectual Igbo, however Ugwu is an extremely poor Igbo from a small village, he works as Odenigbo's houseboy. Richard is a white British man means he is an outsider, Adichie's novel targets many different cultures and identities, such as; Igbo, Hausa and British to show how their lives and paths intersect and the effect of the war on each identity.

4. The Examination of Social Identity as a Response of Colonialism and Biafra War in the Novel *Half of a Yellow Sun*:

Nigerian social identity has been affected by the British colonialism, then the Nigerian Civil War that it is known as Biafra War. And the novel investigates the effects of Biafra War and colonialism through its plot and setting.

Adichie involved several characters in her novel to investigate the different social identities that are constructed during postcolonial Nigeria and the Civil War. The novel highlights the complex and the fraught dynamics of group identity and intergroup relations in a postcolonial context.

The story narrates the lives of multiple characters. In the novel social identity is a key factor in the construction of the individual sense of self and their relationship with others. The characters of the novel are divided into ethnic, regional, and class lines, reflecting the deep division of the Nigerian society that became bigger by colonialism and Biafra War.

The exploration of the tensions between the Igbo and Hausa ethnic groups which were at the center of the conflict between the Nigerian government and the Biafra War, the novel depicts how these identities are both a source of pride and a source of conflict. In addition, the impact of colonialism on social identity is well examined, particularly in terms of colonial

cultural legacies and social norms on Nigerian society. The representation of the effects of colonialism on social identity is well structured in the following passage from the novel:

Richard experiences a raid at the airport by Hausa soldiers who force everyone to shout “Allahu Akbar” to understand who speaks Hausa or not. An Igbo man with whom Richard has his fulfilling conversation is killed because he cannot pronounce the words without giving away his accent, while Richard is not even asked to perform this task (Adichie 152-153). Through this incident, Richard understands his true position in the Biafra War: “life was not the same for [...] people who had witnessed the massacres. Then he felt more frightened at the thought that perhaps he had been nothing more than a voyeur. He had not feared for his own life, so the massacre became external, outside of him; he had watched them through the detached lens of knowing he was safe (Adichie 168).

This quote describes how war affects people differently, it clarifies the affection of war on white people and on Igbos in particular, however the difference can be defined as the white people are just watching war not experiencing it like Igbos does.

Conclusion:

Half of a Yellow Sun is the literary and fictional depiction of the postcolonial Nigerian nation's state and its Civil War experience, where the absence of a national unified identity declares the dilemma of an identity crisis. According to characters in the novel, formerly colonized Nigeria and its national identity is a British fabrication because of the imperial appropriation for its accounts of culture and knowledge, this is mainly reflected in the preference of a tribal ethnic identity over a national Nigerian one.

It highlights ethnic divisions, marginalizations and disconnected identities as well as Nigeria's struggle for a national identity. and their responses on the attachments of each character's inner life, which marked the emergence of cultural, ethnic and identity clashes, and a class and cultural inequalities within one nation.

Adichie also attempted to mirror Igbos experience of ethnic devaluation and displacements, also their identical mental conflicts. Through her native lense, the author tells the reader about the psychological aftermath of “Colonial Mentality” and war exposure impacts that guided the occurrence of an identity crisis.

The narrative perceives the Nigerian- Biafra Civil War as a prime consequence of the British colonial project that was a result of the actual ethnic and identical conflicts. This had reflections on social identity and attachments in the novel in which women and the female voice had a major position. That is to say the female characters in the novel represented a nationalist model of women, besides portraying the struggle of the female characters in a male dominated postcolonial community.

Therefore, Adichie attempts to mirror the women's status and struggle through her cultural background as an Igbo female author, who is present throughout documenting her native experience about Biafra and telling the history of Nigerian Igbo different, and the cultural female influence on her Civil War narrative.

This will be fully discussed in the third chapter which mainly seeks to illustrate women's position in an identity crisis, and a conflicting state of Nigeria while struggling for nationhood during the Biafran War.

Chapter Three:

Women's Representation within an Identity Crisis in *Half of a Yellow Sun*

Introduction:

Issues of representation have been debated by postcolonial feminist critiques and narratives, many of, which primarily focused on the concern of double colonialism towards women of colour

In *Half of a Yellow Sun*, the author attempts to “display a feministic perspective, subsuming the ardent participation of women in war”(Roselin, Veeralakshmi 127-135). However, the author's postcolonial feminist critique of Nigeria and women's position, that have been triggered due to the ethnic conflictive tensions which resulted in the Biafran War.

Therefore, the influence of Biafra Civil War on the social position of Nigerian women and their gender roles, this is primarily examined in Adichie's novel that is going into a phase of gender roles transmission and an examination of women's representation in pre-colonial Nigeria and in its post-colonial state throughout its plot. “The women characters in

Half of a Yellow Sun undergo a kind of transformation by taking up the responsibilities of the Nigerian Civil war, which splinters them from the myths and taboos of the Nigerian society” (Roselin, Veeralakshmi 127-135).

In her narrative Adichie relies on her own experience of Biafran War as an Igbo woman, manifesting her impact on the war narrative, through discussing Igbo's marginalization and the horrors of Biafra War from an Igbo cultural background. Therefore, the cultural influence of the female writer is manifested in her text, which consequently reflects on her roles and representations as an author who aims to emancipate not only Nigerian women's position, but also to illustrate her presence within a context of identity crisis in the novel.

This chapter attempts to examine postcolonial Nigerian women's representation in correlation to her pre-colonial position using a predominant female voice to transmit women's struggles, on the one hand, and to portray her opposition of the stereotypical gender roles on the other hand. This demonstrates that writing is used as a tool of liberation and the history reconstruction through which it tries to delve into the author's experience and its influence on her narrative due to her Igbo cultural background that justifies her role and representation while illustrating the identity crisis and the search for nationhood in the novel.

1. The Position of Women in a Postcolonial Society:

Post-colonial women's experience with gender bias and male domination dates back to a long period of masculine agency on females of a colonial devaluation. then, a patriarchal subjugation and marginalization, resulting in, a dual oppression and colonization towards women of colour in postcolonial societies. Particularly, African women who were misrepresented and voiceless in both colonial representations and national contexts, since colonial era and after decolonization. Moreover, such gender imbalances may be at first

sustained with colonialism. “Colonialism is the most important factor in changing roles of African women in their own lands”(Bolat 2).

Hence, colonialism may be regarded as not only a tool of devaluation for women of colour. But also, a primary element that constructed a muted, less dynamic model of postcolonial women. Introducing patriarchy and gender inequalities into postcolonial societies, so that women from formerly colonized societies have embodied an inferior position claiming their passiveness throughout dehumanizing modes of representation that normalizes postcolonial women’s marginalization and subordination. However, the fact that, African women were regarded as active participants in their lands in precolonial times. Appointing predominant positions in their societies and complimentary roles.

Like what have been stated in “Postcolonial Representation of the African Woman in the Selected Works of Ngugi and Adichie”(2022), that African women were “ queen-mothers; queen-sisters; princesses, chiefs, and holders of other of-fices in towns and villages; occasional warriors during pre-colonial period”(Bolat 2).

Consequently, the role of African women at that period of time was valued, and most African societies were matriarchal. Thus, females were essential figures in their societies embodying even a vital political roles in a multi tribal nations as such Akan, Ghana and the Ivory coast; Balobedu, South Africa, Namibia and so on.

Diop argues in “Matrilineal and Matriarchy in Africa: an advancement for Gender Equality or Utopia for Western Democracy?”(2021), that: “ in precolonial Africa there was no transition from matriarchy to patriarchy. Since the social structure was essentially matriarchal in the sense of female rule , female transmission of property and decent, and man being the mobile element in marriage or sexual union” (Danese 8).

Even in a multi-ethnic country with a patriarchal structure such as Nigeria where the position of woman depended on her ethnic group principally and its structure (Rojas 94).

Women had a predominant role in its precolonial era with an active access into economic activities and agriculture. Rojas in the article “women in Pre-Colonial Nigeria” share the same belief and states that: “ According to Carolynne Dennis, writer of *Women and state in Nigeria*, “The religious of many Nigerian societies recognised the social importance of women by emphasizing the place of female gods of fertility and social peace”(Rojas 94). As a result, pre-colonial Nigerian woman employed an important role rather than a marginalized position, which is illustrated in the character of Ifeka who represented the position of precolonial woman, “aunty Ifeka said. “Your life belongs to you and you alone, soso gi. You will go back on Saturday. Let me hurry up and make some abacha for you to take” (Adichie 276).

Conversely, in a postcolonial era, African women became muted and subordinated in a misrepresented colonial and national texts. In such a way that colonial stereotypes about gender goes hand in hand with patriarchal abuse that contributes to the radical change in women’s position in postcolonial Africa where African women turned into objects of colonial power and male dominance and control, located through accounts of history and literature in which African woman is either misrepresented or dehumanized or completely passive, alienated in colonial texts or nationalist discourses. Eren Bolat suggests that:

Women of color, who were overshadowed and not allowed to Express themselves despite being a crucial element of their society, were represented to a certain extent by postcolonial writers, however, they could not have their voices completely heard due to the male-dominated system inherent in postcolonial theory (Bolat4).

Therefore, the urge for publication of many postcolonial and postcolonial feminist narratives, namely *Half of a Yellow Sun*, reflect a pressing concern concerned itself with rewriting the history of women’s position and correcting the image of Nigerian women in a postcolonial setting through the voice of an Active female characters, and reflecting the transmission of precolonial woman to a postcolonial oppressing position.

1.1 Women's Representation in Postcolonial Literature:

The realm of postcolonial literature captures the fraught history of the West against the so-called East, the Oriental world as opposed to the Occidental world. It has always captured a binary conflict between different, and often conflicting, modes of culture and representation and a network of cultural discrimination from a colonial vision.

The conflicting divisions created a set of ideological imbalances as a way to reinforce oppression and marginalization on non-western subjects, which is still manifested through their cultural accounts, social identities and gender representations in postcolonial narratives. Third World women are portrayed as both an imperial and national productions of inferior and oppressing representations. "Mohanty specifically draws attention to the Western idea of the Third World woman. She explains that a woman is "cultural and ideological composite other constructed through diverse representational discourses"(Ortega 5-6).

In such a way colonialism is similar to patriarchy because it comes to the unequal sort of power distribution and male dominance. Thus, the construction of stereotypical image of women as an ultra-feminine, erotic less patriotic being than her male counterpart (Nadaswaran 50). This idea actually assimilates Western hegemony and colonial subjugation in colonialism, as considering the colonized as the other exotic, culturally degraded and savage.

As a result, women from formerly colonized communities were exposed to a doubled kind of colonialism, imperial injustices and to a set of patriarchal tyrannies. Even after the colonial era, gender bias and male hegemony in postcolonial literature kept managing a misrepresented image of women who were always voiceless or less dynamic or passive. "African women have been muted and could not voice their sufferings, and, they also could not have the chance to represent themselves"(Bolat 2).

In such a way, post-colonial literature is the account were plenty of discourses are reflecting such conception of power and control, between the colonizer and the colonized, and between man and woman where the dominant part constructs and dehumanizes the other (Bolat3).

Bolat also argues in “ Postcolonial Representation of the African Woman in the Selected Works of Ngugi and Adichie”(2022), that Edward Said shows the misrepresented image of the Orient and Oriental woman, referring to Flaubert’s thoughts after his sexual relationship with an Egyptian woman. “The woman Flaubert mentions “never spoke of herself, never represented her emotions, presence or history because Flaubert spoke for and represented her”(Bolat 2-3).

Thus, women’s representation in postcolonial literature ranges from a gender subordinated image which is formerly a colonial construction, and a non-decisive attempts to reconstruct such illustrations through postcolonial narratives to a misrepresented patriarchal and alienating representations through a male dominated discourses. Chatterjee claims in “The Biafran War and Igbo Women Writers: Deconstructing the Male Discourse of Nationalism” that: “ the discourse of anti-colonial nationalism- Was in its core a male discourse”(Nadaswaran 48).

In this regard, colonial politics of representation can not be but alike patriarchal stereotypes of women. Like what Bhabha stated in “Postcolonial Representation of the African Woman in the Selected Works of Ngugi and Adichie”, that: “colonized people are constantly associated with “ terrifying stereotypes of savagery, cannibalism, lust , and anarchy”(Bolat 3).

However, the fact that, and according to a number of postcolonial feminist critics who believes in the dual colonialism against postcolonial women and were interested in challenging such imperial gendered cliches and representing postcolonial women, they were

no longer satisfied with women's representation in postcolonial literature where women held the position of silence and passiveness and otherness. "A vocal criticism of Said's theory of Orientalism has come from various postcolonial and feminist historians such as Sarah Mills and Reina Lewis ,who points to the lack of insight into gender issue as evidence of Orientalism being only concerned with men's ' singular ' experience of the orient"(Herath 33).

Such influential postcolonial literary works noted the odalisque, sexualised role of women in Orientalists frameworks like John Fredrick paintings such as "The Harem" (1876). Yet, it didn't attempt to manage works and narratives that decolonises the Oriental perception of postcolonial women. Accordingly, postcolonial feminists were willing to recapitulate their claims that women's representation in postcolonial literature is still looking for a decolonization of male dominance and masculine nationalism. That defines postcolonial women as a non-resistant and silent characters in male writings. As Ezeigbo suggests that: "some depictions tending to focus on " women's moral laxity"(Nadaswaran 50).

That is to say, women's representation in postcolonial male writings are mostly misrepresented as sexual entities less patriotic than men, the fact that ignore women's struggles in wars and for independence. "Correspondingly, women's sacrifices in war ,their struggle for family survival and caring for their children have not been paid adequate attention in male writings" (Nadaswaran50). Eventually, postcolonial Women's struggles in wars and colonial era are not only devaluated but also ignored, because of formerly oppressing assumptions, and national gendered discourses that defines postcolonial woman as the other passive.

1. 2 The Examination of Women's Representation in *Half of a Yellow Sun*:

Adichie, a postcolonial author and a novelist, has regularly been associated with challenging the prevailing representation of African women. She has published a number of acclaimed works which dissect African women's passive and silenced position particularly in Nigeria. This is important to consider because she claims also that: "the problem with gender is that it prescribes how women should be rather than recognizing how they are. Imagine how much happier they would be, how much freer to be their true individual selves, if they didn't have the weight of gender expectations"(Bolat 5).

Hence, Adichie is one of the postcolonial feminist authors who are committed to the rewriting of women's stories from a feminine perspective, reconstructing their gender representations by giving women's voice an adequate importance that have not been illustrated through male discourses. Her narrative examines Nigerian women's representation in different coordination, in an attempt to investigate the dual subordination of the Nigerian women: On the one hand from a colonial background, and on the other hand, from a patriarchal milieu.

Indeed, women's representation in the novel ranges from the predominant gender portray and Adichie's attempts to appropriate a patriotic empowered female version of women through her female characters in the novel. The aim is to deconstruct and re-center the male vision of nationalism. "Since gender roles are like solid iron cages, it is not easy to break the lines to go outside of this invisible cage .while the society determines the rules, we see the male dominated attitude in the formation of these rules"(Bolat5).

In her narrative, Adichie attempts to create a nationalist female model throughout the characters of Olanna and Kainene, who are considered as the voice of an empowered active female protagonists. They struggled for family and their nation survival in the Biafran War, revealing Nigerian women's sacrifices in war that have been devaluated in masculine texts.

In the depiction of Olanna, the author represented the modern nationalist model of women. She was first represented as a culturally hybrid woman claiming a Western modernized lifestyle. Then, a nationalist Nigerian woman looking for nationhood and her relative's safety during the Biafran conflict (Rideout72). Where she had a dynamic voice through the war experience in the novel which illustrates in this quote:

Olanna felt pity at the plea in her mother's eyes. Her mother knew she would not run away to England with them, and that Kainene would not either. But it was so like her to try, to make this doomed, grasping, well-meaning effort. "You know I won't go," she said gently, wanting to reach out and touch her mother's perfect skin. "But you and Dad should go, if it will make you feel safer. I'll stay with Odenigbo and Baby (Adichie 232- 233).

Therefore, the character of Olanna has embodied an active status representing both educated, modern Nigerian woman and a nationalist Igbo woman who created a discursive model of a modern nationalist woman. this argument claims that: "Adichie clearly records the gendered changes that happen in each and every major character after the emergence of the Civil War"(Roselin,Veeralakshmi 3).

Furthermore, Adichie presents another model of Igbo Woman in her narrative who held an active powerful position. The character of Kainene, Olanna's sister has been articulated and represented according to a non-stereotypical coordination of the demanding politics of representation. that defines women only in an ultra-feminine images. Kainene can be culturally defined as a predominant masculine woman. The argument that manifests in Adichie's text as:

She exhaled before she said, "How funny." She was very thin and very tall, almost as tall as he was, and she was staring right into his eyes, with a steely blank expression. Her skin was the colour of Belgian chocolate. He spread his legs a little wider and

pressed his feet down firmly, because he feared that if he didn't he might find himself reeling, colliding with her (Adichie79).

Since she is more stable and focused when she had to get involved into a patriarchal system where, she has to be an empowered, bold and independent woman in order to contribute to her society. "So Kainene will manage the cement factory?" Chief Okonji asked, turning to her father. "She'll oversee everything in the east, the factories and our new oil interests. She has always had an excellent eye for business "(Adichie 48).

Kainene represents a literary liberation of gender stereotypes and social expectations. She does not only reflect on women's dissatisfaction of Nigeria's hostilities but also she is regarded as another model of nationalistic women who is both empowered and extreme. Adichie writes that: "Kainene had left with Inatimi early in the morning. She told them she was going on afia attack, to trade across enemy lines, and that she would be back by late afternoon. A day passed, then a second day. Everything remained the same, the dryness in the air, the dusty winds, the refugees tilling dried soil, but Kainene was not back" (Adichie 493).

Yet, Adichie has also depicted the aftermath of patriarchy on gender representation and the sexual subjugation of women who were portrayed only as a passive sexual commodities, in both explicit and implicit ways, this is illustrated at first in Nnesinachi's characters when the male voice Ugwu represented her as a forbidden unlimited sexual object. Where he constructed a traditional and patriarchal conception about women which is mainly sexualised (Adichie 21).

Revealing the double colonialism and its aftermath on Nigerian women and the ways in which their social gender roles were devaluated in a male dominated culture, that limits women's roles and involvement. Hence their contributions to the society, the female author here tried to examine patriarchy after math on women through a set of female characters who illustrates the image of a muted, misrepresented woman via patriarchal and matriarchal

accounts of representation. Here Adichie aimed to liberate her oppressed female characters. As such the character of Eberechi, Onyeka illustrated in this quote: "how different it would be from her experience with the colonel. He would treat her with the respect she deserved and do only what she liked, only what she wanted him to do"(Adichie 360).

And Amala's character who was the oppressed and silenced sexual object, "she had not said no to Odenigbo because she had not even considered that she could say no." (ibid.) who had been introduced to the story and controlled by Mama the traditional matriarch who believed in matriarchal agency on her family which also reflects also a traditional nationalist model of women in the Nigerian society (Rideout 74). "Who was illustrated as a colonizer in Ugwu's words The last thing he wanted now was for Mama to colonize his kitchen or use Olanna's favorite saucepan for her strong smelling soup"(Adichie 259).

Moreover, Adichie in her war narrative has Created such paradoxical, juxtaposed set of female characters that at some parts of the novel ranges from an oppressed female characters by traditional patriarchy to liberated, empowered and modern women in the novel, which denotes the conflict between traditional and modern societal norms. As if woman was the colonized and such stereotypes and abuse were the colonizer and its modes of representation were the tool of influence and control over such women. Which implicitly depicts the colonial and patriarchal vision of women, in order to rewrite and recentre their representation from a postcolonial feminist point of view and a female author vision. So, Bolat suggests:

Having witnessed these kinds of substantial unaddressed issues, postcolonial (feminist) authors attempt to show the unstable space in the postcolonial territory through the chaotic female characters, with Bhabha terms, stuck in the interstice between the clashing cultures (Bolat 7).

Henceforth, to mirror the search of Nigeria for nationhood via the allegory of Adichie's female characters and their different behavioural traits (Rideout 71). Between various models

of nationalist women who represented the emergence of a new nation not completely modern but also traditionally nationalistic that struggles for a unified and a decolonised identity.

1.2.1 Gender roles in *Half of a Yellow Sun*:

Each society appropriates a particular behavioural assumptions about how men and women would interact according to a specific cultural norms, in their societies or ethnic group. Indeed, “gender roles are based on the different expectations that individuals, groups, and societies have of individuals based on their sex and based on each society's values and beliefs about gender” (Blackstone 335).

Gender roles are the result of social interactions with individuals based on their sex males or females. Here Blackstone adds “sex is a biological concept, determined on the basis of individual's primary sex characteristics”(Blackstone 335).

This notion, however, has created certain pressure of gender expectations, in particular women's question of inequalities and sexism. Even postcolonial feminist and critics who argue the feminist model has tackled such issues and negotiated the negative misrepresented position of colored women based on their gender roles. Since postcolonial societies are based on a colonial background that attempted to construct the other identity and its representation according to its norms . So that , such society's social expectations of gender are mostly concerned with colonial heritage and its aftermath.

This issue have been explicitly depicted in Adichie's *Half of a Yellow Sun* where the author illustrates colonialism consequences on the Nigerian nationhood and women's issue of gender expectations, through the female voice of her characters where she presents different models of women who negotiated, illustrated and challenged gender roles in postcolonial Nigeria involving the transition of Nigerian women from pre-colonial times.

Gender roles in the novel ranges from a traditional set to a modern one. The work addresses Biafran War as an element of transformation in social gender roles of Nigerian women (Roselin, Veeralakshmi 127-135). Performed by characters such as Olanna and Kainene so as to portray gender roles in different periods from contrasting perspectives. Thus, female characters were divided between these characters who reveals an oppositional social expectations alike Olanna and Kainene as being strong, educated and models of national emancipation alike men in a postcolonial patriarchal setting, that defines women's main roles in domestic terms based on sexual abuse and gender bias that limited women's roles. Adichie also attempted to mirror different characteristic features in her female characters about gender expectations of women's attitudes through the character of Kainene who embodies the role of a bold, brave woman with an extreme view of nationalism and an actual dissatisfaction of gender roles and expectations.

Then, there is those characters who illustrates the traditional side of gender roles in postcolonial Nigeria as being limited to costumes and traditions and patriarchy. That limits their social involvement and contributions, embodied by the character of Arize, Amala and Anulika who performs the fictional illustration of a traditional gender expectations which demonstrates women as uneducated, passive and fertile sexual objects. That reflects the double colonization aftermath on women's social roles.

Consequently, Adichie in her narrative ventured to portray gender roles in post-colonial Nigeria, and also to negotiate traditional and stereotypical views about women, throughout challenging patriarchal stereotypes with her narrative about a range of valuable women's models that illustrates womanhood and braveness.

1.2.2 Predominant Female Fictional Voice in *Half of a Yellow Sun*:

Half of a Yellow Sun is a war narrative that discusses postcolonial issues. It aims primarily to recenter the male dominance of national discourse, through giving female characters a dynamic voice to be able to represent themselves from within. As Adichie highlights the transmission of the Nigerian woman's position between precolonial and postcolonial periods. She emphasizes on giving her protagonists an empowered voice of nationhood, womanhood and also femininity.

Olanna Ozabia is considered as one of the major female voices in the novel who Marks the voice of a modern Nigerian woman. But, also portrays a model of nationalist Nigerian woman and her struggles in Biafran War for survival and children safety. Henceforth, Olanna's voice transmits the violences of war and its horrific effects, it reflects women's struggles and empowered participation in the war. Yet, her survival.

The female voice adopted by Olanna also represents womanhood as a main component in such national model of Nigerian women that doesn't neglect the traditional role of woman besides her social empowered involvement (Cliff Feghabo43). However, her former emotional dependency to Odenigbo and her modern background. She was adapted into the situation of an ordinary Igbo women's life. "She finds that her feminine weaknesses have gone out of her and she lives a life without satisfying any traditional gender expectations. She literally drifts away from the traditional norms"(Roselin, Veeralakshmi 127-135).

So that her female voice reflects a social liberation from post-colonial stereotypical gender roles to an identification with her nation's struggles representing a patriotic feminine model of Nigerian women. The character of Olanna states:

We will teach mathematics, English, and civics every day," Olanna said to Ugwu and Mrs. Muokelu a day before the classes began. "We have to make sure that when the war is over, they will all fit back easily into regular school. We will teach them to

speaking perfect English and perfect Igbo, like His Excellency. We will teach them pride in our great nation (Adichie 257).

Another predominant female voice in the novel is Kainene, Olanna's twin sister who is a modern Nigerian woman like her sister Olanna. Yet, she is less popular than her and ideologically extreme, she is the voice of boldness, independence and an anti-conservative woman who argues social gender roles (Rideout 73).

Since she had to engage in her father's business in a male-dominated and patriarchally oriented milieu, she has to be an extremely empowered woman, nearly masculine. As a result, her voice presents the independent radical nationalistic model. Which also reflected on her relationships and position in a postcolonial society.

Consequently, her extreme resistant nature, unlike her sister Olanna, manifests in the novel after the death of Ikejide. Because of the Biafra War, so that she transmits the voice of a stubborn, empowered national woman who decided to deal a stock fish and to lead Port Harcourt. Adichie writes: "Things were normal until Port Harcourt fell. I was an army contractor, and I had a license to import stockfish. I'm in Orlu now. I'm in charge of a refugee camp there" (Adichie 419).

Kainene also portrays Biafra War results on individuals throughout the character's voice, attempting to transmit the traumas and the violence on Biafrans. Her voice performs the liberation of feminine gender expectations and representations and illustrates another nationalist model of Igbo women and a legitimate female voice that also reflects her nation's struggles of starvation as a main aftermath of the violence that accompanied Biafran War and primarily affected children. This clearly manifests in this quote: "She worried about other things: how her periods were sparse and no longer red but a muddy brown, how Baby's hair was falling out, how hunger was stealing the memories of the children. She was determined that their minds be kept alert; they were Biafra's future, after all" (Adichie 473).

Her voice highlights a liberated powerful role of nationalist woman who risks her life for her nation, joining army leadership and refugee camps. Refusing to be subjugated by social gender roles and attacks.

Consequently, the main female voices in the narrative examines in a way the transformation of women's position. Due to, Biafra's War where Nigerian women's representation is deconstructed because of the drastic changes that occurred during Biafran War, again it spotlights different models of nationalist model and the search for unification and nationhood. Additionally, minor female voices in Adichie's narrative illustrates an implicit and explicit oppression towards Nigerian women due to patriarchy and traditional bonds.

2- The Female Author in Postcolonial Theory:

Post-colonialism is a theory that is highly used in literature, which contains the writings of people who suffered or still suffering from colonization. Female authors in this field are under the spotlights of criticizing postcolonial women's state, because of the stereotypical assumptions and misrepresentations originally triggered by colonialism, that is women are always subordinated either by imperial or national man, With the rise of post-colonialism this perspective started to change, in order that women started to write and to publish their own words and voice. Here women became liberal claimers to make the idea of a passive mother, daughter or wife vanish, so that women can start to live an independent experience.

The claims of postcolonial women to become liberals and to gain their freedom increased due to postcolonial literary texts that are published by women. Many female writers became at the top list of the most influential female writers by their contributions, which became famous in a world that did not validate the perspectives or claims of women before.

Several female writers that made a progress in the post-colonial writings are going to be introduced in the next paragraphs.

Gayatri Chakravorty Spivak:

Gayatri Chakravorty Spivak is an Indian post-colonial female writer, she was born in 24th February 1942, in Calcutta which is situated in India that is now called as Kolkata. Spivak is a literary theorist, also she was an active feminist critic, she framed her sort which is called deconstructive criticism, which is described “interventionist” by her. She examined her theory by being a professor of comparative literature.

Spivak was first educated in Calcutta; her origin town, then at the University of Cambridge, and Cornell University. The famous writer was a teacher of English and comparative literature in five places; Iowa, Texas, Pittsburgh, Pennsylvania, therefore she was noted as a University professor in the University of Columbia. In 1976, Spivak published her translation of the work of the famous French deconstructionist philosopher Jacques Derrida’s book *De la Grammatologie* (1967) to become one of her translated masterpiece under the title *Of Grammatology*.

Later she started publishing essays which encourage women to start engaging in the emergence of the deconstructive theory. Also as it was mentioned before she was a feminist famous critic, in order of that, she indicted the “Bourgeois” Western feminists with complicity of capitalists to abuse and to take advantage of women in the developing world.

Spivak also wrote a series of essays in which they are critical such as; *In Other Worlds: Essays in Cultural Politics* (1987), *The Post-Colonial Critic* (1990), *Thinking Academic Freedom in Gendered Post-Coloniality* (1992), *Outside in the Teaching Machine* (1993), *A Critique of Postcolonial Reason* (1999). Finally this influential female writer won the award of Padma Bhushan which is India’s highest honors in 2013 (Encyclopedia of Britannica).

Elleke Boehmer:

Elleke Boehmer a post-colonial female writer, she was born in 14th of November 1961, in Durban South Africa. Her parents are emigrants from Netherlands. Boehmer was educated in Rhodes University, and she graduated as a Bachelor of arts with honors from this University in 1983. She had her Master of Philosophy at Oxford University in 1987. She achieved her doctor of Philosophy from Oxford in 1990.

Boehmer started to work as a lecturer in Vista University for a year from 1984, she worked for another year in the University of Exeter in 1987. Furthermore, she served in Oxford University for two years, then she started as a lecturer in Leeds, to become a senior lecturer. She worked at the educational institution for 9 years then she settled as a professor at Nottingham Trent University since 1999.

The famous writer wrote several novels and writings that defend women's voice such as; *Sirens Against the Sky* and *An Immaculate Figure*, both novels speak about South African people or more specifically women. She also wrote literary criticism, colonial and post-colonial literature, works such as; *Migrants Metaphors*, and an *imperial writing: An Anthology of Colonial Literature*, *Nile baby*, *Bloodlines*, *Indian arrivals*, *Stories of Women and Nelson Mandela* (Encyclopedia Prabook).

This leads to the representation of the biography of the author that this thesis focuses on; Adichie.

2.1 Chimamanda Ngozi Adichie a Short Biography:

Chimamanda Ngozi Adichie is a famous Nigerian writer, she was born in 1977 in Enugu, Nigeria. Adichie first studied medicine and pharmacy at the University of Nigeria before moving to the United States for communications and political science studies at

Eastern Connecticut State University. She got her MA degree in creative writing in John Hopkins University in Baltimore. (Encyclopedia of British Council). Adichie first wrote poetry and one play which is, *For Love of Biafra* in 1998. After that multiple short stories of her writings were published in literary journals, by that she won several competition prizes.

Purple Hibiscus; her first novel was published in 2003, the story is based on the political disturb in Nigeria that happened in 1990's, her first novel achieved Commonwealth Writers Prize in 2005, it was also shortlisted for the Orange Prize for Fiction in 2004 (Encyclopedia of British Council).

After her great achievement with her first novel, Adichie published her second book under the title of *Half of a Yellow Sun* which is the novel that this dissertation is based on. The novel investigates the Civil War that happened in Nigeria "Biafra Civil War". Adichie illustrated the calamities that the Nigerian people experienced through the strongly interpreted characters that she created in her novel. *Half of a Yellow Sun* won the 2007 Orange Broadband Prize for fiction. (Encyclopedia of British Council) Here is how Adichie described her novel before publishing it in the international literary magazine *World Literature Today*;

I'm working on a second novel, *Half of a Yellow Sun* set before and during the Nigeria-Biafra War and told from the points of view of a university instructor, her houseboy, and an Englishman. I have done a great deal of oral research because I find that many of the books written about that period are more interested in the larger and grander narratives than in the small things that make up day-to-day life. I very much want the reader to feel what Biafra was like for ordinary middle-class men and women. Ultimately, however, I hope it will be a book about that stubborn, unreasonable love that holds people together. It will be published in 2006 (Adichie 5-6).

The third publication of Adichie's novel *Americanah* also was a huge success for her, the novel was written by the Radcliffe Institute for Advanced Study in 2011-2013, it was published in 2013. *Americanah* was announced that will be adapted as a serie for HBO Max.

Therefore, Adichie wrote a very influential essays, one of the essays that made her win the Grand Prix de l'Héroïne Madame Figaro 2017 is; *We Should All Be Feminists*, published in 2014. (Encyclopedia of British Council)

To conclude, Adichie is one of the writers who gives a huge attention to her origins, and what her people especially women have suffered and lived, that she seizes every chance that she could have to speak or the investigate something about her origin town Nigeria.

3. The Influence of Female Writers on Postcolonial Literature:

The last decades were the most ones where women started to liberate and become stronger changing their perspectives. Postcolonialism is a field that increased the growing of females as writers, furthermore, to publish books that defend postcolonial women's rights throughout the postcolonial feminist approach, moreover, to reach their voices to the world, because female authors believes in postcolonial women double colonialism, they do not think that colonialism effects them from one side but from two sides, which are colonialism plus its introduction to racial gender oppression which is the force that boosts patriarchy.

Bell hooks insists on women to outdo and create bonds "to strengthen resistance struggle through sisterhood" (*Feminist Theory* 44). To modify the patriarchal paradigms, and to create a sense of solidarity to raise each other. Moreover, females did not have the right to publish literary texts, because they were supposed to only read not produce. Patriarchy neglected the voice of women; they considered them as subject that is only devoted for men.

Elaine Showalter an American literary critic, feminist, and writer argued, “Traditionally women have been cast in the supporting rather than the starring roles of literary scholarship” (Showalter 128). Means that the place of women was only on the margin and the periphery of men they were never centric because of the patriarchal authority.

Showalter suggested that there are two types of feminist criticism, the first one is women as a reader and the second one is women as a writer. In the first one she focuses on the ideological presumptions of literary phenomena. The male-oriented world paid much concern on this type because; in the male writers world women did not have sufficient position. The second type Showalter called it with the term of gynocritics, inspired from the French term *la gynocritique* (Showalter 128). This type focuses more on the women as a writer or producer, which means; when women owned the right to speak and publish works that treat the female position.

Gynocriticism contains four models, the first one is women’s writing and women’s body, second, women’s writing and women’s language, third, women’s writing and women’s psyche, fourth, women’s body and women’s culture. This genre of criticism shows how women involve their body, language, psyche and culture perspectives into their writings, for not being able to express it before when the canon did not give account to women’s writings or voices.

Female writing language according to gynocriticism is different from the male writings, there is no concrete evidence about this difference but, it is the duty of feminist critics to notice that women prefer to choose more words rather than characterizing the “female specific-language”, therefore, it is not insufficiency of the language’s vocabulary but as feminist critics think maybe because women were deprived from the right to use a complete lexical language to manifest themselves. As Virginia Woolf said :“A woman’s writing is

always feminine; it cannot help being feminine; at its best it is most feminine; the only difficulty lies in defining what we mean by feminine” (Woolf78).

Adichie is one of the authors who made an impact on post-colonial texts, her influence is examined by the use of gynocriticism theory on her awarded novel *Half of a Yellow Sun*. This impact is noticed in the overuse of social interaction and the eternal use of words, in a word the linguistic gynocritic model, by that means also emotional words, which is a familiar characteristic in the female author’s writings. An example of the usage of words is: “Then she wished, more rationally, that she could love him without needing him, need gave him power without his trying; need was the choicelessness she often felt around him.” (Adichie 132). This quote shows the love that Olanna has for her beloved Odenigbo even though they are not married, however she said those desperate words when Odenigbo’s mother tried to separate them, however Olanna is emotionally attached to Odenigbo which makes her in a situation of “choicelessness” as she describes it.

Also when Auntie Ifeka was speaking to Olanna, the setting that created a sense of social interaction between characters when she said; “You must never behave as if your life belongs to a man. Do you hear me?” Auntie Ifeka said. “Your life belongs to you and you alone.” (Adichie 276). In this argument Ifeka pushes Olanna to not settle for a man, she urges her to have an individual life that is not based on living for a man, such words describe the feminist vision of the female author, that she aims to postulate through the words of her characters and their social interaction with each other in order to reconstruct and liberate their gender individual identities.

It is also noticed that Adichie used multiple number of social interactions between the characters of the novel because of the production of a female text that debates women’s concerns as feminist critics think. Moreover, the overuse of dialogues between the characters of *Half of a Yellow Sun*, such as between Olanna and Kainene, the author created numerous

conversations between these two characters, to mirror plenty of reconstructionist beliefs about gender and how women should behave according to a non- stereotypical assumptions this massively shows in the character of the bold Kainene: “Olanna said; “Good?”, “Yes, good. There’s something very lazy about the way you have loved him so blindly for so long without ever criticizing him. You’ve never even accepted that the man is ugly,” Kainene said”(Adichie 471).

3.1 The Impact of the Author’s Cultural Background on her Postcolonial Narrative:

As it is mentioned in the previous section, female writings differ from male writings, in various manners, and through different models of gynocriticism, namely the usage of the cultural model on Adichie’s text, gynocriticism suggests that female writings involve their culture, intentionally or unintentionally, regarding that culture or society impacts women’s roles and perceptions, which shapes the women’s understanding of the relationship between the self “woman”, the society, and the world, which indicates that the use of the author’s cultural background can be involved in the females postcolonial texts (Showalter 474).

Half of a Yellow Sun demonstrates the involvement of Adichie’s culture through her text. Since Adichie is a Nigerian Igbo women, she is consistently trying to manifest her Igbo origins throughout the novel, regarding the overuse of the word Igbo in the novel and the main focus on Igbos inner life, and the limited discription of other ethnic groups and their life incidents during the Biafra War, although there are more than 300 ethnic group in Nigeria and over than 500 languages (Ehiosun, Joshua, 1). But Adichie still emphazing on Igbos only that means her cultural ethnic bias. The author even included words from Igbo language in the novel to spread more cultural influence, she used words such as; “ndi be anyi” (Adichie 56)

which means “my people”, and many other Igbo expressions that manifest the cultural influence on the author.

Furthermore, the numerous representations of the group of Igbo is undeniable in the novel. Adichie represented her people as if they are the only concerned group of the Biafran conflict in her text. Additionally, it is observed that all the characters in the novel that were killed in the Biafra War were Igbo people, also the concept of displacement which is considered by the author that it only impacted Igbo groups, plus the sufferance of the abandoned property problems that they were pointed towards Igbo groups. “The BBC is calling it an Igbo coup” ...”and they have a point. It was mostly Northerners who were killed”(Adichie 159).

this quote shows how the author described that massacres were situated only in the Northern part of Nigeria. Which confirms that more cultural influence of the female author on her text means just one side of the story of the Nigerian-Biafran conflict. To sum up, Adichie represented her origins in a very descriptive manner, she focused on Igbos for the whole novel without missing a given chance to mirror her Cultural influence.

4. Representation of the Female Author in *Half of a Yellow Sun*:

Women's writings are regarded as an access to a female decolonization of patriarchal conventions and gender bias. That excluded female active participation in social life and literature. In this regard Elaine Showalter the founder of gynocriticism theory which studies women's writing and women as authors through four models, she interested herself not only with women's image and its articulation. But also with their writings as female writers based primarily on their experiences, so that she argues that: “ traditionally women have been cast in the supporting rather than the starting roles of literary scholarship”(Hartanto, Roifah 155-156).

Hence, Adichie as a female author in her narrative primarily attempted to decolonize women's role, and to question the cultural, patriarchal norms throughout a fictional examination of Biafra War struggles and women's experiences within such conflict. Where she equally reflects on her cultural, gendered and subjective background. In order to produce her text, where she aims to provide an alternative vision about gender stereotypes and women's position. In this regard Showalter confirms that: "to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories"(Plate 1).

On this matter, the female author in *Half of a Yellow Sun* is represented primarily through her vivid female experience in the Biafran War as an Igbo nationalist woman. She points in her note: "However, I could not have written this book without my parents"(Adichie 525).

Then, through the representation of femininity elements. Women body, language, psyche and culture. Therefore the four models of gynocriticism, where Adichie's main role as a female author is recognized as a "corrective mission"(Orie 102). To provide an actual alternative view of female representations and social roles, where she involved her postcolonial text in addressing feminine cultural issues in an Igbo society. Her mission was to decolonize the double colonized portrayal of postcolonial women, and to liberate them from sexual abuse and social marginalization, breaking the traditional and patriarchal bonds of her society that highly depends on male dominance. Here Adichie in her novel writes: "Aunty Ifeka said. "Your life belongs to you and you alone" (Adichie 276).

As an attempt to value women's individuality and survival and to create a dynamic female voice and an empowered model of women. Examining some feminists concerns such as gender identities and women's bonding illustrated in Olanna and Kainene's social transformations through her narrative due to Biafra's War. Yet, her implicit postcolonial

feminist critique of women's double colonization and their gender representation all over the novel. So that, the female author is represented as a figure of female liberation, revisionist of history and social norms when she revised gender stereotypes and expectations in postcolonial Nigeria and in a war setting, and a "social constructivist" (Finke 2). Via reconstructing an unusual perception of gender roles as a result Finke goes on to justify the previous argument that: "Most feminists have committed themselves to a social constructivist view of gender, to a belief that "male" and "female" are functions of historically specific forms of meditation, cultural narratives through which we structure the world, and not fixed ontological essences" (Finke 2-3).

4.1 The Illustration of an Identity Crisis from a Female Author Perspective in *Half of a Yellow Sun*:

Half of a Yellow Sun may be both considered as a postcolonial text and a war narrative, where its author's pivotal aim is to document Biafra's War and its horrors as a colonial consequence. That affected not only ethnic groups and their search for a unified national identity, but also women's position in a national milieu with a colonial oppressing background based on gender bias, inequalities and stereotypical representations.

In this regard, Adichie has not only been involved in telling Biafra's story and experience. But also to illustrate a postcolonial question of identity crisis, which ultimately opposed the gender stereotypes of female authors. "Another detrimental stereotype is that male authors are assumed to write about truths and meanings, while female authors are assumed only to describe experiences" (Lange 4).

While Adichie in her narrative presents an actual illustration of character's struggle to search a stable national identity and their split of identities and inner conflicts that explains the double consciousness of Nigerians and their postcolonial status. Her female perspective in

examining the identity crisis in the novel is depicted throughout her female protagonists and her construction of their independent and individual experiences in the case of Olanna and Kainene. Yet she, also illustrated postcolonial concerns through the implicit voice of her oppressed female characters, who went through the tribal conflictive tensions and patriarchal, sexual objectivation. Hence, the split of national and ethnic identities and a set of subordination experiences. Reflecting the search for a cultural decolonization which has been symbolized via her female characters who were impacted by the colonial mentality through the patriarchal practices towards them.

Consequently, Adichie in her illustration depends on the allegory of women as a part of nationalist image that still struggling colonial aftermath in its politics of representation and fragmented identities that were examined via her characters characterization. “Thus, in *Half of a Yellow Sun*, Olanna becomes the female allegorical embodiment of the nation (Rideout 71). Therefore, the nation's search for a cultural decolonization, and a unified, liberated identity between past and present.

Conclusion:

This chapter examined the effects of female writers on postcolonial texts and how female authors contributed to the growth of feminism theory and postcolonial feminist critique, throughout postcolonial texts, in order that patriarchy and colonialism are two main elements of the sufferance of postcolonial females. Moreover, it investigates how female writings and their cultural background affected post-colonial texts by reconstructing the gender roles and their vision of postcolonial nation's concerns which is considered by gynocriticism theory as the influence of cultural modal.

Furthermore, the chapter included names of postcolonial female writers, with the portrayal of the biography of Adichie who is the main focus of this thesis is.

Conclusion

Half of a Yellow Sun is the novel that this dissertation examined because of the important postcolonial issues that it tackles such as identity and women's representation during the Nigerian Civil War, also called Biafra War. The novel depicts the postcolonial Nigerian position and its national state that is resulted by the Civil War that is originally

triggered by British colonialism. The colonial era that developed hybridization in terms of culture and Nigerian national identity.

Nigeria does not possess a stable sense of national identity; it is a country that contains multiple ethnic groups that are the reason of the unstable state of their nationalism. Therefore, each group believes that they have the right to assume cultural and political superiority in the country more than the other groups based on tribal authority and ethnic bias, which resulted eventually ethnic conflictive tensions and issues of national identity. This dissertation interpreted specifically the Igbo group according to its importance that is involved in the personal account of Adichie, in order that she has Igbo origins she aimed to tell the story of Biafrans from her native cultural background, thus, it is shown that the disconnected identities and the marginalization of Igbos led to a fragmented state of the Nigerian national identity during the Biafra.

The Nigerian identity crisis is a result of the British invasion in the first place, as Adichie demonstrates in the novel, since the ideological and ethnic conflicts existed even before the declaration of the Nigerian Civil War, in which colonial aftermath kept impacting the way characters in the novel perceive themselves through colonial gaze and imperial modes of representation. Moreover the novel is also a literary recognition of the Biafra War as a point of transformation in the history of Nigeria after decades of colonialism, that resulted additionally a national confusion and a patriarchal national oppression towards women.

This research discusses the representation of Nigerian females according to the novel, and during the Civil War, therefore, the dissertation demonstrates the female struggle from colonialism aftermath, plus the dominance of male discourse as a result Igbo women's voice was not heard during the war, they were considered as well as subordinated and socially neglected through nationalist male accounts. Therefore, for Adichie women did not only bear

colonialism but also patriarchy and socio- national neglect. Gynocriticism is well implemented here throughout this dissertation, for its importance in examining female writing,

This dissertation examines female writers who made achievements in the history of postcolonial feminist writings, such as Gayathri Spivak, Elleke Boehmer and Chimamnda Ngozi Adichie who is the centre of this dissertation. However, these are not the only writers that marked their names in order that we did not mention all writers.

The research examined various elements, but due to the focus of our dissertation, and time limitation, it did not cover all the rich and varied aspects of postcolonialism and postcolonial feminist approach. These include topics of paramount importance such as the theory of womanism and its relation to postcolonial feminism, also sexual objectivation and its psychological impacts on attachments and women's psyche that is also manifested in the characters of the novel *Half of a Yellow Sun*. We hope these topics will inspire our future research projects.

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