

UNIVERSITY OF EDUCATION, WINNEBA

**MEMORY, WOMEN AND WAR: CRITICAL REFLECTIONS ON TADJO'S
*THE SHADOW OF IMANA; TRAVELS IN THE HEART OF RWANDA AND
ADICHIE'S HALF OF A YELLOW SUN***



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**A THESIS IN THE DEPARTMENT OF ENGLISH, FACULTY OF FOREIGN
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THE AWARD OF MASTER OF PHILOSOPHY (ENGLISH) DEGREE**

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DECLARATION

STUDENT'S DECLARATION

I,....., declare that this Thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:.....

DATE:.....

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR:.....

SIGNATURE:.....

DATE:.....

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DEDICATION

This thesis is dedicated to my dear husband John Kennedy Akotia who inspires me to be a better person; and to my four lovely children Seyram Akotia, Kafui Akotia, Elikem Akotia and Mawusi Yayre Akotia who always wish mum the best.



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ABSTRACT

This thesis sought to examine memory, women and war in Adichie's *Half of a Yellow Sun* and Tadjó's *The Shadow of Imana ; Travels in the heart of Rwanda*. The study is a qualitative one which is based on textual, content and critical analysis. The study also focused on the ways in which characters and the processes of characterization help us reflect on the broad themes of traumatic remembrances of war and its consequences on individual characters and the society as a whole. Adichie's novel is a historical fiction based on the Nigeria civil war whereas Tadjó's explores memoir in writing about the Rwandan's genocide. The psychoanalytic theory of trauma is used in the analysis and discussion of the texts. A critical analysis of the texts reveals major themes such as violence against women, displacement, fragmentation as a consequence of war, and role change of women as some of the traumatic issues that women encountered in these novels. Again, it is clear from the analysis that victims who are able to retell their experiences are the ones that easily overcome their trauma. The study is further a pointer to the observation that although women have often been portrayed as victims in literary texts, they are beginning to challenge these stereotypical images of themselves by asserting themselves even in the midst of tragedies such as war.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This thesis explores the subject of memory, women and war. The study is particularly focused on how the primary texts under study represent the recollections and reconstructions of events of the past, especially war and the implications of such recollections and reconstructions for individual characters and the society at large. These recollections and reconstructions have been given form and substance through the medium of the novel written by women whose point of view is crucial to women representation in literature.

The major challenge facing Africa's development, scholars have argued, is armed conflict and cold wars that have plagued the continent, exacerbating social, economic and political challenges. Civil wars are the most common types of conflict experienced in recent times and the human and economic cost of these wars constitute the greatest threat to African development (Murith & Muvumba 2008; and Govender & Ngandu 2009). Govender & Ngandu (2009), for example, have argued that African agenda for development is threatened by wars. These scholars go further to suggest that a lot of development opportunities are hampered by wars and armed conflict which have placed a heavy toll on economic progress and exacerbated the suffering of inhabitants of the continent. Many African countries continue to face a heightened fear of armed conflict, while others are coming out of civil wars and terrifying experiences (Govender & Ngandu 2008).

Research has further shown that from 1997 to 2002, almost half of the world's armed conflicts took place in Africa (African Development Bank 2008; Govender &

Ngendu, 2009). From 1990 to 2005, 23 African countries have been involved in violent conflict. The list of countries involved in these conflicts include Algeria, Angola, Burundi, Central Africa Republic, Chad, Democratic Republic of Congo, Republic of Comoros, Congo, Cote d'voire, Djibouti, Eritrea, Ethiopia, Guinea, Liberia, Madagascar, Niger, Nigeria, Rwanda, Senegal, Sierra Leone, South Africa, Somalia, Sudan, and Uganda (Govender & Ngendu, 2009).

The Nigerian Civil War (1967-1970) was one of the many such wars that Africa experienced. However, compared to subsequent tragic civil wars that took hold of several African countries such as Angola, Liberia, Sierra Leone, Chad, Congo and Rwanda in the last three decades, what befell these countries as compared to the Nigerian Civil War was 'child's play' (Akachi, 2005). In all these wars, the strong argument can be made that women were the ones who suffered greatly and that women in these countries continue to memorize and harbour bitter memories of these wars.

Literature, especially within the context of its development in Africa has been used as a tool to reveal and also tackle important social and historical issues. The various genres of literature such as poetry, drama and prose have been vital in addressing some of these social issues in society. Ngugi believes that the writer of fiction can be and must be the pathfinder (Ngugi wa Thiong'o, 1986).

Even though African writers have articulated issues on the continent through drama and poetry, 'The African Novel' is still the predominant creative form of writing in Africa today. The African novel has been used to address many issues facing Africa, from slavery, colonialism, decolonization, politics, to economic and social issues in Africa (Gakwandi, 1977). The novel rose to prominence in the West in the 18th Century and gradually took its root in Africa. The beginning of the modern

African novel might be traced to Mofolo's *Chaka*, a historical romance which was written in Sesotho in 1908 but its publication was delayed until 1925 because of "pagan" elements which were considered anti-Christian (Gakwandi, 1977). Both male and female writers in Africa have explored the use of the novel to fictionalize war. However, it is the male writers who have dominated the literary scene with their texts. But, in recent times, a few women have emerged to write about women and war.

1.1 Background to the Study

Aidoo (1996) argues that women writers write about women because they see women in their daily reflections. Women writers are normally committed to writing about issues that affect women; an integral part of their aim is to right the wrongs of society and give hope to all women and to assure the battered woman that she is not alone in her situation and that other women confront similar situations.

Women who live in countries that have experienced or are experiencing civil wars memorize their traumatic experiences daily. Reviere (2007) asserts that, the horrors of war that are visited upon women and children should be something that society should be concerned about. She recounts the pain of refugees fleeing their homes after watching their loved ones killed and other forms of violence that women experience as some of the traumatic issues women face. Society must know the suffering of women in war torn countries and institute mechanisms of redemption for such battered women (Reviere, 2007).

Rehn & Sirleaf (2002) assert that men and women normally construct different experiences regarding death, torture and abuse through wars. The traumatic experiences of women from being sexually violated, infected with HIV/AIDS, a woman carrying an unwanted child as a result of rape and the killing of relatives are

means warring factions use to send messages to the perceived enemy. These are the issues that affect women emotionally and psychologically.

Over the years, African women writers have contributed significantly in writing about the civil wars in Africa. Writers such as Flora Nwapa, Buchi Emecheta, Leslie Ofoegbu and Rose Njoku all agree that when they took the task to record their experiences of the Nigeria Civil War, they were only interested in the things that affected women in this war (Akachi, 2005). These female writers of war novels believe that women and children normally face traumatic experiences which affect them psychologically and emotionally.

Adichie and Tadio are among the few women writers on the African continent to have expressed their views of the Nigeria Civil War and the Rwanda genocide respectively through the medium of the novel. They recount traumatic issues that affect women in these wars in their novels.

1.2 Statement of the Problem

There have been systematic efforts by African scholars at interrogating war and its devastating consequences on individuals and the collective society through the medium of the novel (see for example Elechi Amadi's *Sunset in Biafra* (1972) and Christopher C. Taylor's *Sacrifice as Terror: The Rwanda Genocide of 1994* (1999)). Some of these male authors are, however, often unable to capture and represent the emotional, psychological and sexual violence that women experience within the context of war because men and women perceive and respond to war differently. This apparent limited representation has necessitated a shift in scholarly interest from male-authored texts on war to female-authored works in order to represent the female point of view.

Norridge (2012) reflects that some female texts such as Flora Nwapa's *Never Again* (1975), Buchi Emecheta's *Destination Biafra* (1982), Rose Adare Njoku's *withstand the Storm: War Memories of a Housewife* and Phaunel Egejura's *The Seed Yams Have Been Eaten* have explored how women continue to remember war and its effects on the individual. Although these studies have been useful, there is still more to learn, especially, with regard to how war affects individuals and the society.

It is in the light of this that Adichie's *Half of a Yellow Sun* and Tadjó's *The Shadow of Imana; Travels in the heart of Rwanda* are relevant especially in the ways in which these two texts represent the centrality of war and how it affects the lives of women. These two texts are able to capture and represent the emotional, psychological and sexual violence that women experience within the context of war.

1.3 Purpose of the Study

The purpose of this study is to interrogate the traumatic remembrance of war through novels written by women. The study seeks to establish through literary criticism, the traumatic experiences of women in these texts and how it affect them psychologically and emotionally.

1.4 Research Questions

The research aims at providing answers to the following;

1. What is the nature of traumatic memory and how is this conveyed in the texts?
2. What are the various forms of violence that women encounter in these novels?
3. What are the comparative analyses in the texts?

1.5 Research Objectives

1. To analyse the nature of traumatic memory and how it is conveyed in the texts.
2. To determine the various forms of violence that women encounter in these novels.
3. To make a comparative analysis of the texts.

1.6 Delimitation of the Study

Although Tadjó's *The Shadow of Imana ; Travels in the heart of Rwanda* and Adichie's *Half of a Yellow Sun* can be interpreted from different perspectives such as investigating political crisis, ethnic tension, decolonization, post-colonial issues, this study is concerned with investigating the issues of memory, women and war by examining traumatic issues that affect the lives of women in these texts.

1.7 Methodology

This study is a qualitative one and aims at offering a critical analysis of contemporary war novels by two female writers. Tadjó's *The Shadow of Imana; Travels in the heart of Rwanda* (2002) and Adichie's *Half of a Yellow Sun* (2006) are the main texts for the study. The study primarily focuses on a close reading and textual analysis of the stated primary texts. The study is thus premised on a critical reflection on how characters in the texts memorialize war and issues that affect them in these texts.

1.8 Significance of the Study

The study contributes to the existing body of literature and especially given that these authors are relatively new on the literary scene, it is intended to further stimulate debate in on-going scholarship on memory and war in African literature.

1.9 Authors and Synopses of Primary Texts

Chimamanda Ngozi Adichie was born on the 15th of September 1977 in Enugu, Nigeria. Her father Nwoye Adichie comes from Abba in Anambra State and her mother Grace Ifeoma also hails from Umaunuachi in Anambra State. Adichie grew up in Nsukka where both her parents were lecturers at the University of Nsukka. She had her secondary education at the University school. She later won a scholarship at the age of nineteen and went on to study Communication at Drexel University in Philadelphia for two years. After that she pursued a degree in Communication and Political Science at Eastern Connecticut State University. She received an M.A in 2003 in Creative Writing, from Johns Hopkins University. In 2006, Adichie enrolled in the African Studies program at Yale University. Adichie's mentor is the great Igbo Nigerian writer Chinua Achebe. In 2003, her first novel *Purple Hibiscus* was published and was listed for the Orange Prize and awarded the Commonwealth Writers' Prize for a first novel. She was again the winner of the 2007 Orange Broadband Prize for her second novel *Half of a Yellow Sun* which focuses on love and the Biafran War. In 2008, she received a Mac Arthur award for a collection of short stories, *The Thing Around Your Neck*. She has published several writings which include poetry, a play and many essays and articles for journals and newspapers, such as *The New York Times* and *Washington Post*. She is married to a Maryland- based medical doctor and she splits her time between the United States and Nigeria.

Half of a Yellow Sun (2006) explores love within the context of the Nigeria Civil War of 1967-1970 in a fictional form. The novel recounts the love story of the characters and how the emergence of the war affected these characters. Adichie goes beyond historical research and travels deep into Nigerians' collective memory to reveal how that collective memory of the war expresses injustice and suffering. The

novel then taps into this memory by allowing fictional characters to express the country's collective recollection of the realities of the War.

The novel follows the lives of two main female characters, who are twins: Olanna and Kainene, born into a very rich Igbo family. The twins, upon completing their courses of study abroad, come home and choose different career paths. Olanna is sweet and very beautiful and decides to take up a job at Nsukka University where her revolutionary lover and his houseboy reside. Her twin sister Kainene on the other hand is business oriented and assertive, and decides to manage her father's business. She falls in love with Richard an aspiring English writer who is an expatriate. The novel is in two parts. The first part begins on a good note where life is normal for the characters. A lot of them meet in professor Odenigbo's house to chat over issues in the University and general issues affecting Nigeria and the African continent.

The second part progresses with a series of upheavals, massacres and political instabilities encountered by these characters which turn their lives upside down. The novel explores the reaction of these characters to the Biafran conflict, which resulted in the perpetuation of various forms of violence and traumatic experience that these characters encounter. The story is narrated from the perspective of Olanna, Richard and Ugwu. Ugwu changes from an innocent, illiterate adolescent at the start of the novel to a powerful adult writer at the end of the novel. The Biafran experiences leaves Ugwu a profoundly changed young man who goes through trauma, which eventually propelled him into maturity and endows him with great wisdom to keep the narrative power of the nation alive. The two main female characters too are transformed at the end of the novel; Olanna and Kainene are transformed by their status as reluctant participants of the political discourse to traumatised women occasioned by the conflict. The male characters Odenigbo and Richard also

experience change at the end of the novel. Odenigbo a domineering character at the start of the novel is transformed into a submissive one. Richard, with the zeal of wanting to write a story, ends up unable to write his story because he had never thought that the story was his in the first place. Towards the end of the novel, it is Ugwu that is mandated to write the story, *'The World Was Silent When We Died'*.

The novel is a historical novel and reconstructs events within Nigeria's immediate past. Nigeria became a British territory in the 19th century and a colony from 1914. The British brought together three different ethnic groups and united them as a country so they could exploit the economic resources of this country. The three ethnic groups were the Igbos from the Southeast, the Hausa from the North and the Yoruba from the Southwest. Each of these ethnic groups has its own form of culture, customs, religion and political structure. Some of these ethnic groups were privileged to occupy a more fertile land, a very vast land and some were far ahead in development and were much favoured by their colonial master. In 1960, Nigeria became independent. From 2nd July 1967 -14th January 1970, Nigeria was thrown into a massive civil war known as the Biafra War. Adichie's *Half of a Yellow Sun* is set in Nigeria from the early 1960s, to the late 60s and early 70s. The Civil War originated from several complex factors, which could be categorised into remote and immediate factors. The immediate factors included the military coup d'etat of January 15th and July 29th, 1966, the Regional Election crisis in 1965, the riots of the Tiv in 1964, the Federal Election of 1964 and the killing of Igbos living in Northern Nigeria between May and September of 1966 (Falode 2011). Structural imbalance and importantly the distribution of power among the various ethnic groups were among the remote causes (Falode, 2011).

The first challenge of Biafra arose from the famine that took hold of the country in 1968. There was a great difficulty in feeding several millions of people in a complex circumstance because of the blockade imposed by the Federal Government (Desgrandchamps, 2012). The Civil War brought about several untold hardships, there were cessation of schools, school children loitered about during the outbreak of the war and some school children were forcefully recruited into the army to fight. The Federal air raids on civilian positions, schools and hospitals were rampant which brought about fear in the country. In addition, there were severe hunger, starvation and diseases that plagued Nigeria during the Biafra War. Children were unkempt; some dressed in tattered clothing made from salt bags and polythene. Fear and pain gripped the people, people were traumatized with bitter experiences which had psychological and lasting effects on them (Uchendu, 2007).

According to Adichie, two things prompted her to write this novel, the first is that she wanted to write a story about war and love and the second reason was that she wanted to honour the memory of her grandparents who both lost their lives as a result of the Biafran War. Adichie says, she invented some of the things in the novel such as a train station in Nsukka, a beach in Port Harcourt and that she changed the distance between towns but that all the major events in the novel are historically accurate. To Adichie, the most important thing to her is the emotional truth of the novel. She believes that any group of people who cannot easily learn from their past are likely to face a bleak future. Adichie's *Half of a Yellow Sun* is her part of her contribution to remembering the Biafra War and then saying never again.

The second author is Tadjoo. She is a writer, an illustrator and a painter who comes from Cote d' Ivoire. Tadjoo was born in 1955 to a French mother and an Ivorian father in Ivory Coast. She completed her BA at Abidjan University and her doctorate

at the Sorbonne in African American Literature and Civilization. She attended Howard University in Washington D.C and later on moved to the University of Abidjan and became a lecturer in the English Department. Tadjó's literary works include *Latérites Collection Monde Noir*, (1997), *Fiction Le Royaume aveugle* (2000), *Reine Rokou* (Actes sud, 2000), and children's books such as *de vie et autres histoires* (Hatier 1993). She has won the literary Prize of L'Agence de Coopération Culturelle et Technique in 1983, the UNICEF Prize in 1993 and the Grand Prix littéraire d'Afrique Noire in 2005. Her works focus on themes such as exploring women's lives, globalization, and exile diaspora in relation to Africa. Tadjó combines painting as an art with her writings. She has travelled extensively to many African countries. Until recently, she lived in London with her husband and children but is now based in South Africa. Tadjó was invited, with other writers in 1998, to visit Rwanda to witness for themselves and to the whole world about the Rwandan genocide that took place in 1994. It was during her visit that she came across orphans, rape-victims, prisoners, massacre sites, corpses, weapon dumps and bereaved survivors. She combined these experiences into the traumatized story in *The Shadow of Imana; Trevels in the heart of Rwanda* (2002).

The main aim, according to Tadjó, in writing this story was that it should be able to unify the two ethnic groups involved in the genocide and serve as a moral lesson to other African countries by highlighting the dehumanising aspects of war. The other reasons include: to share in the collective memory of the genocide, to seek for reconciliation through the use of justice, to offer some kind of healing to the wounded and lastly, to look at the future with hope shaped by the horrors of this particularly troubled past.

Also, Tadjó's text is written in a form of war memoir. The memoir starts with her personal account of the genocide. She reflects on how the genocide affects lives, especially women in Rwanda. We encounter characters like Mukandori, Tonia who are killed, others like Nelly, Anastasie, the Zairean woman and Annociata are brutally raped which results in some of them being infected with HIV.

1.10 Summary of Chapters

The study is presented in five chapters as indicated below: The first chapter introduces the thesis. It presents a general introduction which leads to background of the study. The background discusses how war affects the lives of women within the context of war in Adichie's and Tadjó's novels. The statement of the problem as well as the methodology is discussed in this chapter.

In Chapter Two, I present a review of related literature. The first part of the chapter examines theoretical studies by both male and female authors who wrote about the Biafran War and the Rwanda genocide. The Chapter proceeds with the empirical review of works on Adichie's and Tadjó's texts. The second part of the Chapter focuses on the theoretical framework that guided the analyses and discussion.

The third chapter presents the analyses and discussion of themes and literary devices. In this Chapter, I deal with how characters and the processes of characterization help us reflect on the major themes. The Chapter focus on themes such as women and trauma, forms of violence against women, identity change of characters, displacement, fragmentation as consequences of war and the use of symbols, images and metaphors in these novel. The Chapter ends with a summary on how Adichie provides various ways in which psychoanalysis can heal trauma. The concluding part of the chapter then focuses on Tadjó's novel. This part of the chapter

discusses the use of symbols, metaphors, imagery and elements of the supernatural and the themes in this novel.

In Chapter Four, I undertake a comparative analysis of Adichie's and Tadjó's novels bringing out similarities and differences in these texts. Chapter Five is the concluding chapter in which I sum up the key ideas of the thesis in a form of summary, conclusion and recommendation.



CHAPTER TWO

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.0 Introduction

This Chapter presents a review of related literature and the theoretical framework underpinning the work. The Chapter is structured in three parts. In the first part, I provide a brief overview of how male and female creative writers in Africa have used the novel as a medium to reflect on the nature of memory and war. In the second part of the Chapter, I attempt to examine studies on both Adichie's and Tadjó's novels. And finally, I try to situate the study within theory.

The subject of memory and war and how this relates to the generality of humankind has received a great deal of scholarly attention. African writers have articulated how war has and continues to affect the destinies of people. Although male writers have reflected on war in their writings, they are often unable to capture and represent the emotional, psychological and sexual exploitation of women as a consequence of war. It is as a result of the lack of adequate representation of the female point of view and her real experiences that necessitated a shift from the use of male authored texts to generalize the experiences of the oppressed especially women and children within the context of war.

Female writers have been concerned with the often biased and marginalized ways in which they have been represented, especially in male writings. Some of the female writers who featured in the 1960s onwards to the 90s in Africa include Ama Ata Aidoo and Efua T. Sutherland from Ghana, Flora Nwapa from Nigeria, Mariama Ba from Senegal, Aminatta Sow Forna and Zaynab Akalibo etc.

The male writers who have written on the Nigeria Civil War (Biafra) are; *The Biafran Story* (1996) written by Frederick Forsyth, a British journalist, *Divided We Stand* (1980) written by Cyprian Ekwensi, *Tragedy of Victory* (2013) by Chinua Achebe, Chukwuemeka Ike's *Sunset At Dawn* (1982), Eddy Iroh's *The Siren Weight* (1982). Others are; Kalu Okpi's *Biafra Testament* (1982), Anthonia Kalu's *Broken Lives and Other Stories* (2003) and *Sunset in Biafra* (1972) written by Elechi Amadi . Some female writers also emerged and wrote about the Biafra War in the 70s and 80s. They are, Flora Nwapa's *Never Again* (1975), Buchi Emecheta's *Destination Biafra* (1982), Rose Adaure Njoku's *Withstand The Storm: Memories of a Housewife* (1986), and Phaniel Egejuru's *The Seed Yams Have Been Eaten* (1994).

In the 80s, a number of significant female writers whose works deal with issues of war and its consequences on women emerged. Particularly significant are the emergence of novelists like Veronique Tadjo and Chimamanda Ngozi Adichie. Tadjo's novel on the Rwanda genocide which occurred in 1994 and claimed several lives was one of the novels that were written after the genocide. Apart from *The Shadow of Imana* by Tadjo, a number of male and female writers have published over forty academic papers on the Rwandan Civil War. The male writings on the genocide are; Alexander Laban Hinton's *Annihilating Difference In The Anthropology of Genocide* (2002), Neal Riemer Praeger's *Protection Against Genocide: Mission Impossible* (2000), Christopher C. Taylor's *Sacrifice as Terror: The Rwanda Genocide of 1994* (1999), Ben Kieman's, *The Specter of Genocide: Mass Murder in Historical Perspective* (2003) and Gerard Prunier, *Africa's World War: Congo, The Rwanda Genocide And The Making Of Continental Catastrophe* (2009).

Apart from these male writers, female writers too have written on the Rwandan genocide. These female authors are, Linda Melvern's, *A People Betrayed:*

The Role Of The West In Rwandans Genocide (2000), Rakiya Omaar's, *Rwanda : Who Is Killing , Who Is Dying, What Is To Be Done* (2000), Elizabeth Neuffer's, *The Key To My Neighbour's House: Seeking Justice In Bosnia and Rwanda* (2000), Samantha Power's, *A Problem From Hell* (2000), Zainab Zalbi's, *The Other Side Of War: Women's Stories Of Survival and Hope* (2006).

Although literature by both male and female authors on the Biafra War and on the Rwanda genocide is extensive, two significant writers whose voices have become central to the issues of war and how it often affects women are Tadjoo and Adichie. These two writers are particularly important because of the centrality of the issues of war and its traumatic consequences on individual characters, the collective society and the nation at large.

2.2 Reviews on Adichie's Novel

In the first part, I focus on critical scholarly reflection on Adichie. Although Adichie is relatively new on the literary scene, her works have received a great deal of scholarly attention. Plaias (2013) has for example suggested that Adichie, as a writer, has been able to give voice to marginalized identities, writing about gender issues and breaking taboos, giving a look and interpretation to contemporary issues. Tunca (2009) adds that, Adichie, in recent years, has attracted the attention of critics and the public more than any other African writer of her generation. Adichie's first novel *Purple Hibiscus* (2003) was short-listed for the Orange Prize, which is dedicated to women writers in English. Her second novel *Half of a Yellow Sun* (2006) eventually won the Orange Prize in 2007 and even before *Americanah* was published, she was seen as a prominent writer.

Adichie's *Half of a Yellow Sun* (2006) which is the focus of this study, is a novel that explores both love and the Biafra War. In this novel the characters recount

their traumatic experiences. De Mey (2011) suggests that the whole novel, *Half of a Yellow Sun*, represents Adichie's trauma resulting from the Biafra War; a trauma which she inherited from her immediate family about the Biafra War. He notes Adichie's revelation that she 'was aware of how this war haunted my family' (50). According to De Mey (2011), the mechanism through which trauma is transferred from one generation to another or from one person to another is known as 'empathic unsettlement', a term used by Lacapra, a historian who focuses on the Holocaust and on how trauma is represented in history. 'Empathic unsettlement' is a notion which Lacapra applies primarily to the historian and his relationship to historic events. This may shed some light on Adichie's relationship to the past and to stories of her parents. She goes further to suggest that trauma is applied in two ways: (1) on the author's experiences and (2) on the narration of events. She notes that Adichie's own trauma, which she inherited from her parents, is key for us to understand the traumatic aftermath effects of colonialism, which Africa is facing today (34). De Mey (2011) identifies the notion of post memory as also important to Adichie's own trauma. Post-memory helps to connect the relationships between the present generations to traumatic experience that preceded their birth; 'this is known as empathic unsettlement the transfer of trauma from one generation to another' (35). In summarizing De Mey's (2011) analyses, she seems to reveal the intersection between history, literature and trauma in *Half of a Yellow Sun* by tracing it to how Adichie is able to use literary discourse to express her own trauma, trauma of others and link this trauma from the novel carefully to the traumatic experience of colonial rule in her country.

Half of a Yellow Sun, in which Adichie's attempts to rework the relationship between speaker and addressee in a traumatic encounter, represents the details of

trauma in Nigeria during the Biafra War. Adichie's novel shows how Nigeria's trauma of the past colonization still influences the present situation. Rackley (2015) could not have agreed more with De Mey (2011) on the fact that *Half of a Yellow Sun* and *Purple Hibiscus* explore the implication of trauma on middleclass Igbo women's gender performance. According to her, the trauma that the women experience within the novels occurs within the domestic sphere and is the result of the Biafra War in *Half of a Yellow Sun* and domestic abuse in *Purple Hibiscus*. Her thesis interrogates women's experiences within the domestic sphere and a larger national trauma that the Biafra War left with Nigerians. She also thinks that war can change the role of women in the society and traumatic experiences of these women bring them together to support each other to survive. De Mey (2011) and Rackley (2015) in their analysis of trauma in *Half of a Yellow Sun* suggest that the women in *Half of a Yellow Sun* and *Purple Hibiscus* face psychological trauma and that coming together is essential for them to combat colonialism and patriarchal issues. In order to overcome their predicament, these women explore storytelling to overcome this traumatic experience. Rackley (2015) and De Mey (2011) again note that colonization of Nigeria by the British brought about a lot of traumatic experience. This, Rackley (2015) points out when she focuses on 'orality' such as songs and sayings that are formed to memorize painful events during colonization within the African culture as an important key in overcoming trauma. Rackley (2015) goes further to say that, African people must insist on the "power through" the voice to tell their stories to the world. Achebe gives great importance to the Abazon elder's speech in *Anthills of the Savannah* which says, 'It is only the strong {that} can continue beyond the war and the warrior..... It is the story, not the others, that saves our progeny from blundering like blind beggars into the spikes of the cactus fence. The story is our escort; without it, we are blind It is

the story that owns us and directs us' (Rackley, 2015, pp.47-48). Rackley (2015) concludes that middle class Igbo women experiencing traumatic experiences explore unity of purpose to deal with their situations. She argues that the women's domestic experience during the war and their experiences within patriarchal society enable them to come together to support one another. She further argues that the exploration of some cultural practices such as 'orality' in the form of storytelling that occurs in both novels initiates the healing process for both the individual and the nation. Trauma, as a literary theory, will be explored by the researcher to identify traumatic issues that affect women in Adichie's text.

Also, still on trauma, Ouma (2011) De Mey (2011) and Rackley (2015) have similar views. Ouma (2011) posits in his article that *Half of a Yellow Sun* is like constructing a composite consciousness of war in projecting memory, especially traumatic memory and how it affects the lives of the main characters. The study analyses how Adichie explores Ugwu's role as he reflects on the evolution of the traumatic, cultural and collective memory of the destroyed Biafra nation. Ugwu goes through several changes, from a servant to a pupil and then a teacher during the war and subsequently to a child soldier who experiences so much from the war and then finally he becomes a writer. Ugwu therefore embodies a composite ideology which Adichie uses to express ways of rebuilding Nigeria. A mere houseboy at the beginning of the novel becomes the main part of history reconstruction at the end of the novel. Throughout the years, war memoirs have changed because the nature of war and the nature of those who fight in wars have changed. The memories cut across the entire life of Ugwu, a middle-class person, who is traumatized by the civil war in the novel. Ouma (2011) asserts that Adichie's *Half of a Yellow Sun* depicts the bourgeois crisis that informed the war. He reports that Hron is of the view that Ugwu

represents the memories of an ordinary houseboy. These memories are both individual and collective experiences that account for Adichie's role as an Igbo writer and one whose genealogy was affected by the war. Ouma (2011) concludes that Ugwu stands for a voice in the traumatic memory, history and as custodian of processing the same history.

Also, Ugwu is mandated by Richard to write the story from his experiences of the war, 'from his sense of guilt and want of expiation' from the individual, is part of a process of creating a composite memory of the Biafra War. The history of Biafra explored by Adichie is part of a process of individual, collective and cultural memory that continually erases the illusion of an organic nation state that Nigeria proclaims in this twenty-first century' (26).

Furthermore, Neupane (2010) contributes to the scholarship by identifying *Half of a Yellow Sun* as a post-colonial novel which centres on trauma and community violence due to long-standing issues of colonial, ethnic and political strife in Biafra. Colonialism left the people of Nigeria with traumatic experiences. Neupane (2010) asserts that Adichie believes that the historical – cultural trauma in the form of civil war, which comes from the Igbo and Hausas communities, can be a *cure* of ethnic strife. He further examines the crisis in the Nigerian Civil War (Biafra) and explores traumatic legacy which is caused by racism and colonialism in post-independence Nigeria. Neupane's (2010) main concern is to demonstrate the traumatic disorder in post-colonial Nigeria. In referring to the novel, he notes that it is the most groundbreaking novel which explores the crisis of the Nigeria Civil War in. The novel explores the Biafra flag, which is a symbol of rising freedom, the colours, which are red, black and green 'respectively symbolise blood of the siblings massacred in the north.' *Half of a Yellow Sun* symbolises 'freedom and a glorious future' (p.3). *Half of*

a Yellow Sun is Biafra's emblem of hope, but the horrors and misery Adichie's characters endure transforming the promising image of the rising sun to setting grimly over a blood and starving land. This portrayal by Adichie signifies the 'psychological pressure' employed by her to depict the rising sun as a sign of hope in the novel. This eventually turns to destruction for the Igbos. This is what has been masterminded by Adichie in this commending, sensitive epic about a vicious civil war predicted by prejudices and stoked by outside powers hungry for oil and influence (Neupane, 2010,p.7).

Neupane (2010) concludes that Adichie's *Half of a Yellow Sun* can be analysed from the perspective of historic-cultural traumatic disorder in post-independence civil wars. *Half of a Yellow Sun* is therefore a collective event as shown in Adichie's novel where the cultural need to established Biafra state plays a major role for the traumatized subjectivity. The chaos of war in the name of cultural or ethnic collectivism has been portrayed through the fragmented variety in form, content and characterization as the result of colonialism.

In addition, Ikediugwu (2013) also reflects that Adichie's novel *Half of a Yellow Sun* has a 'psychological dimension', in which Adichie gives vivid description, interesting details and analysis. She explores a 'specific situation within each event and exposes her characters' anxieties, apprehensions, suffering, losses both in humanity and property and how these have generally affected the lives of people within the context of the war' (2). Jaggi argues that Adichie focuses on the war and its impact on civilian life and trauma, earns *Half of a Yellow Sun* a place among works such as Pat Barker's *Regeneration Trilogy* and Helen Dunmore's depiction of Leuigrad Blockade, the siege. She goes further to argue that the novel is in three parts, the peaceful period when life was normal for the characters, the time of the war

which was a result of ethnic reasons which brought about the blockade that resulted in suffering, grief, resilience and fragmenting relationship (Jaggi, 2012; Ikediugwu, 2013).

Ikediugwu (2013) concludes through a critical analysis of the characters in *Half of a Yellow Sun* that Adichie is a feminist writer, though her feminism is not radical. She approaches it from the African perspective. Her female characters recognize their role as African women and their success do not depend on any male character.

Another critic, Norridge (2012), notes that sexuality has played a major role in African writers' account of war. De Mey (2011), Norridge (2012) and Rackley (2015) seem to be arguing on the same position when Norridge (2012) comments on rape as a weapon of war,' indicating that the prime aim of rape in war is to inflict trauma and thus to destroy family ties and group solidarity within the enemy camp. Non-consensual sex is psychically wounding because it places the victim within the realm of the object. The person, who is raped, according to these writers, experiences a sense of shame. The authors argue that beyond the physical damage caused by sexual violence, the enduring wounds of rape are psychological (Norridge, 2012, p.27).

It is argued that immediately before and from the 1990s, female writers started depicting sexuality in their texts. Writings by women took a new turn, and female writers begun to publish texts depicting sexual violence. *Half of a Yellow Sun* and Aminatta Sow Forna's *The Memory of Love* follow this trend. Adichie and Forna's novels share a few things in common – they both focus on individual narrative strategies to explore complex character portraits, they both emphasize interpersonal relationships and sexual desire, they both engage with histories of violence and how

violence are intricately interwoven in these texts which makes sexual violence become a weapon of war (Norridge, 2012). Women's writings such as Yvonne Vera's *The Stone Virgins* and Veronique Tadjo's *The Shadow of Imana: Travels in the heart of Rwanda* tend to increase aesthetic narration, which implies the novelists explore the right words and images to highlight physical and emotional nuances of the experiences which foreground violence against women.

Sexual violence and war go together. Norridge (2012) argues that sexual violence is pervasive in both *Half of a Yellow Sun* and *The Memory of Love*. Researchers have estimate that there were about 64, 000 incidents of sexual violence in Sierra Leone in the years 1991 and 2000. Norridge (2012) and De Mey (2011) draw the same conclusions that recent novels tend to concern themselves with physically and emotionally horrific experiences of violence against women; they can also be seen as African writings that give voice to female survivors of war and gender-based violence.

Norridge (2012) traces the depiction of sex in a number of texts on the Biafra conflict. The study argues that male writers focus on consensual sex and raise issues of promiscuity of girls during war whereas female writers foreground painful and graphic depictions of sexual violence and rape as a weapon of war because both have different experiences of war. In the analyses of sexual violence in *Half of a Yellow Sun*, Norridge (2012) also adds that rape and sexual violence during war bring about traumatic experiences just like what De Mey (2011) and Rackley (2015) suggest in their study of trauma *Half of a Yellow Sun*. Da Silva (2012) also notes that, Adichie belongs to a third generation of writers of African literature and that her novel *Half of a Yellow Sun* represents trauma of women. Norridge (2012) concludes that, the aim of war is to inflict pain on its victim and that sexual violence and rape are among the

various ways the perpetrators of war inflict psychological destruction and trauma on their victims. Any individual who experiences this act is left with a damaging image of shame. It is therefore one of the objectives of this study to contribute to knowledge of how sexual violence within the context of war in this novel affects women emotionally and psychologically.

Yemisi (2015) also reminds us that gender-based violence is not a new problem in the world and that violence against individuals on the basis of gender is becoming endemic. Her analysis of *Purple Hibiscus* and *Half of a Yellow Sun* demonstrates that socially constructed roles and identities contribute to domestic and social violence in patriarchal societies. She goes further to suggest that Adichie's writings portray a strong call against gender violence and treatment of women as commodities. She interrogates Adichie's presentations of gender violence and how they affect women; she further notes culture and tradition as a factor in sex differentiation and creation of gender identities and power sharing. She suggests that socially constructed roles and individual identities lead to violence in patriarchal societies.

Yemisi (2015) concludes by establishing that since the pre-independence era in Nigeria, many voices have articulated subjugation of women and other issues affecting women. She goes on to say that patriarchal society sees women only as mothers. In her analyses of *Purple Hibiscus*, she realises that Adichie paints a picture of Beatrice yoked to patriarchal illiteracy who depends on her husband and is unable to stand for her rights. But in *Half of a Yellow Sun*, Adichie gives voice to her female characters to be independent; despite this fact, the women still experience some level of gender related violence.

Although Yemisi's (2015) study interrogates gender-based violence against women in *Half of a Yellow Sun* and *Purple Hibiscus*, there are still many things left unsaid because her study only focuses on the violence women experience in a male-dominated society. On the contrary, this study interrogates the various forms of violence such as emotional, physical, sexual and psychological expressed in these texts.

Makokha (2014) differs from other scholars cited earlier whose analyses focused on trauma, sexual violence and gender violence. She contends that Adichie's award-winning novel *Half of a Yellow Sun* gives a literary construction to the Nigerian women of the pre—independence era, which extends to the African woman in general by giving her a new identity. Makokha goes on to argue that the place of female characters in *Half of a Yellow Sun* is in three parts – women in the novel before the war; women in the novel during the war; and women in the novel after the war. The women in this novel face a whole lot of challenges as they attempt to establish and survive in the society. In this same study, Makokha thinks that because African women are being disregarded in a patriarchal African society, many African women have seen the need to negotiate their identity through various platforms, with literature identified as one such medium.

Shauna (2015) goes further to state that Adichie's writings feature both the oppressor and the oppressed. His study examines the multiple stories within Adichie's novels. Western literature has been condemned for its portrayal of the non- Western people as people in the same way, which is repeatedly told over and over again in the same manner, is what Adichie refers to as "The Danger of a Single Story", in all her three novels. Shauna (2015) further states that Adichie's writing criticizes the so-called Westerner who writes on 'silence, devalued and eroticizes oppressed people',

the tradition that represents Africa as a negative place, and the African people as a backward people living in darkness (p. 1). Shauna argues that many studies on Adichie's writings 'show that critics have focused on her reconceptualization of Nigerian history and ways of life and her reflection of memories that were transferred to her by her parents and on her examination of her own identity through the lens of American ideas about race' (p. 2). Shauna puts Nigerian literature in three groups – the first generations are those who lived during colonization, the second are those who lived during and after the civil war (Biafra) and the third, which Adichie belongs to, are those whose writings were published in 1980s onwards. 'This is the generation that is characterized by civil war' (p. 3). He adds that, Adichie belongs to the third-generation writers, but she still writes in a way that recognizes those in first generation. Shauna (2015) concludes his study by noting that Adichie explores the female voice and gives it power in her story line, which is totally missing in the first generation writers, the first generation writers exclude the experiences of women and rather give domineering powerful voices to the male.

However, Akpome (2015) and Shauna (2015) have different views. Akpome (2015) posits that Adichie's *Half of a Yellow Sun* commands interest from critics and the general public for a number of reasons, especially its engagement with the Biafra War. The novel has received critical analysis of its narrative aspect. One of Adichie's skills in this novel is its narrative technique where an anonymous third person narrator who engages through the narrative aspect by focalizing on the sexuality of characters. Akpome (2015) concludes that the novel, *Half of a Yellow Sun*, depicts a bold attempt at enabling a wide spectrum of perspectives of different people including the young such as Ugwu, a foreigner, Richard, the intellectual, Odenigbo and the middle-class women, Olanna and Kainene.

In addition, Mabura (2008) notes that *Half of a Yellow Sun* reflects on post-colonial strife in Nigeria, which is the historical precedent to Adichie's first novel *Purple Hibiscus*. He asserts that, the crisis of the civil war was as a result of long-standing geographical, religious and ethnic divisions between Muslim in the North and majority of Christians in the South which were promoted by the colonial masters. Mabura goes further to say that Adichie's *Purple Hibiscus* and *Half of a Yellow Sun* illustrate 'Gothic topography elements' which depict Adichie's participation in an on-going reinvention and compilation of African post-colonial Gothic'(2006). Mabura (2008) concludes that there is an established proof from colonial rule that the Biafra War transformed Igbo society, but the war did not destroy Igbo identity or cultural soul.

Furthermore, Roshan's (2014) views on *Half of a Yellow Sun* differ from De Mey (2011), Rackley (2015) and Ouma (2011). He postulates that Adichie's *Half of a Yellow Sun* explores Nigerian history to enable us to understand post-colonial issues. The story outlines the detailed analysis of war, ethnic conflict, class conflict, military conflict and eco-political conflict. The post-colonial theory helps us in understanding *Half of a Yellow Sun*. History is one of the tools that post-colonial writers use to reflect on past experiences. He further goes on to say that Adichie is able to combine history with imaginative writing to interrogate the civil war in Nigeria. Roshan (2014) concludes his study by locating issues of marginality, history and conflict that underline post-colonial theory and war novels. Roshan's study therefore provides a premise for the researcher to review memory, women and war which is also seen as a form of history to interrogate Tadjó's and Adichie's texts.

In summarizing the literature reviewed, Neupane (2010), De Mey (2011), Norridge (2012), Ikediugwu (2013), Rackley (2015) have similar views about trauma

on *Half of a Yellow Sun*. Other scholars such as Mabura (2008) Roshan (2014), Shauna (2015) and Akpome (2015) have concentrated on ethnic, political, decolonization and historical-cultural issues in this text. This study investigates women and traumatic experience in this text.

2.3 Reviews on Tadjó's Novel

The Shadow of Imana; Travels in the heart of Rwanda by Veronique Tadjó is one of the literary works that emerged after the Rwandan genocide which occurred in 1994. Tadjó wrote this story in order to share in the collective memory of the genocide, to seek reconciliation through the use of justice, to offer some kind of healing to the wounded and then lastly to look at the future with hope.

O'Neill (2012) identifies literature as a tool because it instigates consideration of another person's experiences among a broad readership. Literary expression allows personal resistance to be shared within community. O'Neill (2012) in, 'The Decolonizing Potential of Local Metropolitan Literature of Rwanda Genocide' asserts that the international understanding of the genocide does not really capture the true representation of the Rwandan genocide of 1994. He further adds that literary representation of the genocide is a convenient way for providing a forum for Rwandan voices to assert authority in Rwandan identity (p.1).

In analysing seven books on the Rwandan genocide using postcolonial theory and trauma theory, O'Neil conducts analyses of the Rwandan genocide, which identifies the popular construction of Rwanda as a nation over the past eighteen years. He uses the Rwandan genocide as a defining feature of Rwandan national identity. He notes that, governed by colonial rule from 1884-1962, the country continues to be defined by neo-colonial forces. O'Neill insists that literary representation of the genocide is beginning to provide a forum for Rwandan voices to be heard over the

cultivation of Rwandan's identity. O'Neill goes further to point out that cross-cultural interaction can further affirm the recovery process in Rwanda and heal those still living in trauma and pain. O'Neill (2012) concludes his study on the selected texts by providing Western citizens with an understanding of the reconstruction of Rwanda's identity by challenging the role of superstructure in shaping public discourse about Rwandan's genocide.

Karim (2010) in describing the representation of the Rwandan genocide and its aftermath in Boubacar Boris Diop's *Murambi, The Book of Bones* (2006) notes that the different ways of narrative techniques within which structure and perspective are used to convey trauma to the reader helps the reader to bear witness to the genocide. Karim goes further to state that Rwanda will forever be remembered for the genocide that occurred in April 1994, which claimed the lives of several Rwandans, with victims comprising the Tutsis and Hutus.

Karim (2010) also has a similar view when he said that the guilt of being silent and complicit of the Rwandan genocide compelled many writers to artistically give a detailed narrative of the representation of trauma with regards to the Rwandan genocide. The key point in breaking the silence is therefore important that the process of continuity be provided for, "keeping memory alive". Narrative structure in these novels helps to convey the trauma of the genocide (p. 10). In Diop's *Murambi, The Book of Bones* (2006), he breaks the narrative form by using fragmented structures to create the trauma by involving a wide range of voices in the genocide for the reader and the victim to connect emotionally. Karim (2010) argues further that the narrative technique employed in this text provides partial insights into the trauma of the genocide, which connects the reader to the victim in an empathetic way. He goes further to point out that the Rwandan genocide is the most tragic in the history of

Rwanda; by recounting how teachers, nurses, priests, and nuns are turned into killers, which has a lasting effect on the Rwanda nation. Karim (2010) ends his study by noting the importance of narrative in bearing witness to trauma, especially due to its unique ability to forge an emotional connection between the reader and character.

More to the point, Ephgrave (2015) and Knighton (2014) have expressed similar sentiments. Ephgrave provides memorialization as a case study in the Rwanda genocide which focuses on sexual violence. In his analysis of the Rwandan genocide specifically the Nyarubuye church massacre from the 15th to 17th of April 1994, he realised that tens of thousands of Tutsi men, women and children died in the genocide. During the genocide, there was widespread perpetration of sexual violence in Rwanda which had aftermath consequences. Ephgrave also explores sexual violence and rape as a weapon of war; he indicates that during the Rwanda genocide, patriarchal attitudes contributed greatly to widespread rape 'as a weapon of the genocide' (66). Ephgrave goes further to analyse official discourse, which aims to understand and also to focus on the perpetration of sexual violence, to investigate transcripts of trial in detail, investigate memorial site and explore the theoretical discussion on rape during the genocide and its aftermath. Ephgrave concludes his study by noting that sexual violence against men during conflict is a highly neglected and suppressed area of research and that this form of sexual violence is further stigmatized due to the social expectations inherent in the ideology of patriarchy. He goes on to note that sexual violence is an integral part of war and which reminds us of the power of history, law and memory to shape collective memory and inscribe knowledge, which will be available for future generations.

Dantzer (2012) examines the narrative construction of two novels on the Rwanda genocide – Boubacar Boris Diop's *Murambi*, *The Book of Bones* and *The*

Shadow of Imana; Travels in the heart of Rwanda by Veronique Tadjo. He argues that Diop's and Tadjo's texts produce testimonies on the traumatic experience of the genocide. Epgrave and Dantzler hold a similar view which is highlighted when Dantzer (2012) posits that, the Rwandan genocide resulted in one million internally displaced people. This drastic negative impact of the genocide affected about 70 percentage of the female population in Rwanda. The men were murdered, imprisoned or exiled but the women were sexually abused. The aftermath was that most of the women became heads of their families as a result of the extermination of their husbands. The genocide caused widespread sexual violence which brought about the spread of HIV, which had lasting effects in Rwanda. Dantzer (2012) concludes his study by noting that it is the negotiation of one's identity through real testimonies by Rwandan women that has forged a newly created genealogy in Rwandan society. This genealogy is based on what women experienced and by positively positioning them to share collective trauma experiences of the genocide.

Again, Knighton (2012) and Karim (2010) point to the same thing when Knighton states that, twenty years after the Rwandan genocide took place, there is the need to look back to this traumatic event so that we can prevent misleading international reports. Knighton (2014) asserts that, Tadjo uses unique ways in conveying the impact of the genocide to her readers. He states that the Rwandan genocide will be an event that will always resist being reduced to a single account. Tadjo uses a multiplicity of viewpoints, interrogating the diverse viewpoints of the Rwandan genocide in the text to engage the reader to fully comprehend the genocide.

Knighton (2014) also discovered that Tadjo's aesthetics as a writer allows her to combine both the poetic and prosaic in her writings; the oral tradition of Africa also influences her work. Tadjo's choice of the memoir genre to write about the genocide

is unique among the female writers in African as she sheds light on her wider literary pursuits. The inclusion of her own perspective underlines the importance of individuals' experiences in the text, but enables her to establish the aims of her project and to convey its wider significance. Knighton (2014) goes further to assert that Tadjó uses her personal account to write the text in her own voice when she points out that, 'I was starting from a particular premise. What had happened in Rwanda concerned us all' (p. 3). She affirms that, "to remember, to bear witness" is very important (p. 6). Knighton (2012) concludes his study by stating that, Tadjó illustrates the efficacy of fiction over facts in communicating some of the repercussion of the genocide to the reader. He goes on to say that international figures play a great role in redressing the Rwanda genocide.

In summing up, the literature reviewed clearly established that, many of the writers reviewed agreed that war brings about traumatic experiences, sexual violence and gender violence. Other scholars reviewed also agreed that some of the major causes of these wars were as a result of post-colonial issues, ethnic tension, decolonization, political crisis and historical –cultural issues.

However, a critical study of the reviewed literature revealed that not much scholarly work has been done on Tadjó's novel. Therefore, women and their experiences of war have not been foregrounded in the literary sphere of Tadjó and Adichie. It is against this background that this study is interested in investigating, Memory, Women and War in Tadjó's *The Shadow of Imana; Travels in the heart of Rwanda* and Adichie's *Half of a Yellow Sun*.

Again, what this study intends to do differently from what has been done by other scholars on these novels is that, this study will focus on traumatic experiences such as forms of violence meted to women, forms of displacement that women

encounter in these texts, role change of women, fragmentation as a consequence of war, identity change, children of the genocide and other relevant themes which affect women and children emotionally and psychologically.

2.4 Theoretical Framework (Psychoanalytic Theory of Trauma)

Psychoanalytic theory of trauma started in the early twentieth century, the same time Sigmund Freud developed his theory of psychoanalysis. Initially, the word trauma meant a “physical injury” found on a patient. Sigmund Freud however, later on added that the word trauma was not only to inflict a physical injury on a patient but a psychological injury as well. Trauma is experienced when there is a kind of disruption of a protective barrier in our mind, which protects us from all forms of harmful and painful excessive stimulation (Curnow, 2007). The wound of the mind is ‘the breach in the mind’s experience of time, self and the world’ (Caruth, 1995, p. 4). In the field of trauma studies, we have scholars like Sigmund Freud, Cathy Caruth, Dominick LaCapra, Dori Laub and Shoshana Felman. Caruth (1996) generally defines trauma as “an overwhelming experience of sudden or catastrophic event in which the response to the event occurs in the often delayed, uncontrollable repetitive appearance of hallucinations and other intrusive phenomena” (p. 11). The action of the event happens too suddenly and unexpectedly that it does not submit itself to the consciousness of the mind, but imposes itself repeatedly on the actions of the survivor. We can therefore describe it as a wounded psyche, which often prompts the story of the wound that we observe from the survivor in an attempt to reveal the reality or truth of his or her traumatic experience, which is unavailable and accessible immediately but later on returns to haunt the survivor. This description is vividly shown in the way Tadjó presents Nelly in her novel. She recounts her traumatic story to Tadjó and others who visited her but immediately she finished, she burst into

crying. This repetitive experience of the traumatised person shapes his or her life. Significantly, what returns to haunt the victim, in Freud's view, is the reality of the shocking, unexpected, violent experience of an accident and the way that event has not been known fully. This eventually leads to a number of traumatic symptoms such as restlessness, agitation, and numbness. The trauma encountered by Consolate, Anastasie and Annonciata in Tadjó's novel made them become agitated, restless, numb, and lonely and have flashy recurrence of their traumatic experience.

Further, Bloom (1999) explains that psychological trauma occurs when a sudden, unexpected, overwhelming intensity of emotional blow or series of blows assaults the person from outside traumatic events which quickly become incorporated into the mind. Clinicians make the point that it is not the trauma itself that does the damage but it is how the individual mind and body reacts in its own unique way to the traumatic experience in combination with the unique response of the individual social group. Bloom (1999) reflects that people who have been traumatized find it difficult to heal themselves alone. We are destined to re-enact what we cannot remember, which Freud called an action. The person repeats this action without knowing he is repeating it. He cannot escape from this compulsion to repeat; and this is his way of remembering it. Most of the women who encounter traumatic experiences in these texts are emotionally overwhelmed. For example, Anulika and the girl who is raped by Ugwu in *Half of a Yellow Sun* cannot concentrate on any activity again because of the series of blows the traumatic event has incorporated into the victims' minds. Some of the traumatised people in these texts, like Olanna, depend on others to overcome their trauma and for others like Kainene, it is the passage of time that heals them of their trauma. In *The Shadow of Imana; Travels in the heart of Rwanda*, women like Anastasie cannot bear the trauma they are facing, so she ends up committing suicide.

Others like Nelly, Annonciata and a widow whose name is not given are infected with HIV which compounds their trauma.

Curnow (2007) notes that after a traumatic experience such as a war or massacre, the person undergoes two distinct phases. The first phase is that there is an initial breakdown when the protective shield is breached by trauma and the second phase is that there may be a catastrophic disruption of functioning. Another important aspect of trauma is the occurrence of the compulsion to repeat the event or experience either in direct recognizable form or symbolically. This repetition shows that something has stuck the mind but it is not digested. One of the consequences of war is the trauma it leaves with survivors of the war. The trauma women experienced in the texts under study such as oppression and exploitation of women, sexual violence against women and witnessing the slaughtering of their relatives and loved ones are the traumatic memories that may stay with these women for the rest of their lives even after the war ended. Through a close reading of Tadjó's novel, most of the traumatised cases have repeated flashback of the traumatic events several times and even after the genocide ended, these women cannot still come to terms with their trauma and some of these women may never overcome their trauma for the rest of their lives.

Balaev (2014) writes that contemporary literary trauma theory asserts that trauma creates a speechless fright that divides identity. This means trauma can reshape one's identity. Most of the major female characters in these novels such as Olanna, Kainene, Mrs Moukelu, Alice, Nelly, Annociata, Consolate's mother and the Zairean woman have their identity changed. She goes further to say that in using a psychological theory to interpret a trauma novel, the interplay that occurs between the language experience, memory and place is important, just like how Tadjó and Adichie

are able to use traumatic language to create the trauma they want to pass across. The multiple ways in which authors present trauma in present novels, draw the reader's attention to the place where the traumatic experience takes place. Most often, the trauma novel demonstrates how a traumatic event disrupts attachment between self and others. Trauma novels refer to a work of fiction that conveys profound loss or intense fear on individual or collective levels. A defining feature of the trauma novel is the transformation of self, which is ignited by external, often terrifying experiences, which illuminates the process of coming to terms with the dynamics of memory that inform the new perception of the self and world. Tadjó's and Adichie's novels are examples of the trauma novel; the authors are able to use language to create the kind of image they want to leave in the mind of the reader. They are also careful in selecting traumatic places. They give detailed and vivid descriptions of such places to enhance the trauma they want to pass across to the reader. For example, in Tadjó's text, the Nyamata church, Ntarama church, Nyanza, the royal city, depict places of trauma where many people lost their lives. In Adichie's novel, places like Kano, aunt Ifeka's house, Abba, on the streets, market places and homes are places that people experienced a lot of massacres leading to trauma. The following are the traumatic experiences identified in Adichie's and Tadjó's texts, physical and emotional violence, sexual abuse in these wars, community violence, family neglect, maltreatment of women, loss of a loved one, political violence, massacres, domestic violence, displacement, identity change, deaths, genocide and many other terrifying experiences which illuminate the process of coming to terms with the dynamics of memory that inform the new perceptions of the self in a character.

Lye (1996) argues that psychoanalytic theory helps in reading and interpreting literature from certain perspectives in order to explain and clarify the literary texts

produced. Lye believes that there are some hidden meanings concealed in literary texts and the behaviours of the characters within them and that psychoanalysis will bring this hidden aspect out. For instance, Anulika and the Zairean woman in Adichie's and Tadjó's texts respectively withdraws from other people, speak less, have nightmares about the incident and are just afraid of a mere knock on the door after their rape. Psychoanalytic theory, therefore, can be used to uncover Adichie's and Tadjó's intention and the action of the characters stated above. So, in brief, the core of the whole picture painted above is that, literature just like psychoanalysis is interested in the complex relationship of people.

Again, for example, the only reason Petal, the psychologist in *Half of a Yellow Sun*, gives for Olanna's inability to walk after she witnesses the murder of four people in her family is psychological. The psychoanalytic theory in this study will thus help us identify behaviours of characters that are traumatized. For instance, Anulika in *Half of a Yellow Sun* becomes timid, fearful, and lonely and will always withdraw from people and any conversation after she was gang raped by five men. Tadjó's novel also recounts a similar experience of Annonciata after she was raped by several militiamen. She, 'retreating into herself, wouldn't speak, took no interest in anything anymore, had completely lost her appetite. She spent her days in bed, and at night she lay awake, eye staring, motionless' (p. 74). Olanna in Adichie's novel also has similar recurrences when she witnesses the murder of her aunt's whole family. She suffers from survivor guilt, believing she should have died with her family. Olanna is unable to work and walk. She becomes hyper-reactive to stimuli and has recurrent nightmares of terrible events, which makes her unable to sleep. She relives the traumatic experience daily in flashback and in the night recurrent nightmares. Even

though she is married, she wishes for death and she becomes lonely in the midst of people. This shows that she has severe Post-Traumatic Stress Disorder (PTSD).

Almost all the people who witness the massacre of their family members, loved ones, and friends felt guilty. They believe they should have taken every risk even if it means dying so they can rescue the dead.

2.5 Trauma and Memory

Some traumatic issues are so painful that they stay in the memory of a person for a very long time. Memory of such events can get fixed in one's mind to the extent that the traumatic experience can occur repeatedly in the form of flashbacks or nightmares. This is Kainene's experience after she witnesses an air raid sharpener cut the head of her houseboy. She has a series of nightmares of the incident. Scholars of trauma note that Post-Traumatic Stress Disorder is characterised by elements of intrusive re-living of the trauma through nightmares, flashbacks or related reactions. They remark that traumatised people easily respond to triggering conditions and are always in the automatic state of hyper arousal of their fixed intrusive re-experiencing of traumatic memories. People traumatised become vulnerable to this stress and the return of the trauma. Numbing also becomes part of their experience at certain points in time as they lose control over the traumatic events. Trauma survivors often find it so difficult to bridge these two worlds which make them see their memory and trauma becoming timeless. Most often, they can tell their past and present stories but they are characterised by doubt and humiliation, guilt and shame as they live their current life.

The study explores different psychological process such as the traumatize victims talking about their trauma and sharing their trauma is one of the ways which will help them to overcome their trauma.

CHAPTER THREE

THEMATIC AND LITERARY ANALYSIS OF ADICHIE'S *HALF OF A YELLOW SUN* AND TADJO'S *THE SHADOW OF IMANA*; *TRAVELS IN THE HEART OF RWANDA*

3.0 Introduction

In this chapter, I use character and the process of characterization as a basis to help us reflect on the broader themes like violence against women, role change of women, fragmentation as a consequence of war, identity change, women and survival tactics, women and traumatic memory and children. The use of symbols, images, metaphors and the elements of the supernatural will also be discussed in this chapter.

Holman and Harmon (1986) suggest that a character is made up of the moral constitution of the human personality. A character is thus a person, an animal or an imaginary creature that takes part in a fictional work. Recent scholars Arp and Johnson (2006) reflect that, character in a work of fiction must be easily identifiable and clearly depict good or bad behaviour. Characterization thus refers to the step by step process wherein an author introduces and then describes a character in a work of art. Holman and Harmon suggest three fundamental methods of characterization in fiction. (1) 'The explicit presentation by the author of the character through direct exposition illustrated by action (2) the presentation of the characters in that the reader will be able to deduce the attributes of the actor from the actions and (3) the representation from within a character without comment on the character's inner self, with the expectation that the reader will come to a clear understanding and judgment of the attributes of the character' (p.81). A character can either be directly or indirectly presented in a work of art. Direct presentation is when the author tells us

straightaway, 'by exposition or analysis what the character is like or have another character in the story describe the character, whereas in indirect presentation the author shows us the character through their actions determined by what they are like by what they say or do' (Holman & Harmon, 1986,p.104).

A character may be static or dynamic. 'A static character is one who changes little if at all, things happen to such a character without things happening within' (p.83). Static characters are normally used in short stories. Most of the characters in Tadjó's novel are static characters; they include Nelly, Anonciata, Josephine, Consolate's mother, the Zairean woman and Sister Agatha. They do not undergo any change in the course of the story and are not also fully developed. The two major types of characters Adichie employs in her novel are dynamic and static characters. A dynamic character, according to Holman and Harmon (1986), is a major player in a work of fiction. He/she is mostly the star and protagonist in the story who encounters conflict and is changed by it. The characters are also developed and described than other types of characters. For example, characters like Olanna, Kainene , Ugwu, Richard and Odenigbo are dynamic characters in *Half of a Yellow Sun*. These characters are fully developed. The others are static or minor characters Adichie employs to help the reader understand the main characters. These include, Mr. and Mrs. Ozobia, Mrs Moukule, Mr. Mudo, Alice, Eberechi, Anulika, aunty Ifeka's family, Ugwu's family, Amala, Harrison, Adana's mother and a pastor.

3.1 The Perspective from which Adichie Tells the Story

To begin with, Adichie presents her story to the reader from the perspectives of three characters. Ugwu, a young teenage boy who is taken from the village to the city to be a houseboy, tells us the story from his perspective. He emerges at the beginning of the novel and is a major character whose role keeps changing throughout

the novel. In the beginning of the novel, he plays the role of a houseboy. When the war starts, he and his madam Olanna become primary school teachers, then from there he is forcefully recruited into the army to fight for Biafra and then finally he becomes a writer. The novel reveals that Ugwu contributes greatly to the story line and throughout the story he keeps developing himself through the reading of his master's books. Through a close reading of the text, it is clear that the author uses him to represent the tradition and culture of his people. He also stands for the young, upcoming, naïve and uneducated young man. He always wants to experiment the things he has learned. After reading some of his master's books about love making, he wants to experiment with Dr. Okeke's house girl. The novel depicts how Ugwu is impacted by the Biafra war and he learns so much from his master's books that he is changed from houseboy to an adult writer getting to the end of the novel. He is the one Richard mandates to write the story, to serve as a duty of memory. Ugwu in this text signifies that learning and gaining certain daring experiences could help develop a person's life. He also provides insight into other key characters in the novel like Olanna and Odenigbo.

The novel presents a second narrator, Olanna, who narrates the story to the reader. Olanna is a twin and she also plays the role of a major character in the novel. The story in this novel actually revolves around her and her family. She is introduced at the beginning of the novel and remains active to the end despite the fact that she too experiences role change and a series of traumatic experiences. She tells the story from a woman's perspective and as well as one who belongs to the middle class in society. We first encounter her in the novel as chief Ozobia's daughter who has just returned from the States with her twin sister Kainene after completing their master's degrees. They choose different careers. Olanna is used to expose the trauma that women and

their families go through in this novel. She and her family have to evacuate Nsukka University to stay with her mother-in-law in a single room in Aba when the war starts. From there the novel reveals how she and her family have to relocate to four different places and in most of these places they have to do with just a single room for four people and share bathroom and public toilet with other tenants. Olanna in *Half of a Yellow Sun* represents a woman who goes through several traumatic experiences. She and her family have to relocate to several places for shelter when the war started. She takes it upon herself in ensuring that her family survives the war by engaging herself in teaching pupils and making soap to earn extra money for the family upkeep.

The third person who tells us this story is Richard. Richard is introduced at the beginning of the novel. He falls in love with Kianene and is fascinated by the art of Igbo Ukwu. The novel depicts Richard in two ways, the first is that Richard as an expatriate offers an outsider's viewpoint on the events as they unfold in the novel and as a journalist he tells the African story to the outside world. He is a main character who is so strong and determined but getting to the end of the novel he loses hope as a result of his girlfriend's disappearance. It becomes clear to him after he received a series of blows from his rival Mudo that he is no longer in control. This can also be interpreted that Adichie wants the colonial master to know that he has lost control over the things he used to be in charge of in Africa. He mandates Ugwu to write the story at the end of the novel because from his own words the story is never his. This depicts that Africans have come of age and should put in writing the issues that concern the continent. After all, it is their continent and they have first-hand information about the issues that affect their land.

Another interesting thing in the novel *Half of a Yellow Sun* is its multiple story lines created by the writer which she weaves effectively into the main story to

enhance the aesthetics of her story. In order for Adichie to tell one story, she has to tell so many stories in her novel. For example the stories of Odenigbo and his girlfriend Olanna and their houseboy Ugwu, Kainene and her boyfriend Richard and their houseboy Harrison, Auntie Ifeka and her family, Odenigbo's mother and Amala, Chief Ozobia and wife, a woman whose child was beheaded, Alice, Mrs. Moukelu, the Biafra, the Huasa, the Igbos and all the expatriates in this novel. The way these stories are intertwined and how they run parallel but sometimes converge for another story to begin makes the novel artistic. Adichie writes to reflect diverse complex issues within one story, but she makes sure that all these stories converge at a point, which is the Biafra story, the main story in *Half a Yellow Sun*.

3.2 Symbols in *Half of a Yellow Sun*

A Symbol is a technique used in literature when some things are not to be taken literally. The symbol can be an object, person, situation, events or actions that have a deeper meaning in context. In literary senses, a symbol combines a literal and sensuous quality with an abstract or suggestive aspect. A symbol gives deeper insight to the reader and they go beyond evoking of the objective referent by making that referent acquire a meaning beyond itself (Holman & Harmon, 1986).

Adichie uses two main symbols in *Half of a Yellow Sun* to help us understand the story. The first symbol the novel employs is the "Half of a yellow sun" symbol in the Biafra flag. The flag helps us to remember the civil war that occurred in Nigeria. The flag is made up of different colours which represents different meanings. The red in the flag stands for the blood of the massacred Igbos, the black represents how these massacred people are remembered by mourning them, the green stands for prosperity and half a yellow sun represents a hopeful and glorious future for them. Adichie uses

this symbol several times in the novel to drive home her story and also to reignite hope for the Igbos that they will win the Biafra war:

He reached out and straightened the rope that dangled from the rear-view mirror. The plastic keepsake attached to it was a painting of half of a yellow sun on a black background' (174). Although the Igbos lost in the Biafra war, Adichie still had a way to portray the symbol in such a way to signify that hope is not gone, 'the mats and mattresses arranged in the classrooms crawled with vicious bedbugs. The skinny soldiers with no boots on, no uniforms on and half of a yellow sun on their sleeves-kicked and slapped and mocked Ugwu during physical training (359). 'His trouser was splattered with holes and his collar was almost ripped off but the half of a yellow sun still clung to his torn sleeve (405).

This indicates that even though the war had a devastating consequence on the Igbos, they did not lose their identity.

The second symbol Adichie uses in *Half of a Yellow Sun* is the rope pots. She uses this symbol to illustrate the rich ancient culture of Nigeria. The rope pots are part of ancient Igbo-Ukwu art and artefacts which were discovered in Nigeria in 1959-60. The older street was complex mental works that existed before the 9th century among the Igbo-Ukwu. In the novel, Richard is fascinated with this art and this makes him to genuinely love the people and their culture. He is not like other expatriates who wish to exploit these arts for money. Adichie makes mention of the rope pot several times in her novel. The first time we read about the Igbo -Ukwu art in Adichie's novel is through Richard:

He is not sure where he first read about Igbo-Ukwu art', whether it is about, 'the native man who was digging a well and discovered the bronze castings that may well be first in Africa, dating back to the ninth century. The roped pot stood out immediately; he ran a finger over the picture and attempted to touch the delicately cast metal itself (62).

Richard makes a comparison of his falling in love with Kainene to the art, 'I fell in love with Igbo-Ukwu art and then fell in love with her,' he said. Adichie's inclusion of these symbols in her novel demonstrates two things, the first is to let us understand the story and the second is to let us appreciate the Igbo- Ukwu art.

3.3 The Use of Images in *Half of a Yellow Sun*

The importance of using images is that mostly we experience life through our senses. This allows the reader to directly sympathize with characters and narrators as they imagine having the same experience through their senses. Holman and Harman (1986) assert that an image is a literary and concrete representation of sensory experience or of an object that can be known by one or more senses. The image is one of the distinctive elements of the language of art.

Through a close reading of the novel, we realise that it evokes the image of blood as Olanna encounters her aunty Ifeka, her niece Arize and aunt's husband Uncle Mbaezi killed and the blood of these bodies on the ground. In another instance, a woman whose child is beheaded keeps the child's head in a calabash with the blood. The image of blood is again expressed in the way Kainene witnesses how an air raid cut off the head of Ikejid. The description of how the head is cut off and the body left with only the neck with blood presents war as a destructive weapon against humans. The novel employs the image of blood in these scenes to increase the traumatic experiences of these women who witness the bloody scenes. The image of this blood keeps hunting Olanna and Kainene. The danger of this intrusive reliving of the trauma through flashback deprives them their livelihood. They are not the same women again and these issues have affected them emotionally and psychologically.

Again, through a close reading of the novel, the image of hunger and starvation is conveyed in Harrison's conversation with Richard:

Hunger is bad, sah. My people are watching the goats.’
‘Watching the goats? ‘To see what they are eating, and after
seeing they are boiling the same leaves and giving their
children to drink. It is stopping kwashiorkor (303).

Adanna’s mother resorted to begging to survive the hunger and other people
started eating any green leaves they came across and also Okeoma’s poem gives a true
picture of the image of hunger and starvation in the novel.

*Did you see photos in sixty-eight
Of children with their hair becoming rust:
Sickly patches nestled on those small heads.
Then falling off, like rotten leaves on dust?*

*Imagine children with arms like toothpicks,
With footballs for bellies and skin stretched thin.
It was kwashiorkor-difficult word,
A word that was not quite ugly enough, a sin.*

*You needn’t imagine. There were photos
Displayed in gloss-fill pages of life.
Did you see? Did you feel sorry briefly,
Then turn round to hold your lover or wife?*

*Their skin had turned the tawny of weak tea
And showed cobwebs of vein and brittle bone:
Naked children laughing, as if the man
Would not take photos and then leave, alone.*

3.4 Women and Trauma

The novel exposes Olanna, a lecturer and also a middle-class woman, as a
woman who goes through trauma but is determined to survive the trauma with her
family. Olanna encounters her first traumatic experience when she witnesses the
murder of her aunt’s entire family in cold blood. Olanna cannot stand it when she
realises how the bodies of her relatives are scattered on the ground. She saw how her
Uncle Mbaezi, her Aunty Ifeka and her niece Arize were murdered, their bodies
mutilated by Hausa men. These bodies that were scattered on the ground led to
Olanna’s traumatization. Olanna’s trauma results in her inability to walk which is
explained by Patel a doctor in *Half of a Yellow Sun* as psychological. In the weeks

following this event, Olanna lays in bed and talks about those ‘evil Muslim Hausa people,’ ‘those black-as-he-goat Northerners,’ ‘those dirty cattle rearers with jigger-infested feet’ (157). All what Olanna is trying to do is to narrate the event to other people in the text who were not there. This form of narrating the trauma to other people helped Olanna to overcome her trauma more quickly.

In addition, the novel reveals Kainene who is Olanna’s twin sister as a woman who goes through trauma. Kainene’s first traumatic experience is when she hears about the killing of her aunty together with her family and their bodies were scattered on the ground. Although Kainene is noted for being firm and very bold in the novel and one who does not really care about anything in her life, ‘for the first time she breaks down and shares uncontrollable tears and didn’t want Olanna to talk about what really happened’ (157). This clearly depicts how trauma can break people’s hearts and this gradually leads to reconciliation between her and Olanna after months of not talking to each other because her sister Olanna had sex with her boyfriend. Kainene witnesses yet another traumatic experience when her houseboy’s head was cut off by an enemy plane. She wishes what has happened to Ikejide is not true, but again she cannot run away from it because she witnessed the scene herself.

Again, another woman with traumatic experiences is Mrs. Muokelu. She is depicted in the novel as one who struggles to take care of her family; she has pain in her heart because she wants to prevent her family from starving. Mrs. Muokelu has twelve people to feed in addition to her husband’s relatives from Abakaliki. Her husband returns from the war front with one leg, leaving Mrs. Muokelu to take care of more than twelve people single-handedly. The fear of her seeing her family starve to death makes her to engage in *afia attack* (buying from the enemy territory). This trade is very dangerous because ‘there were some women who went for such trade and

never returned' (293). This illustrates the point that women will always sacrifice for their families no matter the situation. Olanna, Kainene and Mrs Muokelu and others like Alice and Adanna's mother are the women exposed to trauma in this novel. The novel uses the personal tragedies of these women stated above to help drive home the traumatic experiences of women in *Half of a Yellow Sun*.

3.5 Trauma and its Victim

Within the context of the many civil wars in Africa, Adichie points out that trauma cannot be ruled out in situations of war. This is seen in the way she presents Olanna, Kainene, Mrs. Muokelu, Adana's mother, Anulika, Eberechi and Alice to expose the trauma they each experience. Olanna's and Kainene's memories of their trauma are fixed in their minds; the passage of time cannot heal these sisters because anytime there is an occurrence of such traumatic experience around them, the traumatic scenes re-enact in their minds. Odeigbo who is Olanna's husband only uses the word 'massacre' when he is with his friends but not with Olanna because even words can trigger the traumatic event. Olanna and Kainene have series of these flashbacks and post traumatic nightmares which Adichie incorporates into her novel to illustrate how the mind brings back the experience without any modification. When people are exposed to trauma, they experience a very 'frightening event outside of the ordinary human experience which results in speechless terror. Anulika becomes speechless and avoids everybody including her brother Ugwu whom she once loved dearly. In fact, the trauma Adichie's characters go through in this novel is to expose the trauma that is occasioned by the war.

3.6 Violence

Scriver, Dwury, Ashe, Raghavendra, and O'Donovan (2015) assert that violence is related to the intentional use of force to injure or kill. This definition does not include (psychological violence, economic violence and social violence). Three types of violence could be investigated in Adichie's novel; these include sexual violence, physical violence and psychological violence. All these portrayals of violence in the novel are to foreground the traumatic experiences of people in this novel. There are various sociological studies which analyse how women more than men are often the recipients of various forms of violence carried out by men. The fact is that, most often, this is not a foregrounded problem in literary spheres.

3.7 Sexual Violence and Women

Sexual violence is one of the traumatic experiences exposed in *Half of a Yellow Sun*. It refers to any act which attempts to obtain a sexual act by violence or coercion. It can also be unwanted sexual comments or acts that lead a person to act directly against one's sexuality regardless of relationship to the victim. Sexual violence is considered to be one of the most traumatic experiences that are most common to human rights violation. Sexual violence can lead to serious health problems which have a profound or long-term impact on its victim. It can be physical or mental, such as an increased risk of sexual and reproduction health problems. There can also be an increased risk of suicide or HIV infection and it can also lead to emotional and psychological traumas whereby the individual becomes disassociated and disorganised within self.

In addition, sexual violence, such as rape, is one of the major problems faced by women and girls in war-torn countries. Sex is a weapon which the opponent uses against his enemy. Usually women and girls are the victims of such sexual violence.

In Half of a Yellow Sun, there are several instances in which women are raped by men either just for the fun of it, to inflict psychological pain on the woman or an exchange of something. Women who are sexually abused in the novel include, Arize, Anulika, and Eberechi. All that the novel seeks to do is to illustrate the fact that sexual violence leaves victims in pain and fear. A commander known as the white-man mercenary is describes by Okeoma in *Half of a Yellow Sun* as one who throws girls on their backs in the open, where the men can see him, and sexually abuse them, all the time holding his bag of money in one hand. The novel portrays this man as using power and money to get what he wants. The novel recounts other brutal forms of rape in the voice of Olanna when she tells us that those bloody Muslim, Hausa are very cruel; they raped pregnant women before they cut them up, they also enter the best houses and force people's wives and daughters to spread their legs for them and cook for them. Kainene has a quarrel with Father Marcel and she expels him together with Father Jude because Father Marcel has sex with most of the girls in the camp before he gives them the crayfish which Kainene slaves to bring to the camp. The irony in this story is that a priest is supposed to protect lives but the priest in *Half of a Yellow Sun* rather destroys lives. Adichie presents such situations to the reader to show that in the midst of war, morality is broken and no one cares about rules and integrity and societal values, structures and institutions are thrown into the drain. It is the same way five men forced themselves on Ugwu's sister Anulika, a minor character in the novel, and raped her. They also beat her mercilessness in such a way that after the incident she becomes so traumatized that she turns into a shadow of herself. She redraws from people, speaks less and does not want to mingle with anybody.

3.8 Physical Violence

The physical violence the text portrays includes the numerous explosions from enemy plane that kills people. It also destroys properties and put fear in people. Olanna's wedding ceremony is disrupted as a result of an explosion caused by an enemy plane which kills a woman, sets a car on fire and destroys so many other things. This clearly shows that war denies people pleasure and happiness and even in the midst of a wedding, people become traumatized instead of being merry.

The novel also examines intimidation as a form of physical violence. Olanna is a victim of such intimidation when she goes to the relief centre to get food for her family. She is given corned beef from one of the men in charge of the relief centre but a few minutes after this, five military men surround her and intimidate her until she becomes so afraid that they take the corned beef from her. Adichie portrays these men in this novel in this manner to show how war enhances male violence against the vulnerable.

3.9 Psychological Violence

Olanna in *Half of a Yellow Sun* is an example of a female character who suffers from integrity crisis. Olanna is a young university lecturer with everything at her disposal at the beginning of the novel. She is reduced to a classroom teacher when the war started. She is later turned into a primary school teacher so she can take care of her family. She has to teach her pupils under a tree so that these children can fit in schools again when the war ends. The novel reveals Olanna's worst psychological violence when she has to queue for food in a relief centre so her family doesn't starve. Other forms of psychological violence illustrated in the novel include how her daughter, Baby, suffers from kwashiorkor, which is a protein deficiency syndrome. Baby's stomach becomes big like a football, her hands and legs very thin and her hair

starts falling off which brings tears into her mother's eyes. She thinks she is going to lose her daughter.

Apart from Olanna's suffering from psychological violence other forms of psychological violence the novel exposes are severe hunger leading to starvation, the spread of many diseases results in the death of many women, girls and children. The worst form of psychological violence is depicted when mothers cannot feed their children and some compel their teenage girls to have sex with the military men so they can be given food. Women and children have to queue for days in relief centres and wait for food and when the food is not coming, some weep and some give their children out in frustration to workers in the centres. They feel if they go home with these children they will not survive. The hunger and disease that the war brought were so devastating and traumatic. The novel estimated that up to three million people might have been killed in the conflict as a result of hunger and disease.

Other forms of psychological violence in the novel are depicted in the kind of shelter provided for people in refugee camps. People become so thin that Ugwu describes them as 'about twelve people were lying on bamboo beds, on mats, on floor: Not one of them reached out to slap away the fat flies. The only movement Olanna saw was that of a child sitting by the door; he unfolded and refolded his arms. His bones are clearly outlined and wrap of his arms was flat, in a way that would be impossible if he had some flesh underneath the skin. Kainene's refugee camp is used to portray another form of psychological violence in the novel. Kainene records the deaths of numerous numbers of women and children every hour. The condition in this centre is deteriorating, diseases in this camp spread easily because of poor sanitation. This leaves a psychological effect on the people in the camp. Starvation, dehumanised living conditions and diseases are the three things portrayed in this novel to depict

psychological violence and also to show that war will always bring these three things to humanity.

3.10 Identity Change of Characters

Bussi (2007) reflects that trauma can change one's identity. War causes a whole lot of disruption and destruction including a person's identity. In Adichie's novel, it is the war that underpins identity change in most of the characters. Almost all the male and female characters in *Half of a Yellow Sun* have their identity changed from a positive to a negative one. Odenigbo in the beginning of the novel is referred to as 'master' by Ugwu and a 'revolutionary lover' by Kainene. But the irony of his case is that getting to the end of the novel, he takes to drinking to the extent that, there is no any trace of intellectualism in him. Odenigbo and his other friends have everything going on well for them until the Biafra war starts and he and his family have to evacuate from Nsukka University. The war brings untold hardship to him; he loses his mother to the war. The shelter he occupies is demoralizing (he has to share one room with his wife, child and houseboy), his wife has to queue daily at the food relief centres so they can get food to eat. He becomes so frustrated at the end of the novel.

Again, Eberechi is used in the novel to expose how trauma changes a person's identity. The novel reveals through her, how morality sinks so deep in the trench because her parents use her as sex bait for her brother to be put in essential services in the army so that the family will always get some favours from the army officers. Even though Eberechi despises her parents' decision and how the army officer treats her, she has no choice but to endure. She describes the man to Ugwu as, He had a big belly, He did it quickly and then told her to lie on top of him. He fell asleep and she wanted to move away and he woke up and told her to stay there. She could not sleep

so the whole night she looked at the saliva coming down the side of his mouth. This incident illustrates how younger women are used by the military as sex slaves so that their families can get favours from the military. Eberechi is also used in this novel to depict women who are voiceless.

Another young person who suffers from identity change is Ugwu's sister Anulika. Anulika as a young easy-going girl who lives happily in the village of Opi is preparing to get married but the war affects her badly and changes her identity to the extent that she couldn't marry. Anulika's friend recounts how Anulika was raped by five men. The first one that climbed on top of her, she bit him on the arm and drew blood. They nearly beat her to death. One of her eyes has refused to open well since. This act leaves Anulika with blackheads and pimples; she squints with one eye and becomes very ugly to the extent that she no longer wants to be with people. She avoids people and always wants to be alone.

The novel also suggests that the war didn't affect only the natives but foreigners as well. Richard, a young expatriate who is interested in writing about the Biafra war, also suffers from identity change. Richard a foreigner falls in love with Kianene, Olanna's twin sister. Richard is interested in Igbo- Ukwu art and the culture of the Igbos; he supports the Igbos during the war. He witnesses so many traumatic scenes that leave him traumatized throughout the novel. He witnesses a piece of shrapnel, the size of a fist cut Ikejide's head. Richard also witnesses how Nnaemeka's chest is blown open when a group of soldiers asked him to say Allah Akbar! Nnaemeka will not say Allahu Akbar because he knows his accent will give him away. These scenes together with how Richard and Kainene have to evacuate from Port Harcourt because the rebels have taken hold of Port Harcourt and also with the disappearance of his girlfriend Kainene are the issues that change Richard's identity

entirely. Richard, getting to the end of the novel, is frustrated and abandons the novel he wants to write at the beginning. Kianene also suffers from identity change. Kainene as a business manager at the beginning of the novel has to run to a small village to become a food supplier to a refugee camp when the war starts. The novel reveals all these identity transformations to show that war can change a person's identity. The things that threaten the dignity and integrity of women in this novel result in traumatic experiences for them and even after the war, there are still many characters who are psychologically haunted by the war.

3.11 The Changing Role of Women

Adichie wanting to create awareness of what women go through in war situation gives the reader an in-depth knowledge of the various women she employs in her story. Some of Adichie's female characters are round characters, some are dynamic and some are flat. Some of her women are highly educated and some uneducated, some are articulate and others are inarticulate, some are fearful and others are fearless. The novel presents Olanna and Kainene, daughters of Chief Ozoibia, as very educated young women. Adichie presents these female characters in the beginning of the novel when life is still normal. She portrays them as independent, successful and confident. They know what they want and they work hard to attain it. They resist every opposition that they each face in their relationships and were determined not to let society put pressure on them to marry. The novel presents Kainene as the strong type; she does not easily bow to pressure. After her master's degree, she decides to manage her father's business and does it so well that her father says, 'Kainene is not just like a son, she is like two. This clearly shows that women can excel and do better in managerial positions. Kainene is the opposite of her twin sister. She smokes and believes she is not beautiful like her twin sister Olanna.

Adichie's other characters, such as Arize, Amala and Anulika are a contrast to the above-mentioned characters. These characters are uneducated and also not articulate like Olanna and Kainene. They believe they must marry at an early age and produce children before they become old. They believe without education a lady should not wait too long before getting married. On the other hand, the highly educated women in this novel do not really care about children and marriage. All they want is to be around men who love them, not necessarily men who will ask for their hand in marriage. One of the ways in which African women can redefine their identity is that, women should be educated and economically empowered through doing businesses and to acquire entrepreneurial skills that will help them to generate money and depend less on their partners. The other significant thing in this novel is that, the novel presents women who are educated and economically independent as the ones that are able to manage and survive their trauma easily while those who are not educated and economically successful have difficulties in overcoming their trauma. Some die with their trauma.

The first kind of role change that women encounter in this novel is women who lost their source of livelihood. These women who sell goods in the market have to run away to seek refuge in refugee camps because their shops have been vandalized by the rebels. There are other women whose husbands are taken to fight in the Biafra war and their wives have to become heads of the family, shouldering every responsibility such as providing food for the children. Kainene in the novel also experiences role change in her business, as a manager of her father's estates, she has to change from a food supplier to a refugee camp resident in order to survive. The novel clearly depicts how other people flee from their homes and their jobs to refugee camps and nearby villages for safety. In cases where women and their children run

away, they leave their most valuable properties behind; the only thing that matters to them at such time is their lives. Richard gives an account of how traders fled and left their shops in the markets in the North. University lecturers also run away and left their campuses. Civil servants also fled from their jobs in the ministries to refugee camps. War changes the role of women and the novel exposes Olanna's role change from a university lecturer to a primary school teacher and then finally to a housewife.

However, a very significant thing in Adichie's novel is the fact that despite the women's traumatized experiences, she still empowers these female characters to be successful at the things they do in the midst of the war. They do not depend on their husbands to take care of them and their children. In the heat of the Biafra war, where food becomes scarce, it is these women who provide food for their families by trading with the enemy on the other side which is very risky. Many women are killed or blocked by the perceive enemy when they go for such trade. This novel adheres to the core principles of African feminism which seeks to empower women and to redefine a new path for all African women to be successful and independent. The novel rather portrays the male characters as dependent on their female partners in this novel. It is the women who go out to look for money in order to take care of their husbands and children, which is absent from works of some of the first-generation writers. For example, Chinua Achebe presents Nwoye's mother in *Things Fall Apart*, as a second-class citizen and deprives her of her voice in the society. Achebe portrays her in such a way that she must always be dependent on her husband and take instructions from him. One may be tempted to think that because these two female characters in Adichie's novel being educated accounts for their empowerment. This is not the case because Adichie gives voice and authority to Olanna's mother, Odenigbo's mother and Mrs Moukelu who are not educated but are successful in their business and their

voice in the society is heard. They also command more respect in the society than their husbands. In order to redefine the image of the African woman, it is good for African writers to portray the African woman in a positive way. Adichie should be commended for portraying most of her female characters in this novel as confident, dependent and successful.

3.12 Displacement

Balcells (2012) argues that wars bring about displacement of people. In *Half of a Yellow Sun* the traumatization that occurs as a result of the Biafra war brought about displacement, separation, migration, death, detention and disappearance of family members. The novel gives an account of how some rich people and politicians migrated to other countries when the war starts. Olanna's father, Chief Ozobia, a very wealthy man who owns half of Lagos even though he has no formal education, Chief Ozobia and his wife migrated to London when the war started. A close reading of the text reveals that the rich people and political leaders who ignited this war ran away, leaving the ordinary people who have no place to go to suffer the consequences of the Biafra war. These rich people and politicians only returned when the war had calmed. Other forms of displacement in *Half of a Yellow Sun* are internal displacements. These involve persons or groups of persons who are forced or obliged to flee or leave their homes or places of work or home town to another place to seek refuge as a result of the Biafra war. At Kano, a whole lot of people are displaced from their work places and homes. They told them to run to the army barracks. Those madmen were chasing them like runaway goats, but once they entered the gates of the barracks, they were safe. At Nsukka station when Ugwu got there, there were several men, women and children crying who have been displaced from their hometown Kano where the war started. They have to spread their mats and dirty wrappers on the ground. When the

war spreads to other towns the number of displaced persons increased. Schools were closed and turned to refugee camps. Women kept going from one refugee camp to the other. A woman who died in Kainene's refugee camp had been to five others refugee camps before she finally got to Kianene's camp. The other forms of displacement are those who are forcefully separated from their families and conscripted into the army such as Ugwu, whose conscription brings pain to his family. Ugwu as a young fighter for Biafra joined the other young soldiers in committing crimes such as raping young ladies and stealing. He wrote most of his experience as a Biafra soldier in poems. It was in the war front Ugwu realised most of the lies of the leadership of Biafra. It was this experience that Richard a foreigner in the novel asked Ugwu to write it down.

Kainene also disappears getting to the end of the novel. She goes to trade with the enemy and the story ends with the suspense of Kainene's disappearance. Her family is traumatized. They do not know whether Kainene is killed or detained by the enemy. Adichie ends the play without resolving the suspense of Kainene's disappearance. There were also complains about other women who went for such trade and never came back. There were some who later came and said they were blocked by the federals on the other side.

The worst form of displacement in this text is those who died violently, which resulted in pain and trauma for their families. Olanna and Kainene are traumatically affected by Arize's murder. Women like Anulika and Eberechi suffer emotional and psychological displacement as a result of the sexual violence against them.

3.13 Women and Survival Tactics

During war, people normally develop coping strategies that will help them to deal with stressful and traumatic issues. Adichie's novel upholds the tenets of women and survival tactics by portraying how women see the need to come together to help

one another. Women who were displaced during the war developed certain tactics so they and their family and friends can survive the war. Women in the text rally behind any women they realise needed help, some share their food with others, and some took care of children of relatives who are killed and some came together to learn new skills such as making soap. When Olanna's daughter, Baby was suffering from protein deficiency and she loses appetite for eating, Mrs Muokelu comes with dried egg yolk powder to save Baby's life. Mrs. Muokelu teaches Olanna how to make soap. She leads the way to the backyard, and after Mrs Muokelu have explained and demonstrated how to make soap, Olanna learns the art of making soap. Some women helped school children when a lot of schools were closed down and turned to refugee camps. Mrs. Muokelu , Olanna and Ugwu decide to organize the school children to study in Olanna's house. Their aim for doing this is that, when the war is over, those children can still fit perfectly in schools. They also gather around women who are bereaved to comfort one another. To those who want to protect human life, they believe that life is more precious and should be treated with dignity. Being an Igbo, Hausa or a Yoruba should not create differences between people to fight one another. They believe they are all one. The novel clearly advances the view that a person who is not from your tribe should not necessarily make the person your enemy. The support that the women gave to one another in this novel demonstrates that women by their nature always want to support one another and this will help create a new path for the African women to rebrand themselves to the world.

3.14 Trauma and its Fragmentation of Self, Family and Society

The novel presents the following as victims of trauma; they include Olanna, Alice, Mrs. Muokelu, Eberechi, aunty Ifeka's family, Ugwu's sister Anulika and Arize. These individual trauma which results in personal fragmentation starts as a

blow to the psyche that breaks through one's defences so suddenly and with such brutal force that one cannot react effectively. Arize did not survive the war, her hopes of giving birth to a beautiful girl who will be intelligent like Olanna was shattered when she was murdered in cold blood together with her husband, father and mother. Adichie believes that war brings about individual trauma which leads to family trauma. The novel reveals that anything that destroys the individual will also have an impact of destruction on the family. The absence of family members due to death, disappearance, injury and displacement definitely creates gaps in the functioning of the family. Many women assume headship of the family because the men have gone to fight or they are killed in the war. All these personal and societal tragedies are used in the novel to drive home how war affects women psychologically and emotionally.

The novel shows that Nigeria is made up of various ethnic groups. These ethnic groups experienced fragmentation during the colonial rule. The fragmented ethnic groups put together as one country known as Nigeria led to the tension between the South and the North which brought about division. The South wanted to establish an independent state but the Igbos from the south became a fragmented society when the war started. Many Igbo officers were dead. The killings were organized. Northerner soldiers picked out all the Igbo soldiers and took them away and shot them. What happened to the Igbo soldiers is cruel. They are determined to avenge. They protested against Gowon the Head of State then and threatened Igbo soldiers and Northern soldiers that they can never live in the same barracks. The blockade of food by the rebels resulted in starvation, leading to millions of deaths. Biafra's symbol, is "Half of a Yellow Sun," which stands for a bright future for its members becomes fragmented at the end of the war; they lose the war and have to submit to Nigeria. The entire surrounding towns that are invaded by the rebels such as Kano,

Nsukka, Abba, Port Harcourt are left fragmented. The collective trauma of the society that the novel portrays is a kind of blow to the basic tissues of social life which damage the bond of attaching people together and also impairs the prevailing sense of communality. This collective trauma of the Igbos and Hausa works its way slowly insidiously into the awareness of these societies. It is a form of shock, a gradual realization that the communities no longer existed as an effective source of support. The people existed but no longer as a connected pair .

Also, it is clear from the novel that the two main ethnic groups, that is the Igbo and the Hausa who engaged in this war, brought about the destruction of towns such as, Kano, Abba, Port Harcourt, Lagos, Zaria, Umuachi and other smaller towns. This war did not only damage the buildings of these towns but it also damaged the environment of these towns, their support system, their organization, their relationships, traditions, structures and institutions. The novel reveals that the Igbos suffers greater traumatic experiences from this war and they vow never to be in the same house or work place with a Hausa. The novel presents the defeat of the Igbos as a psychological torture to them. The novel clearly shows that, when the society's mind is wounded then its people become an embodiment of traumatization.

3.15 Conclusion

I have tried to discuss how women memorize the Biafra war in Adichie's novel *Half of a Yellow Sun*. The main concerns raised in this thesis are, how women were affected in this war. I do this by analysing characters in the novel and how these characters are exposed to various forms of trauma, to drive home the untold hardship that the Biafra war brought to women which affected them emotionally and psychologically. Adichie's novel provides insights into some of this traumatic experience such as, women and trauma, violence against women, role change of

women, fragmentation as consequences of war and women and survival tactics. This war brought untold hardship to the country. Many people lost their lives, other people were displaced, schools were closed and the nation was affected with severe hunger that resulted in people eating lizards and any green leaves.

Also, it is clear from the novel that even though Adichie portrays women memorizing their trauma in *Half of a Yellow Sun*, she also portrays these female characters in a positive way. For example, she presents Olanna as a very intelligent woman whose decisions are obeyed and respected by those close to her. Adichie also portrays Kainene as a great and successful entrepreneur who managed her father's estates so well. Other woman like Mrs. Moukelu, whose husband's leg is amputated as a result of the war, has to trade within the enemy's territory in order to cater for her family.

It is an undeniable fact from the novel that when women are educated and economically empowered, they are able to survive trauma more quickly than the uneducated ones. For example, Anulika as a young uneducated village girl without any skills, has difficulties overcoming her trauma, right after the war she still avoids people and cannot look at people in the eye when talking to them. Olanna on the other hand who is a lecturer in the University is able to manage her trauma and when the war is over, she puts all her pain in the past and decides to move on in her life. She assumes her duties as if nothing has happened to her.

From the novel it is clear that, apart from Olanna, the women who are healed of their trauma quickly like Kainene and Mrs Moukelu are those who realise that they must face and resolve the unbearable feelings and memories that the war brought to them and long avoid them so that they do not return again. These two women are busy finding ways to succeed that their minds cannot easily return to the traumatic

experience. In other instance, Adichie provides an avenue so that traumatic victims can tell their stories several times which helps in healing the trauma. Others like Alice used behavioural change to redirect their emotions into other profitable adventures in order to overcome their trauma.

3.16 A Critical Analysis of Tadjo's Novel

The Rwanda genocide was one of the most tragic events that hit Africa in 1994. The war was as a result of tensions that existed between the Hutu majority and the Tutsi minority. This tension resulted in a civil war in April 1994 which lasted for a hundred days and claimed several lives. The genocide became a great issue which many writers contributed their voice to by putting down what happened in Rwanda. The duty of remembering, according to Tadjo, is a duty in order to forget and also to forge for a brighter future. *The Shadow of Imana; Travels in the heart of Rwanda* is one of the great novels written in 2002 on the Rwanda genocide. Tadjo was one of the writers that were commissioned to go to Rwanda to witness what happened and as a duty of memory, to write a story about the genocide for the whole world to know what happened in Rwanda. It was from this premise she undertook the project of writing the story and among the reasons Tadjo gave for writing this story were that, what happened in Rwanda must concern all of us. She wanted the story to be able to unify the two ethnic groups and serve as a moral lesson to all African countries. Tadjo travelled to Rwanda and saw for herself what happened and had a personal account of the genocide. She witnessed the following; sites of massacres, corpses, and weapons dumps. She also interacted with traumatized returnees, bereaved survivors, rape victims and orphans. It was these experiences that enabled her to write the genocide story, which is, *The Shadow of Imana ; Travels in the heart of Rwanda* (2002).

Tadjo believes that remembering of the past can also serve as a great healing because it helps survivors and traumatized victims to forget about the past and forge ahead for a brighter future. She believes that her novel contributes to the remembering of the genocide. Tadjo begins the journey of the novel from South Africa through to Johannesburg-Paris-Brussels. She takes the reader through her journey to Kigali. On the flight, Tadjo recounts how the Rwandans are happy going back to their country. She also reveals how foreigners including an American couple have been murdered in a Ugandan jungle by Hutu rebels. This shows that the war has not completely ended. Tadjo takes the reader to Kigali and that is where the true story of the Rwandan genocide is encountered. In order to write about the genocide, Tadjo has to include several multiple stories to give a comprehensive and holistic view of the genocide. The stories we encounter next alternate from Nyamata church, on the road to Butare, Nyanza, the royal city, crossing Gitarama, visit to Byumba, Kicukuru district and Rilissa Prison. Tadjo employs all these places to reminiscence on the trauma that people encounter in such places. The text is more of a war memoir than a novel. She narrates the story to the reader first through the first person narrator 'I', I had long felt a need to exorcise Rwanda. And then, secondly, the story is narrated to the reader through some of her characters like Nelly, a soothsayer, the Zairean woman, the young farmer, Josephine, the seven wonders and Sister Agatha.

Also, one important thing to note is that, because Tadjo's story is not written in a complete novel form, it is difficult to classify her characters. Some of her characters are without names and others are without background information. It is clear that Tadjo's aim is to write an account of what happened to people during the genocide than a holistic novel. Even though her book exhibits a few characteristics of a novel, this study will refer to *The Shadow of Imana; Travels in the heart of Rwanda*

as a war memoir or text. The genocide happened in 1994 but it was in 1998 that Tadjó was commissioned to write the story and the story was published in 2002.

3.17 Language

Tadjó's career as a poet influences her prose writing a lot. She uses poetic language mostly in this story. She writes about the violence of war but she is able to colour her language to make it flowery. The poetic style employed by Tadjó in her novel makes it artistic. For example:

Rwanda is under our skin, in our blood, in our guts. In the very depths of our slumber, in our waking hearts. It is despair and desire to come alive again. It is death which haunts our life. It is life which overcomes death. We must never cut off the way back. We must understand, like a song to be hummed, that the world is still standing and that the picture we have of ourselves is absolutely real' (Tadjó: 2002: 38).

Tadjó as a poet, a painter and a writer is able to use her poetic language to influence her prose writing. Also as a painter she is able to paint the kind of images she desires her readers to imbibe. Her words in this novel are carefully selected. She chooses words that suit whatever she wants to say because she knows she is dealing with fresh traumatic wounds, people who are traumatized, people who have lost everything in a genocide which makes them want to end their lives. She believes that words have the power to heal and it is the duty of the writer to give strength to the weary.

Apart from the poetic style Tadjó uses in this novel, she also employs figures of speech to make her language flowery, understandable and enjoyable. She includes several literary devices such as metaphor, personification, alliteration, satire, symbols, images and the elements of the supernatural in writing this story. Tadjó believes that, as a writer, she should be able to use her writing to push people to listen to her voice, in an attempt to exorcise the buried memories. She believes she has the capacity to put

balm on the wound; speak of everything that may bring a little hope. Even though she recounts a painful event, her language is so suiting that it brings healing to those who are traumatized. She advocates justice for all those who are victimized.

Tadjo makes use of metaphorical language. Metaphors are used extensively in this novel to show comparison. Gray (1994) argues that a metaphor is a direct comparison of two things. The very title of the novel is metaphorical, *The Shadow of Imana; Travels in the heart of Rwanda*. To Rwandans, Imana is considered the creator deity in the traditional Ban yarwanda religion in Rwanda. The evil that comes upon Imana's children is what Tadjo compares to something that travels in the heart of Rwanda. The genocide is something that can never be erased from the hearts of Rwandans, the pain in their hearts is unforgettable. Several lives that have fallen as a result of the genocide are still a traumatic experience stored in the hearts of Rwandans up till date.

Again, Tadjo points out that, you need to get in people's skins. See what is inside. One needs to get closer to people and know what they are going through. Many of the survivors of the genocide have gone through a lot that if you want to know their story you have to get so close to them. Tadjo's ability to mix with the people gives her an upper hand in examining the hidden agenda of the genocide and how Rwanda continues to recall this incident with pain.

Further, Tadjo writes that the dead are screaming still because in most societies in Africa, those who die violently, it is believe are still screaming because it is not their time to go. Tadjo therefore believes that the dead are not resting at all because of their violent death. In the text, she speaks to the dead in her writings as if they are still alive. In other instances, death is personified, And when they are angry, the dead gathered on empty lots among the debris, in places which had drunk of their

blood and suffering and, once again, they would release the last mortal cries of their fleshly envelop. The wind carried away their rage and pierced the eardrums of the survivors. Consciences were darkened by anguish, making the days and nights unbearable. This illustrates the psychological and emotional pain that still haunts the survivors. Tadjó believes that life is all about people and she illustrates this by saying, we can't get close to people without them getting into our lives, this is a fact. This means when you get close to people you begin to feel their pain.

3.18 The Element of the Supernatural

The supernatural is a key defining element in Tadjó's novel. She invokes the supernatural through soothsayers, diviners and the spirits of the dead. Tadjó believes that the natural life is intertwined with supernatural elements, that are why she uses a lot of supernatural elements in her novel to make it real. It is believed that when people die violently their spirits still hover around. 'The dead are paying regular visits to the living ... The town streets were filled with spirits moving around ... the spirits were hurrying home to visit everyone' (41). Tadjó portrays how a soothsayer is brought in by the people to appease the dead to sleep in peace because most of them died violently and their remains are not properly buried. The diviner pleads with the dead:

I come to humbly ask you and all the dead to receive me into the house of silence and mourning, in this dark night where memories open up like wounds. I stand before you all, dead in your thousands, so you may turn your burning gaze on my great nakedness, I am vulnerable before you, wretch humanity. After this chanting, the soothsayer 'brought a chicken with very white feathers, whose belly he slit open with a swift sure stroke. He pulled out the entrails and sat on the ground to study them and decipher the hidden signs (43).

After this, the soothsayer made some other ritual and spat into the wind and demanded calm. He assured the living that everything is calm but that the dead should be buried according to their rites so that the memory of the dead will be respected. He ends by saying that the dead will be re-born in every family, an African belief of reincarnation which Tadjó portrays in her novel to give hope to the living. The novel employs this ritual because in African societies it is believed that the spirits of those who die violently must be appeased so that the dead will first of all reach their creator and then those living will live peacefully.

3.19 The Use of Symbols in the Novel

Most of the symbols that Tadjó uses contradict the normal meaning they stand for. The first symbol Tadjó uses is the church. The church is not only a place people go to worship God but it also symbolises a place of safety and refuge where people can run to in times of difficulty and crisis. In Tadjó's novel the church symbolises a place of destruction. The novel depicts the first encounter of massive destruction of people in the Nyamata Church where a woman named Mukandori was exhumed from the ditch where she had fallen with 35, 000 dead people. The description of how this woman died is so painful. She had been raped and a pickaxe forced into her vagina. She died from a machete blow to the nape of her neck.

Again, Tadjó recounts that at Ntarama Church the bones of the 5000 dead people whose bones are displayed as if it is in a museum. These portrayals by Tadjó are to drive home the cruelty of the genocide which results in traumatization. When the massacres started, the authorities advised the people to assembly at public places so they can be protected. The people trusted the leaders and converged at these churches believing the church is a sacred place and the rebels will not dare cause destruction in God's house. They were mistaken. It was rather in the churches that

great numbers of people died, illustrating the heartless nature of the rebels. These rebels didn't have any regard for God and His people. Tadjo portrays the church this way to drive home the loss of hope in Rwanda and the breakdown in structures, traditions, values and institutions in the various communities to the extent that the sanctuary of God is no longer respected.

Again, the novel portrays the royal city Nyanza, where the royal king Mwami and the queen mother used to live as a desolate place. In the past, the royal city Nyanza symbolized power and authority because the king saw to the day to day administration of the land. The king was regarded as half man, half god. The king Mwami was so powerful that his royal drums were venerated like gods. These drums were decorated with trophies of war, the genitals of enemies and the heads of defeated chiefs and kings. These drums were regarded as sacred but now nothing remains. Royalty has been abolished because the royal city was attacked and everything destroyed and a republic proclaimed. All vestiges of nobility have been wiped out during the successive confrontations between the feudal Tutsis and Hutu masses. The royal city has become a symbol of desolation. This brought about psychological and emotional trauma to all Rwandans, because the power and authority that is vested in royalty as custodians of the land has been taken away and placed in the hands of militiamen whose objective is to kill.

In addition, in every society, pastors symbolise peace and represent people who lead others to Christ but in Tadjo's novel, she presents a pastor who took part in killing children. A group of desperate parents who were fleeing entrusted their children to a pastor to take care of them but on their return the pastor was accused of having a hand in killing the children. But the pastor confesses he is forced to kill, and

that he didn't kill deliberately. The guilt and the trauma that this incident left on the pastor compels him to tell the court that he is ready to die for his sins.

Also, the novel uses the following items; grenades, rifles, hammers, spiked cubs, axes, machetes and hoes as symbols of destruction. These are the items that the rebels used to kill and to cause massive destruction to human beings and properties. Tadjo also depicts the use of various types of masks in the texts such as 'round masks, frightening masks with huge teeth, with closed mouth, with bulbous eyes, with eyes shut, laughing masks, sacred masks, struck with astonishment. Terror masks, masks of the banned and masks of violence' (32). All these masks symbolise weapons of violence and destructions. The rebels used these mask to conceal their identity and commit heinous crimes against humanity. Nelly and the Zairean woman in Tadjo's novel who witness how these objects are used to strike down their relatives have difficulties recovering from their trauma. The flashback which reveals how their relatives are killed keeps repeating itself in their mind.

3.20 The Use of Images

Another figure of speech, which Tadjo explores in her novel massively, is the use of imagery. Tadjo uses figurative language to represent objects, actions and ideas in such a way that it appeals to our senses. The dry bones displayed in Nyamata and Ntarama churches, abandoned corpses, the stench of meat exposed to the sun and also how dogs have feasted on corpses is explored by Tadjo to portray the image of suffering and hunger in Rwanda. The novel depicts the image of poverty and suffering in Rwanda in how children roam on the streets bare-footed. These children sleep on the streets, and roam on refuse dumps in search of food. Many of these children have become orphans as a result of the war, AIDS, family dislocation and many rebellious kids rejected by the society. Tadjo believes that for these children of the genocide,

their suffering is too much and their future extends no further than the end of the street. These children, according to Tadjó, are the ones she fears will lead the country into genocide again because their trauma and pain is too much. They have no sense of belonging to a family. They can easily be persuaded by adult rebels to stage another genocide because life is already hard for them and they have nothing to lose when the country is in war crisis.

Again, Tadjó portrays Rwanda as a desolate country; its bond that attaches people together is gone. The systems, traditions, structures and institutions are gone and the communities no longer exist. Tadjó recounts how the neighbourhoods are deserted. Everywhere there are ruins, debris, broken objects scattered about, filth, dirt, stones, the stench of death is terrible everywhere. Human bones and corpses are scattered all over, the obscure fear looming everywhere gives an image of desolation of Rwanda after the war. This image suits the title of the novel. Rwanda has become a shadow of herself. Tadjó ends her novel by depicting the image of violence that is still in existence in Rwanda. She suggests how danger is ever-present, lurking in memory, crouching in the bush in neighbouring countries. Violence is still there, on every side.

3.21 Women and Traumatic Memory of the Rwanda Genocide

To begin with, one of the major concerns in Tadjó's novel is how women recount their trauma and pain about the genocide. Memory is a major factor in everybody's life, it helps us to recall facts, process information by encoding, storing, retaining and recalling of past events. Traumatic memory is experienced in events as one's reaction is sensory, cognitive, emotional and psychological and it could also be defined as 'remembering a personal traumatic event, this event could be threatened death, serious injury, a threat to one integrity, or the person who experienced intense fear, helplessness and horror. Tadjó's novel exposes several traumatic accounts of

people especially women like Nelly and Anonciata who are raped and infected with HIV.

Also, Tadjo portrays the evil done to humanity in the Rwanda genocide and its aftermath traumatization. She portrays the Nyamata church as a site of genocide, where thirty –five thousand people died in a single day. Tadjo clearly demonstrates in the novel how the authorities have promised to protect the people but fail to do so. They had told the people to gather there so they can protect them but the thousands of people that gathered there never knew they were coming face to face with their destinies. On that fateful day, 35,000 bodies fell. A clear analysis of this novel shows that the authorities have their own interests in this civil war and lied to the people and when the people trusted them, they faced betrayal by these leaders. This novel clearly shows that in war situations leadership should not be wholly trusted.

A further analysis of Tadjo's novel in terms of its portrayal of the streets shows how the people cannot come to terms with the carnage of the genocide. People are traumatized as they walk. There is pain in their hearts, and they cannot believe what happened to their wonderful country. Traces of the war are rare in the town but people's memories are teaming up with poisoned images. The vast majority of people carry their pain silently in their souls and find the unbelievable strength to live their daily lives as it begins. Bassel Der Kolk et al (2001) are of the view that, many traumatic survivors of the genocide suffer from flashbacks and related phenomena and subsequently become amnesic of the trauma and keep dissociating with the traumatic memory. Hunt (2010) argues that, those individuals who are able to make narrative sense of their trauma by re- telling their story several times are normally the ones that experience post traumatic growth speedily. Those who lose the coherence of their narrative will experience a negative effect. This is why Tadjo gives voices to

many traumatized people to recount their stories to the reader. Narration of trauma brings healing faster to its victim. This is similar to Sigmund Freud's first theory of memory which served as a precursor repression memory syndrome. Repressed memory is some form of defence mechanism that enables one to suppress or forget overwhelming emotions or feelings that are painful in order to let people cope with better life. In such cases, the memory of the traumatic event still exists but is deeply buried within the human psyche. By this theory a person's emotional survival depends upon the brain's inability to retrieve the memory and bring it into consciousness. On the other hand, memory suppression is different from repressed memory syndrome because the former involves the conscious avoidance of a particularly painful memory. People who suppress memories of abuse retain an awareness of the abuse inflicted on them but may not retain the injuries from such abuse. Therefore, the difference between the two here is that repressed memory is recovered in whole. Such memories are not forgotten. A close reading of Tadjó's novel indicates that the traumatic victims suffer from a repressed memory. They, however, try to overcome their pain by hoping for a better future and leaving the past behind them.

A further analysis of the Nyamata church gives the reader a vivid picture of a heinous crime against humanity. Tadjó's description of a woman who is exhumed in 1997 from the site of the massacre clearly speaks of how painful this woman and other women and their children have fallen with the other bodies on that fateful day in the Nyamata church.

NYAMATA CHURCH

Site of genocide.

Plus or minus 35,000 dead.

A woman bound hand and foot.

Mukandori. Aged twenty-five. Exhumed in 1997.

Home: the town of Nyamata

Married.

Any children?

Her wrists are bound, and tied to her ankles. Her legs are spread wide apart. Her body is lying on its side. She looks like an enormous fossilised foetus. She has been laid on a dirty blanket, in front of carefully lined up skulls and bones scattered on a mat. She has been raped. A pickaxe has been forced into her vagina. She died from a machete blow to the nape of her neck. You can see the groove left by the impact. She still has a blanket over her shoulders but the material is now encrusted into the skin. Tadjó portrays this story to show how wicked and cruel war brings to mankind, how a human being can kill his fellow in such cruel ways is so worrying to Tadjó. The novel also depicts the rebels of this heinous crime as heartless and cruel people. The women survivors of this massacre are faced with a traumatic memory of the incident, just like how Tadjó gives an account of a man who escapes the genocide but later on continues to have flashbacks of what happened that day. This man tries to dissociate the event from his memory but the more he tries the more the flashback keeps repeating itself. He was hiding at home when the massacre took place in the church. When he heard nothing more, when the shouts, the screams, the sounds of the slaughter were silenced, he emerged from his house and realised his house was surrounded by corpses. This man becomes traumatised after the incident and always keeps having flashbacks about the incident. These tragedies are what Tadjó uses to drive home the traumatic remembrance of women of the genocide.

In further analysis, Tadjó novel depicts how human bones, skulls, skeletons are left in the open without any proper burial. The killing is so gruesome to the extent that burying all becomes an impossible act. There are whole families like the royal family that was wiped away entirely; the queen mother who played a vital role in the day-to-day administration of the land has fallen, together with other people in her family. The few that survive have fled for their lives, so when the war was over and

the people were returning back this was one of their painful memories. Seeing bones of their friends and relatives scattered all over increased their trauma. From April 1994 to 1997, the bones remained as they were found. In 1997 the construction of the memorial had begun. But the stench of the dead was unbearable. Particles from the massacre were floating in the air. The dead point an accusing finger to return to the earth. They rise up in protest. They want to melt into the earth. Tadjó uses all these scenes to depict how the genocide destroyed Rwanda.

Again the major concern raised in Tadjó's novel is the numerous deaths of people encounter in the novel. The various massacres portrayed by Tadjó's novel is to drive home the evil of the genocide. The novel condemns the actions of the interim government of the Hutus which deceived everybody including the international bodies that the massacre is as a result of an explosion of tribal violence as unforeseeable as it is, it is controllable. The outside world didn't know the Hutus were only paying lip service but deep in their hearts they were determined to finish the Tutsis. The novel shows how the Hutus are caught in their own lies when on the 7th of April, 'all attention was focused on the assassination of the Prime Minister, Agathe Uwilingiyimana who was a Tutsis and the ten Belgian soldiers responsible for her protection' (32). This incident resulted in the evacuation of all foreign nationals in Rwanda and it also demonstrates the deception of the Hutus (the major ethnic group in Rwanda).

A further analysis of Tadjó's novel reveals that all Tutsis and those who had tried to defend them had to be put to death. The Tutsi are the minor ethnic group in Rwanda and when the 'genocide started other people had sympathy on how these people were being wiped out by their perceived enemy, the Hutus, so other tribes decided to give them their support and they tried to speak on their behave' (67). The

problem is that anybody who openly supported the Tutsi was put to death by the Hutus, for example, Tonia Locatelli who was an Italian nurse protested to the authorities against the massacre of the Tutsis. She represented those who wanted to defend the Tutsis, which ended up in her untimely murder. She did not know the purpose of the Hutus' was to kill every Tutsis or anybody who openly supported the Tutsis. They wanted to wipe away all the Tutsis so that everything in Rwanda such as land, natural resources and the seat of government will be theirs. The Hutus' rebel deceived children with this idea to kill the Tutsis in order to become rich when all the Tutsis are wiped away.

3.22 Rape and Women

Another issue of concern identified in Tadjó's writing is that rape is used as a weapon of war in the Rwanda genocide. There is no woman who can stand rape. Brown (2012) is right when he points out that rape is a weapon of war in which the perceived enemy uses sexual violence to inflict pain on women, which can be physical, socially and psychologically destructive. Most at times the rape victims reveal that the brutality they encounter in rape is unbearable; many end their own lives as a result of this because they cannot bear the torture of the rape. Tadjó portrays in her novel how Nelly, Annonciata, Anastasia and the Zairean woman are raped by militiamen and how it affects them emotionally and psychologically. Tadjó shows contrast in how women are raped in the novel; the first example is how a woman bargains for her children's lives by requesting for rape so that her children's lives can be spared. Annonciata whose husband is in a different nation when the war starts becomes traumatized. She, together with her two children decide to run away to seek refuge but on her way, she is raped by militiamen several times on the side of the road. Tadjó's portrayal of Annonciata shows a woman who encounters several

traumas in the Rwanda genocide when her husband was away in another country. Even though Annonciata died of AIDS in the later part of the novel, her actions shows how a woman decided to bargain for rape so that her children can live. There are other women who had babies as a result of their rape. Most of those mothers did not love these children. They rejected them. This can account for the reasons why many children are left roaming on the streets in Rwanda when Tadjo visited the place. Most of these children are termed ‘unwanted by society’ and when they feel rejected they become hardened and decide to pay the society back. They indulge in all sorts of vices and if they are not rescued early enough they are the ones who are deceived by the military to start wars. Tadjo through the voice of Nelly recounts how she hates her own son, ‘she laughs uproariously and goes to the baby, whom her daughter is now smearing with Vaseline. She slaps his bottom a few times saying: I don’t want this one. He was born of the war’ (35). This shows the hatred for children who are conceived as a result of rape. Also, Tadjo gives an account of how siblings took advantage of the genocide to inflict psychological pain on the other. Anastasia cannot come to terms that she is rape by her own twin brother, the trauma and the shame she cannot stand. She becomes so terrified. ‘When he spread her legs and entered her violently, she could not believe that what was happening to her was real. This must be in another life, another time. Her mind ceased to function..... She was ashamed. She felt dirty, repulsive. She no longer existed. How was she ever going to be able to get up? Face other people? Her mind detached itself from her body, floated in the room and hit the ceiling. That was her first death’ (66). Anastasie is currently suffering from traumatic neurosis because her mind ceases to function and she commits suicide because she cannot bear her trauma.

Another issue of concern in Tadjó's novel is the numerous numbers of women who are infected with HIV/ AIDS as a result of rape. The trauma a woman goes through after she realises she has been infected with HIV/ AIDS as a result of rape is what Tadjó condemns in war-torn countries through her novel. She therefore through the voice of Nelly recounts her suffering with the disease, 'Remember Nelly. When I die, you must come to my funeral!' (36). Nelly says this because with the AIDS she is suffering from, she has few days to live. This is the trauma that survivors of war go through especially women, the trauma of dying and leaving their younger children to face this world on their own. Many of the women who are raped also suffer from HIV/AIDS. Annonciata also became infected with HIV/AIDS, she died leaving her two children getting to the end of the text.

Another thing which is clearly depicted in Tadjó's novel is that instead of the community sympathizing with those suffering from HIV/AIDS, they rather criticize them although they know very well that it is not the victims' fault that they have such infections. This increases the trauma of the victims.

3.23 Women who Incurred Losses as a Result of the Genocide

Tadjó's novel presents three types of women who lost valuable things during the war. The first are those who lost their husbands. In the African society men are usually the heads of the families but in cases that the men are killed in war situation, the women automatically take upon themselves this role in addition to their own roles as women. In the absence of men, women become burdened with providing food and shelter for the family. Tadjó presents a woman whose husband is accused of taking part in the genocide and is undergoing trial. The man comes home one day and in the dead of the night he gets up and commits suicide. This clearly demonstrates how war destroys families. The second group of women is those who lost properties such as

houses when they returned from exile. 'She came with her family two years ago. When they returned, their house was occupied by a soldier' (21). These are women who returned from the war and realise all the things they had left behind were gone. These women have to start their lives all over again from scratch. The third group represents those women whose husbands are accused of taking part in the genocide and are thrown into jail without trial. Jean –Baptist's husband is thrown into jail for taking part in the genocide. The novel reveals how many of the people who are accused and are thrown into prison are never tried. Some ended up committing suicide in the prison. The women in Tadjó's novel, whose husbands are killed, detained, separated or relocated feel lonely, depressed with some of them suffering from PTSD.

3.24 Women and Psychological Death

Apart from the physical death that occurs in this text, there are other deaths portrayed by Tadjó in the novel, such as emotional and psychological death. Most of the rape victims in this text like Nelly, the widow who is raped by militiamen and abandoned on the road side but managed to survive is depicted in the novel as one who died psychologically. This woman returns home and realises she is suffering from AIDS. Her husband and son are also killed in the war, her neighbourhood insult her for getting involved with a man who killed her son. This widow is so traumatised by her circumstances that she feels like she is already dead. Her first death happens when her husband and her only son are killed in the genocide. She is also raped and abandoned by the road side, coupled with her suffering from AIDS, this widow believes life has no meaning anymore and prays for death to take her away.

Another way in which Tadjó's novel portrays psychological death is the story of Anastase and Anastasie, the twins. Anastase suspects her twin sister Anastasie is sleeping with men for money when the war starts. He decides to pay his sister back by

raping her violently and this is what killed Anastasie psychologically and emotionally:

Now his sister terrified wasn't moving anymore. Anastase let go a moment or two and seized a wrapper hanging near the bed. Then, using it as a large bandage, he covered her eyes and mouth. He tied the material so tight that Anastasie thought she would suffocate:

Don't move,' he repeated, 'or you 'll be sorry!' When he spreads her legs and enters her violently, she could not believe that what was happening to her was real. This must be in another life, another time, her mind ceased to function (65& 66).

This is what killed Anastasie psychologically. She cannot come to terms that her own twin brother will do such a cruel thing to her. This act daily torments Anastasie and gradually drives her to finally commit suicide but before her physical death her actions shows that she was psychological dead before the physical death.

Another woman who suffers from psychological death is Annonciata, who is raped by several militiamen by the road side so that her children's life will be spared. Annonciata becomes like a statue when her husband locates her from the Red Cross refugee camp. She is emotionally and psychologically dead when her husband brings her home. Apart from this trauma, she has contracted AIDS and knows she is dying.

Again, the Zairean woman suffers from emotional and psychological death; her husband is killed in the genocide and also she witnesses the slaughtering of people like animals in front of her house. She runs out of her house with her baby to seek refuge but unfortunately she is picked out of her hiding place and her baby is slaughter and thrown away before her own eyes. She is raped by several militiamen, which makes her unconscious for some days. When she regains consciousness; she is assisted by RPF soldiers to go back to her home town. She recounts how she wants to

die and the fear, pain and hopelessness that has become part of her life. She cannot be in a room alone. She trembles when there is a knock at the door. She loses everything and continues to have flashbacks and nightmares of her baby's corpse.

3.25 War and Displacement

Another issue of concern identified in Tadjó's novel is displacement. Displacement of families is one of the greatest tragedies that Tadjó portrays in her novel. Displacement can be investigated in three different ways in Tadjó's novel. These are physical, emotional and psychological displacements.

3.26 Physical Displacement

In every society when there is an outbreak of war people will definitely experience displacement from homes and their work places. The text depicts how majority of Rwandans are displaced after the genocide. Many of them are physically displaced. In the novel, many people who have come back from exile cannot locate their friends and family members. Tadjó's voice, through Consolate, recounts how she has lost hope in her country. Her family has fallen apart. Her father has died, her mother is put in prison without trial, and her two sisters are somewhere in the city. For her the country is an interminable exile. She goes to the prison to visit her mother but she realises that the distance between them is too great. Tadjó uses Consolate's story to bring out the suffering of women after the war. Consolate's mother has become a shadow of herself. Her daughter does no longer recognize her mother, she has become broken, damaged and looks like she is nothing, she has become distant to her daughter and this distance will never be close again. There is no date for her trial, she has no limit to her imprisonment, all her daughter's efforts to get her out prove futile, and to her she has already lost her mother. Consolate believes her mother's situation is

hopeless and this is one of the many cases of hopelessness that women encounter in Tadjo's novel. The old woman has become too thin; she has become too frail on her withered legs. She looks as though she is wearing a mask of pain on which wrinkles are digging long furrows. She yearns to find in her mother's eyes reflections of the past, but they are veiled by a shadow, a screen through which nothing can pass, so Consolate has mourned the future. The future no longer exists for her. Her days are nothing but an anguish wait, a desire to leave for another place. The world stretches beyond the other side of those hills, far from death, far from this prison, from her captive memory, fixed, frozen in time. The displacement of her other family members together with her mother's ordeal makes her to lose hope in everything in the country. She believes going very far away from all these will make her better. This depicts how war can bring misery to people. Tadjo contrasts Consolate's story with a cat and her kittens:

The kittens are sucking greedily and the animal is purring, her eyes closed. Consolate is amazed, but from the way it cocks its head to one side, she realises that the mystery of life touches her profoundly. She cannot tear her gaze from this animal happiness, this intermingling of tiny furry bodies burying themselves in the warm fur of the blissful mother cat (29).

Tadjo uses this story to demonstrate the contrast between the Rwandan government which is supposed to be a mother to Rwandans and to protect and satisfy the needs of her children has failed but even an animal like this cat is able to take care and satisfy the needs of its kittens. This story also reveals how Consolate has lost a mother who will feed and protect her.

3.27 Emotional Displacement

Also, the novel speaks of emotionally displacement. Anger, hostility, loneliness and fear are the most common forms of emotional displacement in Tadjo's novel. Nelly is a clear example of a woman who has gone through emotional displacement. She believes she is going to die with the AIDS she is suffering from and no one to take care of her children.

Another female character who suffers from emotional displacement is Annonciata. She decides to run to a nearby town to seek refuge with her children when the genocide starts. On their way she is raped by several militia men. She is so much emotionally affected by this act that when the genocide ended and her husband came home, she will retreat into herself. She didn't want to speak to anyone, took no interest in any activities, was lonely and spent all her time in bed, she lay awake most of the times, her eyes staring at nothing and she became motionless as a result of what happened to her. She had been emotionally torn-apart and could not come to terms with what had happened to her.

Also, Tadjo portrays the Zairean woman as one who goes through emotional displacement. She loses her husband to the genocide and is running away with her baby to seek refuge in the process. She is also attacked by militiamen who rape her. She also witnesses the killing of her baby right before her own eyes. She becomes so afraid that when she got to her hometown, she has to sleep with her mother. A mere knock at their door is enough to traumatize her. I can't be alone in a house, if someone knocks on the door, I have to listen quickly and stop what I'm doing because I'm so frightened by everything I've seen. Her parents are supportive. They try to help her manage her trauma.

3.28 Psychological Displacement

Psychological displacement has to do with the ego of a person. War negatively affects the ego of a person and when a person's ego is injured it begins to shape the person's identity in a negative manner. A pastor in Tadjó's novel who is psychologically tormented by his action hands himself to the law court and demands they execute him for a crime he was forced by the militia to commit. Some parents were fleeing and they entrusted their children to be looked after by this pastor but after a short while militiamen arrived and ransacked the house and found the children and killed them. When the genocide ended the pastor is accused by the parents that, he himself called the militia to kill the children. Even though the pastor confesses that the militia ordered him to kill one of the children which he did after which he fled to a refugee camp. When the war ends, he is psychologically displaced and surrenders himself voluntarily for justice to be done. He asks for forgiveness. He killed in spite of himself. 'I have settled my account with God. I have sought His forgiveness. It is for you humans now to decide what you are going to do with me.' When the prosecutor asked him if he knew what his punishment should be, he replied: 'I must die' (97).

Also, the story of Anastasie demonstrates psychological displacement. She will wake suddenly as dawn is breaking and she is invaded by the memory of her rape. Though the sun might show its laughing face, she did not see it. She is trap in the prison of her flash. Her tongue felt furry, and prevented her from uttering the slightest word. Her desires have been worn away like rocks lashed by a stormy sea. She no longer recognizes the inside of her body, she felt a stranger to this heavy mass which was crushing her spirit. Anastasie feels betray, her thoughts are scattered,

preventing her from concentrating on anything, instinctive terrors keep haunting her and then finally she decides to end it all by committing suicide.

A further analysis shows that Tadjó presents Consolate and her mother in the novel as candidates of psychological displacement. The two have become a shadow of themselves, to them the future looks blink. The daughter cannot come to terms with the changes that her mother is going through. She no longer recognizes her mother. African feminism condemns acts that degrade women and places them as second-class citizens. The novel depicts how war devalues women and subjects them to all forms of humiliations. These are women who are thrown into prison without trials, many of these women become infected with several diseases because these prisons are congested, and some people commit suicide in the prison daily because they cannot stand the poor conditions of the prison. Their sufferings seem unending. Most people in the prison like Consolate's mother have lost hope in life.

Tadjó portrays another hopeless story of Isaro and Romain to show that even right after the genocide many people took away their own lives in the form of suicide because they could not stand the trials. But others too were accused wrongly. During the civil war, this couple are separated but after the war, they manage to come together but this is just for a short period because Romain is accused of joining a group of militiamen who murdered a whole family. Romain tries to let Isaro understand he is innocent of the crime; he still cannot bear the guilt so he decides to commit suicide one afternoon. His girlfriend Isaro and the community did not have the chance to really know the truth as to whether Romain really committed the crime or not. The guilt that haunted many after the genocide was so traumatic that most of them ended up taking their own lives. In Tadjó's novel, many of the people who cannot form a narrative memory of their experiences are the ones who normally

commit suicide. One of the ways in which psychoanalytic theory of trauma helps survivors of trauma is that it gives them the opportunities to recount their own stories in several ways to other people. In the novel the characters who cannot speak of their experiences of the genocide are mostly the ones who end up committing suicide. Most of these are male characters because men will normally try to suppress their feelings which can lead to fatal acts.

3.29 The Men in Tadjó's Novel

Again, Tadjó portrays two types of men in her novel, the first are those who are staying with their families and when the war started they run away leaving their wives and children and never bother to come back when the war ends. A woman narrates how her husband left to Tadjó:

They were RPF soldiers. They took us with several other families to Byumba. We walked all the way there in a kind of procession. There were lots of people, women and children mostly. 'And your husband?' 'He wasn't with us. A few days before the genocide began, he'd left on a business trip. My sister wasn't with us either.' Where is he now? 'He never came back. I found my sister at the end of the war (106).

The second group of men this novel portrays is those who run away and left their children in the care of pastors but when the war was over and they return their children had been killed. Some desperate parents who were fleeing had entrusted their four children to a pastor to look after them at his home and protect them. This clearly depicts how some parents are irresponsible to the extent that they leave their children behind in the midst of war and run away to seek refuge only to return later on and realise their children are killed.

3.30 How War Changes the Role of Women

A close reading of Tadjó's novel reveals role change of women. Several women in the novel lost their husbands either through death, detention or desertion. Tadjó depicts how the roles of women have to change after the war. The women who were in public service like teachers, nurses, civil servants, former politicians, businessmen, managers, teachers, doctors, priest, pastors, nuns who are thrown into jail without trial, their imprisonment is unlimited. Their roles have changed because they can no longer work and much to the point, they are no more free women. The identity of these women has changed, the dreams they hold for the future are shattered. Tadjó's concern here is to depict how war can strip people off their position and careers. Even those who are not thrown into jail experienced role change because, public places of work were closed, and some of these places were turned into massacre site.

Another group of women Tadjó presents as having role change in their lives are women who are inflicted with various kinds of diseases as a result of the war. In the case of women who are suffering from severe AIDS and tuberculosis they cannot perform their normal duties. These women rather needed support from their relatives and friends who in most cases denied them because of their infection and the stigmatization of their disease. There are not enough doctors and even medicines to take care of people who are suffering from AIDS, dysentery and tuberculosis. Most of these women died because there were no medications.

Tadjó's other concern about the genocide is the way it left the country in fear, women become more fearful as a result of the trauma that is associated with the genocide. Any person who has survived the genocide where several lives have fallen is overwhelmed with fear of its recurrence. They recount how they have to remember

that time of endless night, return to that time of great terror, the time when humans, face to face with their destiny, have not yet discovered their humanity. Their steps are guided by obscure fears. We must remember the physical fear of the other. The fear of the 'Other' refers to either the Hutus or Tutsis, the Tutsis are afraid of the Hutus and the Hutus also likewise. Therefore, these two ethnic groups returned to Rwanda with fear in each person's heart, not trusting one another because they didn't know what was stored in the other person's heart. Tadjo gives a personal account, We must acknowledge the existence of Evil. We must exorcise it through justice, through an attempt at a true justice. As long as this attempt is not made, fear will remain, it is there. It has not gone away. All crime that goes unpunished will engender other crimes. The Hutus are afraid of the Tutsis because they are in power. The Tutsis are afraid of the Hutus because they can seize that power. Fear has remained in these hills. Women scatter suddenly as they hear the sound of the car. In the story of a woman from Zaire who looks like one of the Tutsis women, Tadjo portrays how her husband is killed, her only baby slaughtered in front of her and she has been raped by several militiamen. She is so frightened that the incident keeps repeating in her dream. She cannot sleep alone in a room. Back at home with her parents, they gave her a lot of sympathy. She sleeps in the same bed with her mum, and she holds her tight in her arms to help her to sleep. She told her she want to go back to bury her baby properly, at night she is always afraid, she dream of the child's corpse swollen by a pig on the road and all his clothes were torn but still he looked at her. Even today she can't forget that body, even now she can't be alone in a house, if someone knocks on the door, she have to listen quickly and stop what she doing because she so frightened by everything she 've seen. This is what Freud and Lacan will term as trauma, they defined trauma as, the response to an unexpected or overwhelming violent event or

events that are not fully grasped as they occur, but they return later in repeated flashbacks, nightmares, and other repetitive phenomena. They further said, ‘the repetition of traumatic event-which remain unavailable to consciousness but intrude repeatedly on sight thus suggests a larger relation to the event that extends beyond what can simply be seen or what can be known, and is inextricably tied up with the belatedness and incomprehensibility that remain at the heart of this repetitive seeing’ (92). This Zaire woman who looks like a Tutsis is currently going through this traumatic awakening described by Freud and Lacan. Tadjó says, she is not afraid of knowing. But may her mind never ever lose sight of what must grow within them, hope and respect for life. Yes, let them look at life as it flows along: daily gestures, ordinary words. Everyday life as it really is. Just as in some of the pacific Isles, people return to settle at the foot of an extinct volcano to till the fertile soil. Kigali is shedding its past and donning the raiment of a new existence. People’s politeness, the surprise in their eyes when they see you pass by, their hearty laughter, leave you feeling bereft of your points of reference. Tadjó believes that living together peacefully can be achieved if only we will remember what happened in the past and learn from what happened. One of our purposes on earth is to respect human life and live peaceful with one another. Tadjó’s ends by saying that they should return to their daily normal lives and hope for a brighter future then this will eventually overcome their fears.

3.31 Children

Children are seen as a blessing in every society, it is always the hope of the adult generation that one day when they are no more their children will succeed them. This is why in recent times there are a lot of child-focused organizations and NGOs fighting for the rights of children. Tadjó aware of the importance of children in every

country and seeing how war can destroy the future of these younger ones portrays three different types of children in her novel. The first group of children Tadjó presents in this novel is those whose parents were killed, those who lost their parents through AIDS and also as a result of displacement of their families. Tadjó describes them as when they were not roaming the streets, they spent their days at Kigali's rubbish dump. A treasure hunt: rummaging in the garbage for the leftovers of the capital. Some of these children are adopted into families and those who are not adopted roam the streets for survival. A small girl climbs on to Constance's lap. She is an orphan. The family has adopted her; she is the daughter of a friend.

The second group of children Tadjó portrays in her novel is those who are referred to as rebellious kids rejected by society. Tadjó describes them this way, The whole town belongs to them. Despite their faces of miniature men and women, their childhood-attempting to blossom at the edge of their smile-is still apparent. How can a gaze be so beautiful when it has seen so much misery? How can the tone of a voice still be so many tears.

The last group is children of the genocide; these are children who are termed 'unwanted' because they are born as a result of rape. Tadjó believes these children especially those in the last group are those that will kill the country all over again. 'For their suffering is bitter and their future extends no further than the end of the street. They will grow up with rage in their hearts for after all, what does belonging matter? Life is cheap, life has no great value. Dying is no big deal, for death comes on the side of the road, in the dust or the mud. Those who come to give them weapons and then train them in a barefoot army will know how to persuade them to fill the void of their wandering days. They are the open wound of memory, the suppurating sore. Tadjó fears of another genocide occurring as a result of these children. They are

deprived, unwanted by society and roaming on the street to feed themselves. They are also bitter with life; their minds are poisoned and they can easily be deceived with arms to stage another genocide because to them they have nothing to lose. They lost everything before they were born. Even right in the womb they were hated because they were conceived in hate. This hatred was transferred from their fathers to their mothers when they were raped. Their mothers transferred this hatred to them the day they realised they were pregnant and when they were born society termed them 'unwanted'. To Tadjo if these children are not rehabilitated into society very well by their parents, the government, NGOs and other benevolent organization then the society and the country at large is not safe.

3.32 Conclusion

In sum, Veronique Tadjo's novel is about the Rwanda genocide that occurred in 1994. She provides insights into issues that confront women. Among the issues she presents are, the violence against women, the traumatic experience of women during the genocide, sexual violence against women, women who are infected with HIV/AIDS, and how the war affected children in Rwanda. She also provides a model for appropriate and inappropriate behaviour of politicians, people in authority and women so as to live in peace and prevent the occurrence of genocide.

Tadjo's novel, through the account of personal stories from survivors, rape victims, traumatised returnees and orphans, highlight three important issues. First, she wishes to share in the collective memory of the genocide and let everybody know about the evil that befell Rwanda. Secondly, to exorcise the hatred buried memories in the hearts of people and thereby bringing healing to the wounds of people. Then lastly to bring hope to those who are still alive and let them know that the future is still

bright and never again should they repeat what happened in the past. The act of remembering is crucial in order to forget.



CHAPTER FOUR

A COMPARATIVE ANALYSIS OF ADICHIE'S *HALF OF A YELLOW SUN* AND TADJO'S *THE SHADOW OF IMANA; TRAVELS IN THE HEART OF RWANDA*

4.0 Similarities and Differences in Adichie's and Tadjo's Texts

Adichie's *Half of a Yellow Sun* and Tadjo's *The Shadow of Imana ; Travels in the heart of Rwanda* have things in common and a few difference which provide insight into how war affects women and how they remember these experiences that are traumatic to the characters in the texts.

To begin with, a comparison of how Adichie and Tadjo structure events in their texts reveal that Adichie's plot is more complex than Tadjo's. Adichie fuses both love and war story together unlike Tadjo who decides to focus on only the Rwanda genocide story. Adichie chooses to write a story about love and war, in which people can fight, eat and entertain themselves to portray the real lifestyle of the African. This makes her novel real. She employs the novel as a genre to recount a real historic experience in a fictional manner. Her novel captures three stages of the Nigeria Civil War, life before the civil war in the 1960s which was normal, life during the war featured in the late 1967-70 characterized by massacres, traumatic experiences, suffering and starvation and then life after the war in 1970 where everything gradually went back to normal. On the other hand, Tadjo's text is more of a war memoir than a novel where the authors and survivors together give account of the war. Tadjo puts all these accounts together to form her memoir. In Tadjo's memoir, she gives voice to traumatized victims, survivors of the genocide and orphans to tell their stories to the reader. Some of these stories are very short. Tadjo's memoir is a true account of the

Rwanda genocide. All the things that Tadjó writes are the true picture of what happen during the genocide. But Adichie's novel is a historical fiction, she states that some of the things in *Half a Yellow Sun* are imaginary but most of the facts in her story are the emotional truth of the Nigeria civil war.

Also, Adichie's characters are fully represented and empowered; the reader is able to get a holistic view of each character's traits and their personality. Her characters' are lovely and full of life, they are given names, they go through normal daily lives, eat food, chat, have sex and experience trauma when the war comes. Adichie's novel is characterized by real life activities. On the other hand, Even though Tadjó's text is also a real historic experience of war, her characters are shallow. The readers do not get to know her characters personalities. Her characters are reporting the incident of the genocide, how it affects them and some of her characters are not given names. She refers to them as 'a man' or 'a woman' but Adichie makes the reader to take a journey with the characters through the pages of the novel. For example, Ugwu in *Half of a Yellow sun* goes through three stages in the novel, a pupil in the primary school, a young adult in the Biafra army and then an adult writer. This helps the reader to develop a full view of the character's life. Adichie makes her characters unfold the story gradually to the reader.

In addition, Adichie's novel is about the Nigeria Civil War. The novel starts on a good note when everything in Nigeria is normal until the Biafra war broke in 1966. This brings about untold hardship on the nation and many people died as a result of starvation and famine. On the contrary, Tadjó memoir recounts the Rwandan genocide that occurred in 1994. She writes her story with the things she herself has witnessed. She was commissioned to go to Rwanda with other writers to write to serve as a duty to share in the collective memory of the genocide. According to her,

her text is to serve as a healing to 'traumatic Rwanda'. She also gave them hope to live on and summed up all these by saying, 'what had happened there concerned us all' (3). Adichie also has a purpose for writing her novel. The first is to honour the memory of her two grandfathers who died as a result of the Biafra war because she states that her father cannot speak of the war and her mother still has tears in her eyes because of the war. Her second reason is to write a credible story about what really happened so that those who were not there and even those who were there but have misinformation about the war will get the real picture of the Biafra war.

Adichie story opens when things are normal. The characters meet regularly to eat, drink and chat about issues that affect Nigeria. It is from their discussion we get to know that there is tension between the Igbos from the South and the Hausa from the North. This tension gradually leads to an outbreak of war where the Igbos suffers greatly. Adichie says, she invented some of the things in the novel such as a train station in Nsukka, a beach in Port Harcourt and she changes the distance between towns but that all the major events in her novel are the 'factually correct'. According to her, the most important thing to her is the emotional truth of the novel (Adichie 2008). Adichie believes that knowing the past helps us to envisage a brighter future. On the other hand, Tadjó's text is a war memoir which recounts a true war experienced between the Hutus and the Tutsis. The genocide occurred as a result of ethnic tension between these two major tribes. The genocide started in April 1994 and ended in July 1994. The weapons such as grenades, rifles, hammers, spiked clubs, axes, machetes and hoes were used in killing of victims in this war, as compared to the Nigeria Civil War, is monumental because in the Nigeria civil war it was starvation and infection of diseases that killed most of the people. The genocide records several numbers of deaths, traumatic experiences, displacement of people and

several forms of violence meted out to people especially women. Tadjó believes that what happened in Rwanda should be a matter that concerns us all.

Another great similarity between these two novels is that, both texts are written by women and they both contain atrocities committed against women. In both texts, women suffered from brutal deaths, massacres, sexual violence and starvation, role change of women, women infected with AIDS and women who gave birth to unwanted children as a result of rape. Also in both texts, the tensions that ignited these wars are ethnic. Both writers blame the colonial government for this predicament in Nigeria and Rwanda. Another thing that is common in these texts is that both writers believe that politicians and people in authority should not be trusted. In Tadjó's text the leaders of the Hutus who are the majority ethnic group deceive the Hutus to kill all the Tustis in top political position so they can occupy these positions when all the Tutis are gone. A similar occurrence in Adichie's novel is also how the leaders of the Biafra urge the people to fight on despite the fact that they were losing the war. These leaders have the luxury of life when the ordinary citizens are living in starvation and infections of diseases. Both writers also believe that politicians normally push the ordinary citizens to fight and kill each other while they and their families have opportunities to run away to seek refuge in other countries. They only return when the country is calm.

The key issues in these novels that attracted the researcher is why two female authors decided to write on war and how these wars affect women and children in Nigeria and Rwanda. Unlike their male counterparts who also wrote on these same wars these two female writers are able to capture the holistic experiences of women in war. The male writers normally will concentrate on how the war is fought, how it came about and things like the diplomacy of the war. The male writers are unable to

portray how a man will sexually abuse a woman in war situations. The truth is that they are ashamed to write about things like that because they are men and cannot come to terms with this act which really exist in every war torn country.

Again, a critical study of the plots of these novels shows similarities about the things that confront women within war situation. These female writers are interested in how these wars affected women and children as against the diplomacy of the war itself. In Adichie's novel, she began her story by presenting to the reader strong, successful and confident women. Women such as Olanna and her twin Sister Kainene are ready to put their knowledge into practice after doing their master degrees in London. Olanna resisted patriarchal dominance around her life. She refused to marry the man her parents proposed for her, she rejects the ideas of having her own biological children. Her twin sister Kainene is also strong and confident in managing their father's business. This makes her boyfriend Richard to respect her a lot, and even in the midst of the war some of these women still fight everything that threatens their lives. Adichie depicts women who go through all forms of violence and traumatic experience and are still able to overcome. In Tadjó's novel, we encounter; similar women who are strong and confident, some accepted rape so their children's lives can be spared.

Both Adichie and Tadjó portray male dominance in their novels. In Adichie's novel Chief Ozobia persuade her daughter, Olanna to have sex with his business partner so he could get a contract. Most of the violence committed against women were through men. Crimes such as massacre and sexual violence are carried out by men. It is a similar situation in Tadjó's novel; the majority of the massacres and almost all the violence are committed by men. These are the issues Tadjó and Adichie condemned.

In addition, both writers portray how children are affected in these wars. Adichie's novel portrays many children who have become orphans because they lost their parents as a result of the war. There are many other children who suffer from kwashiorkor (protein deficiency syndrome). Okeoma describes them in his poem as 'sickly patches nestled on those small heads. Then falling off, like rotten leaves on dust? Imagine children with arms like toothpicks, with footballs for bellies and skin stretched thin' (375). In both novels, children are forcefully recruited into the army to fight, Ugwu, for instance, is a very good boy until he was forcefully recruited into the Biafra war which changed his life. He became very rebellious and even raped women in the open. Also in Tadjó's novel, we encounter a lot of children who are orphans because they lost their parents in the war, others were made orphans by AIDS, or family dislocation, when they were not roaming on the streets, they spend their days at Kigali's rubbish dump. To Tadjó, her fear is that these children that are rejected and uncared for by the society are the ones that will start a war all together because they have nothing to lose.

Further, both writers perceive people in authority, politicians and the international bodies as unreliable. In Adichie's novel, the leaders and politicians never told the people the truth. Biafra knew they were not succeeding because they did not prepare well for the war but they did not want to end the war and kept deceiving the people to continue to fight and many died each passing day. Another thing is that American and other international bodies all gave their support to the Hausa from the North because they were holding the seat of governance. As a result of this, the Igbo suffered massive defeat from the war because they did not get any international support. In Tadjó's novel similar things occurred. When the authorities and leaders promised to protect the people it was a lie, because they deceived the people to gather

in the church so that they can be protected but 5000 people lost their lives that day. The international bodies were not concerned with Rwanda as at the time the genocide was taking place and several people were dying. The world had shifted its attention to South Africa where Nelson Mandela was being elected to the highest office. The world preferred to turn its gaze on him to celebrate this historic moment, which marked the real end of apartheid. The world powers knew that massacres were being carried out in Rwanda, but they were slow to react and to admit that what was going on was genocide.

Adichie's novel presents vivid pictures of traumatic issues of the war that women face. For example, Arize is married to her dream boyfriend and they are expecting a baby. Arize's family together with Olanna are happy about her pregnancy until she is murdered together with her father and mother by Hausa rebels. Anikula, Ugwu's sister, is expecting to be given in marriage but when the war breaks out, she becomes traumatized after she was gang down and raped by five men.

Tadjo also reveals traumatic issues of women in her text, For example, she recounts how The zairean women lost her husband and baby. Other women like Anonciata and Nelly contracted AIDS after they were raped.

Comparatively, Tadjo shows inadequate presentation of feminine biological characteristics and sexual needs in her novel. She only presents how women are sexually violated. Also, Tadjo's female characters are not independent, successful and courageous like Adichie's female characters. Most of her female characters depend on men for survival. The reverse is true in Adichie's novel. Her female characters are the bread winners, the male rather depend on them for survival. Most of the women in Tadjo's novel failed, her women lacked inner strength but Adichie's presented women whose assertiveness proved that they are bold, courageous and had

inner strength. This is seen in Olanna, Kainene, Aunty Ifeka, Olanna's mother and Mrs. Moukelu. Adichie stresses that, the African woman should be considered as an individual with her own desires rather than a mere object. However, the ultimate test of her commitment to keep exploring how gender shape our world, and attitude to women, is best demonstrated in her characters attitude especially in Kainene's and Olanna's lives. In a society where patriarchy belief is still strong, women are burdened by attitudes that want to marginalise them, women progress in the corridors of power, social and economic advancement. The continuous growth of the African women's movement cannot deny that the relationship between and among women also played a crucial role. Nowhere is this more prominent than how women can become competitors for the affection of men (Adichie: 2013).

Again, both writers depict various types of women in their texts. Most of Tadjó's women are voiceless, timid, dependent on men and inferior. It can probably be the kind of effects that the genocide has on Rwandan women which accounts for why she portrays her female characters in such a way. However, Adichie's female characters are strong, smart, economically independent, highly educated, bold and courageous. It could also be that Adichie being, a staunch feminist, wants to portray her female characters as being daring due to her ideology.

Adichie and Tadjó use their writings to condemn male dominance against women. They both abhor war because war basically enhances the authority of men over women. In these texts men ignite these wars and it is mostly women who suffer the consequence of the wars. Both novels seek reconciliation between the various ethnic groups who engage in these wars. Both novels admonish people in authority, politicians and international bodies to protect the rights of women and children in the

society. Both writers believe that it is time for women to resist all derogatory roles assigned to them.

Most of the women who are able to form narrative memory of their trauma are those who receive healing and strength quickly to move on but those who suffer massively are those who are denied voice to recount their situation. Both writers, in addressing traumatic experiences of their female characters, gives them chances to recount their experiences to other characters which help them in overcoming every traumatic issue. Women like Kainene and Olanna in *Half of a Yellow Sun* overcame their trauma quickly because they were given several chances by the author to recount their trauma.

When it comes to the style of the writers, Adichie uses symbols such as the Biafra flag, Igbo-ukwa art to represent the identity of Igbo. She also uses a lot of Igbo words in her novel, some of these words are 'kedu afa gi', *Afa bu Jomo, I fukwa, Omalicha, ada anyi, Ndi be anyi, Aru amaka gi, O di egwu, Egbukwala and Nkem*'. She waves the Igbo words beautifully into her story to register her identity in the novel and also to enhance the aesthetics of her story.

Tadjo also employs the elements of the supernatural in her writings. For example 'When some relatives came from Umunnachi and suggested that they consult a dibia, Olanna asked her Uncle Osita to go.....She went to Kainene's house and walked around it three times. And waited for the time the dibia had stipulated. On the other hand Tadjo also employs the image of hunger and suffering to depict the Rwanda genocide. She recounts how the prisons are filled with people and also how people are there without trials and also how others are accused falsely. Tadjo also recounts of how 'a soothsayer was brought from his dwelling far off in the hills.....When the spirit fell silent, the diviner offered many words of appeasement

(43) Both writers include realism and the element of the supernatural in their novels to enhance the stories and make them African.

4.1 Conclusion

I conclude by saying that both authors present real experiences of women in a historical fiction within the context of war. The writers are concerned with issues that affect women in war situation, such as traumatic experiences of women, all forms of violence against women, displacement of women, role change of women, suffering of children and fragmentation as a consequence of war. Both writers provide avenues for traumatized women to overcome their trauma.

Both writers condemn war, colonialism, politicians and international bodies for both engaging in and supporting wars which have a great consequence to human life.



CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.0 Summary

This thesis explored women, memory and war in Adichie's *Half of a Yellow Sun* and Tadjó's *The Shadow of Imana; Travels in the heart of Rwanda*. The premise of the thesis was that women and men memorialize their experiences differently. The study therefore sought to examine the centrality of war in the lives of characters within the context of the novels under review. In the first chapter, I attempted to sketch the general contours of the thesis on how war has and continues to devastate the African continent. In the study, I sought to argue that male authors had often given marginal representations to how female characters had often been able to cope and adapt to the conditions of war. It was clear that Adichie and Tadjó were among recent female writers who had registered their voices on the Nigerian Civil War and the Rwandan genocide respectively. The following objectives were examined, the nature of the traumatic memory and how they were conveyed in the texts; what were the various forms of violence that women encountered in these novels and what were the similarities and differences in these texts? As a qualitative study in nature, the study focused on textual and content examination of the primary texts guided by psychoanalytic theory of trauma.

The second chapter reviewed empirical and scholarly writings on Adichie's and Tadjó's texts. From the literature reviewed, it was clear that psychological and emotional issues of women in these texts had not received maximum attention from

scholars. Psychoanalytic theory of trauma was explored regarding the analysis of the themes in these texts.

Also, Chapter Three focused on character and the process of characterization to bring out themes in Adichie's and Tadjó's texts. These themes include violence against women, identity change in characters, displacement, trauma and its fragmentation of self, family and society, role change of women, women and traumatic memory and then children in these texts. The study also discussed the use of symbols, imagery, metaphors and the element of the supernatural in these texts.

In addition, in Chapter Four, a comparative analysis between the texts on similar grounds showed that both novels presented literary reconstruction of historic wars. Adichie's story featured on both love and war and her characters are well developed in the story, unlike Tadjó's, whose novel took the form of a war memoir with characters not fully developed. Comparatively the weapons used to kill in the Rwandan's genocide were more traumatic than the Nigeria Civil War. Also, Adichie's characters were more empowered to overcome their trauma than Tadjó's characters. On similarities, both novels condemned ethnic violence, colonialism as a root and remote cause of these wars. Both novelists also blamed international organizations for supporting one ethnic group against the other.

5.1 Findings

It was realised that the very relief centre and refugee camps that were put in place to help women and children also in a way exploited these women. There were women who had their food seized by the military on their way home and also there were those who were sexually exploited before they were given help. This indicated that in a war situation, the very systems put in place to help refugees also exploited them. Apart from these, the refugee camps and relief centres in Adichie's novel was

overcrowded and this made diseases spread easily which accounted for several millions of lives lost but in Tadjó's novel it was the prisons that were overcrowded which resulted into the spread of many diseases. There were also people in Tadjó's novel who were put in prison without trials. The international communities were not helpful. Although these wars occurred as a result of ethnic tension, some of the international communities supported one ethnic group against the other, and some too made it possible for a lot of criminals who carried out these crimes of war to run away without justice.

Again, in the novels, there were indications that there were women who were displaced from their homes and work places. Hunger and starvation were the two things that sent many to their untimely graves. People started eating lizards and any green leaves they came across. Many children had died from kwashiorkor. People had to share the little they had, such as food and shelter, with their neighbours, friends and relatives. There were women who came together to learn new skills in making soap and also to share their experiences with one another and employ various tactics to survive the war. Some traded within the territory of the enemy in order to cater for their families and the vulnerable. Women naturally have the ability to support one another in times of difficulty and this was one of the tactics they employed to survive the wars.

In addition, it was clear from the textual analysis of both texts that the aftermath of the wars had greater consequence on women and children. Many people were displaced as a result of the wars and they never returned even after the war ended. There were also those who returned from exile and realised that their houses were occupied by other people and those who realised that every property in the house was stolen. Many women and girls who were raped suffered from health -related

problems, some were infected with HIV/AIDS, and some also had unwanted babies as a result of the rape. These children were left on the streets to cater for themselves because the society referred to them as ‘unwanted’.

More to the point, both novelists portrayed almost all the men as cheats, unfaithful to their partners, men who saw women as sexual commodities and sexually harassed them and abused them to satisfy their ego. Some even locked up their opponents so that they could sexually exploit their wives. Others entered the best houses and made women and girls spread their legs for them. The few women who were married in the novels, with the exception of Olanna and her twin sister Kainene in *Half of a Yellow Sun* all experienced male dominance. Most of the men who were engaged in the war and later became incapacitated were virtually taken care of by their wives. All forms of bribing and corruption, violence, and massacre were all committed by the men. Almost all the men in both novels exhibited wrong judgment which led to great traumatic experiences. The Igbos who supported Biafra knew they were not well prepared for the war. When the war was in progress and they realised they had been defeated, but they still persisted to fight. In Tadjó's novel, the Hutu men also concocted all sorts of lies for international bodies so they could kill all the Tutsis.

Furthermore, some of the criminals who carried out most of the brutal crimes and massacres were punished, in instances where justice delayed, the traumatized victims and survivors expressed their displeasure because any crime that goes unpunished is likely to generate more crimes. There were instances that accused persons were locked in prisons without trial, others were accused falsely. Many could not stand the delay in trials so they committed suicide.

There is also the need for societal education on women and men to demystify societal claims that women are the weaker vessels, and that women are inferior to men and they must submit to male dominance without question. Males should also be educated to know that women should be treated with utmost respect and dignity.

The study further revealed that, many women lost their husbands in the war and such women became family heads. It was clear from psychoanalytic theory of trauma that, the women who formed narrative memory of their trauma and those who redirected their focus into other activities were the ones who easily overcame their trauma. It was also a clear fact that women in these novels who were educated and economically empowered in their businesses were the ones whose traumatic experienced healed faster.

5.2 Conclusion

It can be concluded that both Adichie's and Tadjó's novels condemn war and advocate for the rights of all women and children. Adichie and Tadjó portray their female characters advocating against the evil that wars bring to humanity. Finally, the researcher investigated how women in these texts memorize these wars and its impact on them. Therefore, Adichie's novel *Half of a Yellow Sun* and Tadjó's *The Shadow of Imana; Travels in the heart of Rwanda* are literary works that capture the emotional and psychological pain of women and children.

5.3 Recommendations

Adichie's and Tadjó's literary works are among the bulk of literature that emerged on the Nigeria Civil War and the Rwanda Genocide respectively. These two writers capture issues that concern women in their texts. These issues are the reflections of what women in war-torn countries are facing; it is therefore

recommendable that researchers give critical attention to the issues captured by these novelists.

There is also the need to include literary works that deal with the experiences of women in war situation in our system of education right from the basics schools, so that right from the start in one's life, he/she is taught about the evil that war brings to humanity.

Psychoanalytic theory of trauma was used to discover how these wars affected the lives of women in these novels. It is therefore recommended that other feminist theory could be used to interrogate feminist issues in these texts.

The researcher selected and worked on Adichie's *Half of a Yellow Sun* and Tadjó's *The Shadow of Imana Travels in the heart of Rwanda*. It is suggested that other researchers could take other novels by each of these authors and analysed themes in them.

This research does not account for how war affects men in Adichie's *Half of a Yellow Sun* and Tadjó's *The Shadow of Imana ;Travels in the heart of Rwanda*. It would be interesting if other researchers carry out comparative studies in these texts about how men memorize war and also ethnic and political issues that these texts highlight.

This study does not account for how the female authored text of war differs from the male-authored text of war; therefore it is recommendable that research be carried on in this area.

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