

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA

FACULTY OF LETTERS AND LANGUAGES
DEPARTMENT OF ENGLISH

N°:



DOMAIN: FOREIGN LANGUAGES
STREAM: ENGLISH LANGUAGE
OPTION: LITERATURE & CIVILIZATION

TRUAMA AND VIOLENCE IN
CHIMAMANDA NGOZI ADICHIE'S *HALF*
OF A YELLOW SUN

Dissertation Submitted to the Department of English in Partial
Fulfillment of the Requirements for Master's Degree

Candidates:

Ms. Ismahane BAHFIR

Ms. Nour el Houda GASMI

Supervisor:

Ms. Sabah FARRAH

2020

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DEDICATION

To my dear parents, family and friends.

Nour el Houda

DEDICATION

To my father for being my first inspiration.

Ismahane

ABBREVIATIONS

Half of a Yellow Sun: HYS

Post Traumatic Stress Disorder : PTSD

ABSTRACT

Chimamanda Ngozi Adichie's *Half of a Yellow Sun* belongs to war trauma fiction this novel, has gained a significant attention among literary critics. The novel offers a broad overview of the aftermath of the bloody Nigerian civil war that lasted from 1967 to 1970 in post independent Nigeria. Therefore, the present study investigates the psychological damages resulting from the civil war violence, as well as the traumatic dimensions embodied in the novel. This research adopts trauma literary theory and its related concepts in order to explore how Adichie depicts the aftermath of the civil war in the novel. Interestingly, this remarkable milestone in the African literary canon casts light on how the writer depicts individual and collective traumatic historical memories through fiction. Therefore, this work splits up into two main chapters. The first chapter is dedicated to the socio-historical context and the theoretical frame work. Whereas, the second chapter scrutinizes the traumatic experiences of the novel characters. In addition to, Adichie's inherited historical trauma which places her as a member of the post generation.

Keywords: Trauma, Violence, Postmemory, Biafran Civil War, Historical Trauma, PTSD.

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INTRODUCTION

Traumatic events are extraordinary, not because they occur rarely, but rather because they overwhelm the ordinary human adaptations to life (Herman 1992).

Literature in its broadest sense, is a reflection of the actual historical events and a revealing of the cultural realities; it is a gateway to explore the past as it encompasses human unlimited experiences. In that, war trauma fiction often reflects the crudest realities of the war and casts light on its grim facet. It also mirrors the tremendous impact of the war on the human mind and psychology. Namely, the latter attempts to offer an insight on how the war is still graved in the psyches of those people especially, those who have experienced the war trauma and violence. Accordingly, literary works and history share a deep and a profound nexus.

The Nigerian author Chimamanda Ngozi Adichie is considered one of the most influential and prominent writers in contemporary literature. The tremendously talented author has written and published several novels that have received highly prestigious literary awards including *Americanah* (2013), *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2016), in addition to a highly praised collection of short stories. Adichie's novels tackle a variety of subjects, generally concerned with the ongoing impacts of colonialism in Nigeria. In that, the war trauma is the main theme in Chimamanda's *Half of Yellow Sun*. Throughout the novel, Adichie chronicles the violent war inflicted upon the Igbos in the post-independent Nigeria. Additionally, the latter attempts at highlighting the aftermath of witnessing those horrors and tragic atrocities.

The author has written her novel *Half of a Yellow Sun* to shed light on traumatized

war-hit Igbo people, and to depict the characters psychological collapse against the savagery of the war. Adichie's masterpiece is a reflection of her inherited trauma which has been passed down to her from both her parents and her grandparents who have been traumatized by the crudest events of the Nigerian Biafran war. This novel in particular has succeeded in capturing the chilling violence that has surrounded the conflict and the Igbos traumatic experiences in a war-torn country. In that, discussing Adichie's *Half Of a Yellow Sun* in the light of trauma theory and its related concepts will offer an insight into the overwhelming experience of trauma and violence on the novel characters endure and the strategies they espouse to overcome it.

Adichie's masterpiece *Half of a Yellow Sun* vividly depicts the brutality of the Biafran war. In the main, the writer explores the struggle between Nigeria and its secessionist Biafra in the early and late 1960's, flowing back and forth in time. This novel traces the course of the Biafran warfare from the perspectives of the ethnically Igbo characters namely Olanna, Odenigbo, Uguw and Kainene, who goes through certain harrowing experiences of the war. The story begins in a peaceful setting, as Biafrans life seems untroubled; A new nation is formed and the characters have high a level of expectation and a strong belief that this new nation will construct a new strong Nigeria. However, after the war breaks out, the situation turns to be disastrous and awful, that it left people scarred and traumatized. Therein, the novel's turbulent plot revolves around the traumatic experiences of characters who live in a war-torn country, and their struggle to get over it.

To accomplish this research, the study relies heavily on trauma theory, which is an interdisciplinary field in literary criticism. As a theoretical approach, the basic tenets of trauma theory can be drawn back to the foundational works of Sigmund Freud, who has paved the way for further studies on trauma theory. Nevertheless, it was not until the

years succeeding the Holocaust that trauma appeared as a distinct field in literary studies (Kaplan1). In that, Trauma theory gained a significant attention among literary critics, as it endeavors to offer an overview into the way the human psyches are influenced by distressing events such as wars, genocides, and colonialism .Accordingly, this theory seeks at providing a broad understanding and a deep scrutiny on its impacts. Besides, this theory attempts to explore the way writer's inherited traumatic experiences may affect their literary productions.

In the light of trauma literary theory, the present study relies heavily on most of the related works on trauma including Cathy Caruth, Judith Lewis Herman, Dominick Lacapra's works, in order to explore the symptoms of trauma in the selected Characters. In this regard, this study will explore concepts such as PTSD, Latency, acting out and working through throughout the novel. The PTSD is a key concept in trauma theory, it was defined by Caruth in her book *Trauma Explorations in Memory* as a delayed response to the traumatic experience that the victim goes through (Cathy4). As for latency, this concept goes back to Freud's psychoanalysis, and refers to the moment following the traumatic incident where the victim does not recognize the impacts of the experience. She goes further to explain that latency occurs due to the delay in understanding the traumatic experience and it is a main feature of PTSD. On the other hand, the following study elucidates the concepts of acting out and working through which are explained by Lacapra in his book *Writng History Writing Trauma* as a "modes of responding to loss or historical trauma" (Lacapra 104).

Moreover, nations that face mass atrocities and historically traumatizing events such as civil wars, violence and genocides, share a common suffering, this phenomenon is known as "historical trauma", which is a concept generated by Maria Yellow Horse Brave Heart. Besides, the latter adds that historical trauma is

characterized by its transgenerational nature, in simpler terms historical trauma is passed from one generation to another. Equally important, Marianne Hirsh has explored the aftereffects of historical trauma in the light of postmemory. Accordingly, Hirsh concludes that parental traumatic memories can be transferred to children within the circle of the family through their behaviors, stories and conventions (surviving images 9). Indeed, this study endeavors to conduct a close examination of the Nigerian civil war as a historical trauma, Adichie's post memory.

Countless researchers have shown interest toward Chimamanda Ngozie Adichie's literary Corpus for their investigations. Critics have carried out several works for a better comprehension, and have praised Adichie's profound treatment regarding the issues of the civil war aftermath in her birth country Nigeria.

Among the researchers who have attempted to discuss Adichie's novel is Racklel Lauren in her work "Gender Performance, Trauma, and Orality in Adichie's *Half of a Yellow Sun* and *Purple Hibiscus*" (2015). This research explores the impact of the war trauma on the Igbo women. The latter draws a distinction between the responses of males and females towards their traumatic experiences. In this regard, Lauren asserts that in most cases women are more affected by war trauma than men. The researcher concludes that the process of storytelling is a crucial process for the traumatized to work through their trauma and to reconstruct their lost selfhood despite their different interactions with war trauma (Lauren 51).

On the contrary, Asma Zahoor in her article entitled "War and the Dynamics Of closure: A Hysterical Memory Batteling through Embers in Chimamanda Nguzi Adichie's *Half Of a Yellow Sun*" (2018) tries to examine the problem of trauma and its recovery. In this study, the researcher claims that the war trauma leaves a long lasting pathos in the psyches of the novel characters. As a result, they will never be able to work

through it. Furthermore, the latter adds that the savagery of the war leaves them in a state of a perpetual shock and overwhelms their ability to fully recover (61). To illustrate this, the author gives the example of Olanna who finds it hard to visualize anything concrete without being overwhelmed by the slaughtered images of her relatives.

Additionally, Seretha D. Williams in her research under the title of “Dark Swoops: trauma and madness in *Half Of a Yellow Sun*” claims that, Adichie’s novel reveals both individual and gendered trauma of the Nigerian Biafran war. The researcher notes out that the author tries to reflect the trauma inflicted on the Igbos through her character Olanna. This study focuses mainly on Olanna’s traumatic incidents and the way she survives and works through them. The researcher claims that Olanna struggles to overcome her traumatic experiences through storytelling, despite the fact that other characters have tried to silence her. Thus, Olanna’s madness appears through her dark swoops experience.

Moreover, in his article “Emerging Themes in Chimamanda N. Adichie’s Fiction: Ethnic and National Identity Narratives in *Half of a Yellow Sun* and “A Private Experience” Yacoubou Alou approaches *Half of a Yellow Sun* from a postcolonial perspective where he explores Adichie’s representation of postcolonial identity in the novel’s characters. In this regard, Adichie demonstrates that a mixture of different post colonial ethnic identities constitute the Nigerian nation what Homi Bhabha’s calls “hybridity”. In the light of this notion the researcher concludes that the Nigerian post-colonial hybrid nation is the main obstacle towards establishing a united and a national identity.

Still, in an article entitled “Women’s Struggles and Independence in Adichie’s *Purple Hibiscus* and *Half of A Yellow Sun*” (2009), the researcher Azuike Maureen

Amaka explores Adichie's novel *Half of a Yellow Sun* through feminist lenses. The latter depicts the Igbos female's struggle to survive in the Nigerian patriarchal society. Accordingly, the sexual violence committed against women remains the most traumatic experience the female characters endure in post-independent Nigeria (86). Amaka stresses Olanna as a marginalized victim in a male dominant society and depicts the way women survive in the face of violence, sexual assault and extreme starvation.

In this review, it is noticeable that critics and researchers have explored the issue of trauma and violence in Adichie's *Half Of a Yellow Sun* from narrow lenses by giving more emphasis to the feminist and the post colonial theories. Apparently, those theories did not expand far enough to explore all the psychological issues of war trauma. to illustrate feminist readings of this literary piece examined the impacts of war trauma only on females neglecting children and males. However, this dissertation explores the individual and the collective trauma presented in Adichie's *Half of a Yellow Sun*, and how the writer's inherited trauma is reflected in the novel. Undoubtedly, convergence of war trauma and its impact cannot be examined without relying on trauma literary theory and its related concepts.

This study aims to carry out a detailed study of trauma. In this vein, the research attempts to examine the psychological trauma dimensions and its tenets outlined by the aforementioned critics and scholars. More importantly, the current research endeavors to cast light on the traumatic experiences the characters endure in a country torn apart by a civil war, and the way they overcome the war trauma. Finally, it is of an equal importance to investigate the relationship between war violence and psychological trauma and vice versa.

This dissertation attempts to carry out an accurate study of trauma. In this vein, the study attempts to raise the following main question: How does Chimamanda Ngozi

Adichie depicts the aftermath of the war in the novel? In order to answer this question, the dissertation attempts to answer the following sub-questions: what are the traumatic experiences that the characters encounter, and the different strategies they espouse in order to work through them? To what extent does the inherited trauma of the writer appears in the novel? Does the characters exposure to war violence leads to psychological trauma and vice versa?

This study aims at developing an understanding about one of Chimamanda Ngozi Adichie's war trauma novels .In addition, to examine psychological trauma aspects and dimensions and its relation to concepts like PTDS, postmemory and historical trauma. Besides this, the current study attempts at casting light on the characters traumatic experiences and how they overcome and work through them. Finally it is of an equal importance to analyze the relationship between the war violence and psychological trauma and vice versa.

In terms of structure, the present study is divided along two main chapters. The first chapter, places the work within its socio-historical context. It focuses on providing a detailed description of the colonial and postcolonial situation in Nigeria. In that, it casts light on the Nigerian bloody civil war after independence, and the major causes behind this ethnic tension. Additionally, this chapter examines the issues of the Nigerian literature in English and third generation writers Furthermore, concerning the theoretical frame work this portion offers an overview about trauma theory and its related tenets.

The second chapter is devoted to the analysis of the various psychological traumas in the novel. The selected literary corpus is analyzed based on Cathy Caruth understanding of trauma theory, in addition to other concepts related to this theory. This portion of the chapter attempts first, to reflect Adichie's portrayal of the protagonists process of working through and acting out, then to demonstrate the

relationship between the war violence and psychological trauma of the characters .Besides, this part of chapter deals with war violence, starvation and genocides by considering them as historical and collective traumas and links them to the concept of PTSD. To end with, this chapter explores the personal involvement of the writer and her inherited postmemory.

CHAPTER ONE: SOCIO-HISTORICAL CONTEXT AND THEORETICAL BACKGROUND

The Biafran civil war is one of the bloodiest civil wars that hampered the peaceful existence of Nigeria. As a result, several third generation Nigerian writers attempt to shed the light on the suffering of the Igbo ethnic group during the civil war. Chimamanda Ngozie Adichie's *Half of a Yellow Sun* is one of those novels that provide a broad description of the Biafran war; the writer portrays vividly the violent atmosphere that surrounded the battle field and the Igbos psychological trauma.

The First chapter is designed to be a theoretical as well as a historical frame work. It brings light on the war causes and the major historical events that surrounded the Biafran war. Besides, it tackles the emergence of the Nigerian literature in English and the third generation writers to whom Adichie belongs. Then the chapter discusses the trauma theory that will be applied as a theoretical understanding of the frame work.

1. The History of the Biafran War

Britain expansionism in Nigeria has started in 1807, the colonization of this area has taken over forty years to be achieved. In their book called *A History of Nigeria*, Falola and Heaton declare that, Britain influence in Nigeria has started with the prohibition of slave trade in 1807. Although Britain has prohibited slave trade, it pushed for other forms of trade such as palm oil. The latter has attracted the British merchants, and helped to expand their market to launch a series of military campaign. Their influence in the region has increased gradually. They firstly maintained their rule in a series of maneuvers emanated from Lagos, the largest port in the river Niger. From

Lagos, the British have made their way inland defeating the Sokoto caliphate, the Ijebu kingdom, Edo Empire and the people of Igbo land, and in 1885 they officially gained control over the state. (Falola and Heaton 92).

In this context, Lagos has been the base for all their colonial operations and it marked the beginning of British colonization in Nigeria. Soon after, the British have divided the land into two distinct territories. As Falola and Heaton explain in their book that, the first territory was the Southern protectorate which was mainly held by the Igbos and Yoruba. The second territory was the Northern protectorate which was a majority Muslim region dominated by the Hausa people. However, in 1914 the British have decided to unite the two protectorates into one colony (Falola and Heaton 96). The process of unification has caused confusion, since Nigeria lacked the cohesion, and it has started with the first military coup of 1966, followed afterward by a counter coup turning out into a civil war.

On October 1, 1960; The British colonial power has guaranteed independence to Nigeria as a diverse country with multiple ethnic groups. In that, Chika, Chikezie and Anyikwa Nkiru in their article “Impact of Nationalist Movement on the Actualization of Nigerian Independence 1914-1960” note that, after the independence, Nigeria became a fully sovereign state in the British Commonwealth. Yet, at this time postcolonial Nigeria was split into three major regions, and each region was dominated by one ethnic group. The Northern region, for instance, was dominated by the Hausa. The West and East regions on the other hand, were dominated by the Yoruba and Igbos, and each group of these has a diverse culture and language (Chika et al 54). Therefore, the tension of Nigeria lies on being a multinational state with divergent ethnicity.

Later, the optimism of independence has started to fade away, as Nigeria plunged

into ethnic issues. On the Independence Day, Obafemi Awolowo in his book entitled *Path To Nigerian Freedom* casted light on the Nigerian portrait. He states that:

“Nigeria is not a nation, it is a mere geographical expression, there are no Nigerians in the same sense as there are English or Welsh or French the word Nigeria is merely a distinctive appellation to distinguish those who live within boundaries of Nigeria from those who do not”(Awolowo 47-48)

Undoubtedly, Awolowo wanted to emphasize that Nigeria was not a harmonious state, but rather an agglomeration of ethnic groups who have a little in common. In fact, Nigeria has had two facets; one that exhibited a consolidated country that existed only on papers. However, the other Nigerian dark facet showed the lack of cohesion and unity between the north and the south. This diversity between the major tribal groups caused some ethnic problems.

On January 15, 1966, six years after the independence, the first military coup was carried out by a group of army officers. As stated by Obiani Paul and Ngozi in their article “Coup D’etat reconsidered”, that this latter was initially described as a revolution to end corruption and ethnic tension. Therefore, the Nigerian welcomed the coup and received it with celebrations. However, this military violent coup has manifested several transgressions, as it has caused the death of some politicians from the Northern region including the premier of the Northern Nigeria region, many senior politicians and other army officers. The fact that no prominent Igbo politician was killed in this bloody coup was not seen as a coincidence, but rather as an attempt forms the Igbo to seize power, to dominate Nigeria and to impose their rule in the state (Obiani 24).

The second military coup has occurred on January of the same year, as a revenge to the first military uprising. The counter coup was carried out by Northern troops in the

city of Lagos, as a reaction to the killings of Northern politicians and Officers. In this regard, Toyin and Oyeade declare in their book *Hot Spot: Sub-Saharan Africa* that, The 1966 military coup or the so called July Rematch is one of the most tragic days in the history of Igbos. On this day the leaders of the Hausa launched waves of massacres against the Igbos and the people living in the North region. These violent riots became known as the “anti-Igbo pogroms”, it ended the lives of Igbos who were either slaughtered or starved to death and increased the number of refugees in the Eastern region as many of them fled (Toyin and Oyeade 37). Therefore, the 1966 was a turning point in the history of Nigeria, as it led to the secession of the Eastern region and the declaration of Biafra as an independent nation.

A year later, May 30, 1967, a new nation has been born. After the military officer Odumegwu Ojukwu and other leaders in the area have proclaimed the independence of the republic of Biafra. Alfred Obiora in his book “*Surviving in Biafra: The Story of the Nigerian Civil War* wrote: “ [...] in May of 1967, [...] news started circulating that the Eastern region had finally seceded. It was said that the name of the new nation was BAYAFRA.”(Alfred 34). Certainly, the government’s failure to provide the Igbos with security was a focal factor that pushed the Igbos to recede. In addition to the 1966 counter coup which has resulted the death of hundred Igbos. In this view, Achebe in his book entitled *There Was a Country* assert that:

“When we noticed that the federal government of Nigeria did not respond to our call to end the pogroms, we concluded that a government that failed to safeguard the lives of its citizens has no claim to their allegiance and must be ready to accept that the victims deserve the right to seek their safety in other ways— including secession” (Achebe 94)

Soon, the tension between the Biafrans and the federal Government of Nigeria has started on July 7th, after the declaration of independence. Accordingly, Onyema

Nkwocha claim in his book *The Republic Of Biafra: Once Upon A Time in Nigeria* that, the hostilities has started on July 7th when the government sent its troops to the North in order to capture the capital city of Biafra Enugu, the military governor Ojukwu, and his followers. Later, the federal government has announced that its troops succeeded in setting fire in different regions and to capture two major cities in Biafra. It has also announced that it has destroyed numerous bridges along its borders (Nkwocha 293). In that, their military's agenda was to seize Biafra, to capture Ojukwu and whoever supported him, reunite Nigeria and put an end to the war.

On August 9th 1967, a Yoruba military officer called Victor Banjo, has led a group of military Biafran soldiers, and started what is commonly known as the Midwest invasion. In that, Roy in his Phd dissertation entitled "Forging a Nation while losing a Country: Igbo Nationalism, Ethnicity and Propaganda in the Nigerian Civil War 1968-1970" claims that; although the Biafran soldiers has been weak, they were able to capture several towns including Benin City and to seize the entire Mid-Western region. However, the negotiation between Ojukwu and Victor Banjo on whom to appoint as the governor of the Mid-West delayed their advance toward Lagos, and gave enough time for the Nigerians to secure the west borders. Moreover, during the invasion hostilities have started between the native people and the Igbo soldiers consequently the governor of the mid-west declared the independence of the republic of Benin" (Roy 65).

On the other hand, one of the strongest weapons used by the federal military government against the Biafrans is mass starvation, which has been regarded as a legitimate weapon of the warfare. As Toyin and Oyebade explain in their book that, the Nigerian government blockade increased the suffering of the Igbos and cost their lives. Consequently, many countries made appeals on the behalf of Biafrans calling for

humanitarian intervention. In this regard, Media started to cast Pictures of hungry children and women suffering from malnutrition on international newspapers and on television all around the world. These painful pictures were quickly used by the Biafrans propaganda to gain public opinion (Toyin and Oyebade 39). However, the massive starvation agenda was immensely destructive, with high casualties.

On January 1970, the Biafra war has ended. It has been effectively surrounded from all the surrounding areas by the Nigerian troops, Lasse Heerten in his book *The Biafran War and Postcolonial Humanitarianism : Spectacle of Suffering* notes that, January 1970 has marked the end of the Biafra after Ojukwu fled and Biafra's general Philip Effiong signed a truce with the Nigerian federation .In that, Gowon has made a broadcast where he announced the end of the three years war (Heerten 298). Undoubtedly, the Biafran collapse came at the cost of people's and children's lives. Kwashiorkor, for example, spread in the region and thousands of children died every week. It also biased its worries to the physical and psychological impact that may affect its troops. Consequently, the war has been considered as the bloodiest war in history, owing to the countless deaths of children and men. This might be summarized through Chinua Achebe's words. He stated:

In Biafra, the Harmattan Season leading into 1970 was particularly harsh. I remember vividly the suffering of the people; everything seemed particularly bleak. The dry, sandy air seemed to be an additional torment, delighting in covering the body with layers of the Sahara Desert's fine dust, blown in from hundreds of miles away. This made it impossible for bare, weeping, vulnerable skin lesions to heal. It was particularly hard on the children. Looking around one could see a proud, devastated people (Achebe 205).

Namely, the Biafra-war has been unsympathetic and extremely destructive. In that, the outcome of this war was a humanitarian crisis, about twenty percent of the entire

population died, many properties were destroyed, children starved to death and women were sexually exploited. Achebe added:

Nigeria was once a land of great hope and progress, a nation with immense resources at its disposal – natural resources, yes, but even more so, human resources. But the Biafran war changed the course of Nigeria. In my view it was a cataclysmic experience that changed the history of Africa (319).

All in all, the Nigerian civil war was a dark phase in the history of Nigeria that changed its course and left profound outcomes on it.

2. Nigerian literature and Third Generation Writers

Before casting light on the African and the Nigerian literature it is significant to first take a look at what does the term literature refer to according to Oxford dictionary. It defines literature as: « literature is pieces of writing that are valued as works of art especially novels plays and poems ». However, for the sake of more understanding another definition is given by Milton C. Albrecht clarifies that " Literature is interpreted as reflecting norms and values , as revealing the ethos of culture ,the processes of class struggle ,and certain types of social facts " (Milton 425).

Jonathan Culler declares in his book *Literary Theory* that when it comes to defining literature, it depends on the person who asked for the definition if one is providing a five years old child with the definition they may define it as follows "stories, poems, and plays." However when the questioner is a literary theorist here not a definition should be given yet an analysis are required (Culler 20).

Literature is also seen as a product of conventions and a vehicle of ideology or a language with particular proprieties (Culler 28). In this regard, people who are interested in literature can regard it from the perspective that they think the most suitable. In the same context, the African literature generally and the Nigerian one

specifically is not different in definition. Yet, it can be considered problematic when it comes to the language through which it is written. Several Nigerian writers write in English, Arabic and Portuguese. This matter might raise many questions concerning the appropriateness in addition to the linguistic correctness of the African languages and their credibility as a vehicle and as a tool of creating discourse and communication.

Ojaide Tanure, in his book *“Literature in Africa and The Caribbean Africana Studies: A Survey of Africa and The African Diasporare”* advocates that, the writer must share values, interests and experiences of the people of Nigeria for the writing to be classified as being Nigerian. He also adds that Nigerian literary works are required to have a strong Nigerian cultural aspects and other historical dimensions (Ojaide318). In other word, the language that a writer uses in expressing himself is crucial because it is a significant part of his identity and, it enormously shape the way one thinks yet, the importance should be awarded to the themes and issues that are tackled and highlighted by the writer. For that Ngugi Wa Thiongo’ the Kenyan writer asserts in his book *Homecoming* that :

A writer responds with total personality, to a social environment which changes all the time. Being a kind of a sensitive needle, he registers with varying degrees of accuracy and success, the conflicts and tensions in his changing society. Thus, the same writer will produce different types of work, sometimes contradictory in mood, sentiment, degree of optimism and even world view. For the writer himself lives in, and is shaped by history (Wa Thiongo 47)

One must admit that, the writer is shaped also by history as he responds to the social, political, religious and economic issues in his society. This latter means that the writer’s work is a social product . This idea reinforces the fact that the experiences of a

given society are defined in the way the writers portray them in their works. As well as its significant role as a tool for raising awareness and a mean of educating and influencing people.

Historically speaking most literatures in the world first has existed orally then in written form. Susan Niditch emphasizes in her books *Judges: A Commentary* (2008) that “Most scholars previous and contemporary, agree that the Bible has important connections to oral literature as an oral culture ” (Niditch 18). In that, the Bible which is considered one of the most ancient pieces of literature on earth share a nexus with the Nigerian case of literature. that is to say that the Nigerian oral status in literature is not different than the literatures of other human societies. Fasan, Rotimi Omoyele* declares in her article “Mapping Nigerian Literature” that:“ Pre-colonial and indigenous Nigerian societies practice the same ritual of practicing culture through poetry, folksongs, myths, legends, folktales, and proverbs”. Accordingly, the Islamic conquests, the Christian missionaries are the two factors that have been the reason of the introduction of literacy in Arabic and English in addition, to colonialism that have motivated a transition from an oral to a literate and written culture (Fasan 34).

The British educationists imperialist policies have imposed English as the language of instruction in schools, the fact that have helped in promoting and producing a culturally hybrid nation and specifically writers. Those hegemonic policies ensure the dominance of English as the language of official communication, prestige and high culture (Al Hassan Ibrahim ,et al 64) .This idea has been confirmed by the Nigerien scholar saint Gbileeka in his book *Radical Theatre in Nigeria*. According to him the Nigerians are children of two worlds due to colonialism in addition to the British educationists imperialist policies. The latter admits that the Nigerian individuals have been brainwashed through, the exposure to foreign

ideologies, cultural and social values, in addition to European life style (Gbileeka 48). The end product of this exposure is a hybrid nation and writers that adopt English as language through they express themselves.

On the other hand, there are many factors that helped in the emergence of NLE. Taye Awoyemi-Arayela advocates in his article “Nigerian Literature In English: The Journey So Far?” that historically, the aftermath of the Second World War (1939-1945) has been dramatic as a result a cry for freedom and independence has emerged in the African countries which are under the chains of colonialism. In this regard, Nigeria was one of the countries that called for freedom. This latter have been promoted by the pan-African movement that gathered delegates from Britain, the Caribbean, and Africa. In that, it has included popular African nationalists like Ghana’s Kwame Nkrumah, Kenya’s Jomo Kenyatta, Sierra Leone’s I.T.A. Wallace-Johnson, and Nigeria’s Obafemi Awolowo—in meeting that supported the idea of decolonization. Thus, those nationalist tend to have another image of independent self determined and a new Africa and Nigeria with a brighter future (Awoyemi 30).

Literature has been highly celebrated and has been considered a medium and an effective tool toward awakening the feelings of people in terms of the real values of Nigeria. It has also contributed in raising the awareness about the Nigerian situation and the attention of the Nigerian people to the necessity of achieving independence. In that, Nnamdi Azikiwe has made an effective step when he has supported and welcomed the literary publications in his daily newspaper called the *West African Pilote*. Moreover, this move paved the way for Onitsa Market Literature which refers to a number of pamphlets, books and literary publications in the 1950s and 1960s.

Accordingly, Coffey, Meredith Armstrong points out in her work “Narrow Nationalisms and third Generation Nigerian Fiction ” that the second significant

factor behind the emergence of the Nigerian literature in English is the establishment of Ibadan University College in 1948. Ibadan's University was the first university in Nigeria that has generated the first generation writers' movement. It has included at that time artists, writers, critics and many others including the founder of the modern Nigerian literature Chinua Achebe (Coffey 5).

Amos Tutuola's novel *The Palm-Wine Drinkard* (1952) is as an attempt at reviving the past through integrating the earlier oral tradition in the modern literary production. This piece of literature is full of the Yoruba folklore and mythology (Omotoso 239). However, this novel that might be classified in the genre of fantasy novels has marked a significant role in reestablishing the real Nigerian identity. Interestingly, the publication of this work has been a turning point to both the creation and evolution of Nigerian literature. This is due to the fact, the new emerging literature which had less than half of a decade of existence. This latter, has been read first time overseas. As a result Tutuola has been hailed as a representative "folk writer," (Coffey 6).

The nationalist efforts lead to the establishment of the first University College, Ibadan (UCI) in 1948 in Nigeria. Ibadan is a founding stone of the Nigerian literature and a laboratory where writers, poets, and playwrights have experimented on literature to produce the most influential pieces of African literature. For that, Hezzy Maduakor declares in his article "Peter Thomas and the Development of the Modern Nigerian Poetry" that:

It is to these institutions that modern Nigerian literature owes its origin and its development following the foundation of Nigeria's first university at Ibadan in 1948, Ibadan became an important centre of cultural awareness in Nigeria of the early fifties (Maduakor 48).

Rotimi Omoyele Fasan divides Nigerian literature in English in his article entitled "Mapping Nigerian Literature" into three broad generations in terms of their

emergence, thematic concerns and stylistic predilection. Furthermore, the Nigerian University has produced a group of intellectuals, who have considered creating counter discourse as a path to correct the misrepresentations about Africa as a continent and Nigeria as a country in addition to their attempts at prompting cultural awareness and spreading political activism. For them, generating a new African discourse has been a necessity and a priority. In that, those writers, playwrights, and poets are referred to as the First Generation Writers (Fasan 39).

Mostly born in the 1920s and 1930s. They have launched their literary productions in the year's right before and after Nigeria's independence in 1960. Amos Tutuola, Wole Soyinka, Chinua Achebe, Christopher Okigbo, T.M. Aluko and many others (Coffey 7). Starting with Chinua Achebe, the father of the modern Nigerian literature, who has presented memorable works and master pieces that are considered as a landmark in the African literature. He believes and shares with all first generation writers an anti colonial and anti-imperialist defense policy. In this context, he claims in his novel *Things Fall Apart*: "Until the lions produce their own historians, the story of the hunt will glorify only the hunter". (Achebe 45). Moreover, this initiative of creating discourse against the colonizer is an effective weapon to rebirth and to redesign the African identity.

He has manifested through his essay "An Image of Africa: Racism in Conrad's *Heart of Darkness*" in order to respond to Joseph Conrad's novella *Heart of Darkness*. That presents the Africans as uncivilized, and Africa as a "Dark Continent". In the same sphere, Achebe's novel *Things Fall Apart* falsified the claims of the westerners, that they came to civilize Africa. He also insists that the white missionaries have drastically changed the traditionally former life of his village to worst state over time. Additionally, he declares that "The white missionaries, and the terrible destruction

they brought, had arrived ” (Achebe *Things Fall Apart* 55).

Accordingly, Christian Onyenaucheya Uchegbue shares the same view in his article “Infancy Rites among the Igbo of Nigeria” In which he states :“ [the coming of missionaries resulted] either lost, give up, forgotten or being increasingly neglected while some are being reinterpreted, partially preserved, and absorbed in or interpolated with Christianity,” (Uchegbue 164). Likewise, the awful deeds of westerners do not give them the right to present themselves as ambassadors of neither religion nor Christianity. Thus, Achebe thinks that the way the colonizer has represented religion, destroyed people’s faith and contributed to people’s negligence of Christianity.

In the same vein, the Nigerian poet and writer Tanure Ojaide agrees with Achebe when it comes to the idea that pre-colonial Africa has had its own heritage and history and diversity of cultures and languages. Yet, “la mission civilisatrice” as they claim has brought nothing to Africa but destruction, subjugation and oppression of the white masters this idea is highly present in :

African peoples did not hear of culture for the first time from Europeans; [...] their societies were not mindless but frequently had a philosophy of great depth and value and beauty [...] they had poetry and, above all, they had dignity. (Ojaide 150).

Additionally, in his article “African Literature and its Context Teaching Teachers of Chinua Achebe’s *Things Fall Apart*”, Ojaide, mentions the following:

Achebe gives a balanced portrayal of traditional and pre-colonial Africa The individual can keep cows and sheep but has to restrain them from destroying other people farms .People are judged on the basis of Their accomplishments rather than in their familial connections .No one is above the law and there are court to judge cases. There respect for the elder. Also there is a government of elders, titled men, priests, and priestesses .An investigation is made of a future spouse before a marriage in sanctified in a ritual (Ojaide 173).

In other word, the Igbo culture and traditions are extremely rich of good communal habits. Social and family relations are of a great significance. Those habits are kept and preserved from generation to another and from individual to another. Nevertheless, the colonial rule of Nigeria has twisted all the social systems and human values, to finally create a new hybrid nation that has lost all of its self and identity. This period has witnessed the publication of many other works like Chinua Achebe's *Things Fall Apart*, *Arrow of God*, Ekwensi's *People of the City*, *Jagua Nana* and T.M. Aluko's *One Man One Wife*.

With The departure of the colonialism the Nigerian writers have turned inwards, raising questions on issues of governance and corruption among the indigenous politicians that took over. This period has also seen the publication of highly critical novels like *No Longer At Ease* 1960 and *A Man of The People* 1966 by Chinua Achebe, in addition to *The Interpreters* 1965 by Wole Soyinka.

Second Generation Writers are the new group of writers, who has marked the history of literary production from the mid 1970's to the late 1980's (Fasan 41). Eko Ebele and Ernest Emenyoner suggest in their book *Literature and National Consciousness* that:

Although the Second Generations were also born into the colonial event, their formative years were mostly shaped by independence and its aftermath of disillusionment and stasis. Rather, they revel in the depiction of the pathetic circumstances of the poor masses in a society (Nigerian) in which the oppressed and the oppressor, the exploiter and the exploited, share unequal and uneasy coexistence (Ebel and Emenyoner 58).

As a matter of fact, those writers have witnessed the time of the Nigerian independence. Unlike first generation writers who have been optimistic about independence, and have looked forward for a new independent Nigeria with a brighter

future. On the contrary, the second generation has had a completely different experience with neocolonialism. As a result, their literary productions tend to be full of mockery, disillusionment and frustration. Furthermore in his article “Nigerian Literature In English: The Journey So Far?” Taye Awoyemi- Arayela, reinforces this argument by saying that:

For them, the First Republic had failed in its bit to rid the Nigerian populace of the shackles of colonialism; in its stead was the new monster, neo-colonialism. The old masters had not left; they had only metamorphosed into black-white masters. (Awoyemi 33)

The shift of power from the colonial rulers to new Nigerian governors cannot be considered a real victory. However, it is just a formal independence that has paved the way for many other new issues that have emerged in postcolonial Nigeria. Starting with psychological issues that are common between all the colonized nations such as fragmented identity, inferiority complex and double consciousness .moreover, returning back to Nigeria, all the previously mentioned psychological issues have made a solid ground for ethnic divisions and political instability.

On the other hand, the Nigerian Civil War (1967-1970) is extremely present in the literary works of the second generation writers works. It has been a hot potato for the writers and a critical period of the Nigerian history that cannot be skipped without speaking enough about it. As a result, Sule E Egya insists in his book *Nation, Power and Dissidence in Third-Generation Nigerian Poetry in English* that:

It was indeed after the Nigerian civil war that Nigerian writing, perhaps in all genres, witnessed a certain renaissance due to the urgent desire of writers to challenge what they saw as the worst inhumanity to hit Nigeria and the alarming ease with which politicians and businessmen, including privileged writers and intellectuals, profited from the situation. (Egya 14)

Post civil war period is identified by political crisis and military oppression. Many writers and intellectuals have endeavored to depict the Nigerian suffering and voicing the voiceless. However their attempts at change have been faced by so many brutal practices, Wole Soyinka has mentioned in his memoir *The Man Died*, that he has been imprisoned and tortured because of his literary productions. Those brutal practices on the first generation writers have been witnessed by the other generation writers that aim at reestablishing Nigerian literature both on the thematic and stylistic level.

Moreover, Omotayo and Taiwo Oloruntoba-Oju in their article “Models in the construction of female identity in Nigerian postcolonial literature” reveal that the female voices that have not been given much area and attention to express themselves in early colonial and postcolonial Nigerian literature, have been voiced by second generation female writers. Finally, they have succeeded at twisting the plot and negotiating their identity. Female writers like Zulu Sofola, Mabel Segun, Bunmi Oyinsan, Ifeoma Okoye, Akachi Adimora- Ezeigbo, have endeavor to reestablish a new strong women status in the Nigerian patriarchal society. Thus, they also claim that the western feminism can neither be applicable in the African context, nor representative to their issues and concerns (O. T Oloruntoba-Oju 5-15).

The mid 1990s has marked the emergence of new generation of writers .It has even extended to the present; this group of writers is known as the third generation writers their works can be described as a continuation for first and second generation writers works with a touch of contemporary issues of modern Nigeria (Salhi 10).

However, this period has been characterized by series of crises at all levels. starting, with economics in the sector of labor massive unemployment has been growing enormously. On the other side, the military brutal rule (1966–79; 1983–99) is as another dilemma that has exhausted Nigeria. Also, politics has lived the same

fatigue like any other sectors strikes and electoral crises have made things even worst.

In a nutshell, those unending crises have exerted more pressure on third generation writers to finally constitute the themes they tackle ,which fits in the same line with the new trend of experimenting new the styles and techniques furthermore ,those new writers are famous of their solid position concerning the necessity of negotiating Nigeria's lost identity (Bentayeb and Ladjal 22 -24).

Interestingly, Helon Habila has received the Caine Prize for African Writing in 2001 for his short stories, "*Love Poems*". The latter, declares that the civil war, the corruption and the bad living conditions of his country inspired him and so many other writers to created pieces of literature in spite of, all the obstacles that have faced them. In an interview about his novel *Waiting for an Angel* (2002) he states the following:

“[I]n a way, the dictatorship was good for literature because it supplied some of us with our subject matter, and also while it lasted, gave us an education in politics that we couldn't have acquired in school or anywhere else. We saw pro-democracy activists being killed or arrested or exiled – unfortunate for the victims but great stuff for writing.”(qtd.in Okunoyè 65)

Notably, when third generation writers have emerged as a new young voice of Nigeria, the female voices have succeeded to win the attention of both the Nigerian and the African readers. Their victory is seen when they finally break the traditional gender roles and the idea that of literary production and writing is male dominated. Thus, they have gained more visibility than the second generation female writers. Besides this, they have tackled many themes such as family issues, child upbringing in addition to the civil war and its aftermath .

Chimamanda Ngozi-Adichie, has presented in her novel *Purple Hibiscus* issues of male violence, family issues and female oppression in both the Nigerian society and

family. On the other hand , *Half of a Yellow Sun* has narrated the war of Biafra . Additionally, it has shed light the aftermaths of this war on the characters of the novel.

Chimamanda Ngozi-Adichie the young and talented novelist, short story writer, and public intellectual was born on 15 September 1977. She grew up in Enugu Nigeria (De Mey 4). She was one of many children in her family. She is privileged to be born to a well educated family. Her parents Grace Ifeoma and James Nwoye Adichie both have worked at the university of Nsukka. Her mother was the institution's first female registrar and her father has worked as a statistics professor and administrator. The Adiche family is of an Igbo origin with many intellectual and literary connections ,like Chinua Achebe the father of modern Nigerian literature . After finishing her secondary school in the same city where she lived she started studying medicine but she has dropped out after a year and a half (Coffey 153 -155).

Finally, she has pursued her writing career after; she has received Anthony J. Drexel Scholarship for Academic Excellence of Drexel University to finally move to Philadelphia, and later Connecticut in USA. In a presentation that she has delivered in the TED TALKES shows, she declares that, she has started writing at a very young age with very enormous dreams and expectation to be a great writer in the future. Her starting point is presented in short stories. Furthermore, she has released her first novel *Purple Hibiscus* (2003), where she highlights the different issues that faced the postcolonial Nigerian family in the years of military rule and coup d'états those circumstances have paved path for a bloody the civil war . Moreover, the latter has helped at spreading panic, series of violence, and disorder which have haunted people's life for many years. Interestingly, this novel has won a number of prizes, including the 2005 Commonwealth Writers' Prize for Best First Book (Salhi 24).

In the same vein, she has published short stories in many literary journals to finally

be collected in *The Thing Around Your Neck* (2009). Furthermore, this collection of stories does not include only Nigeria, but the whole African cultural, heritage, folklore, myths, and traditions. Likewise, *Americana* (2013) is another unique work that evokes new issues like race, immigration, and identity. It raises many questions about Diaspora and racism in the US during the twenty first century. It also depicts a clear yet true description about the hostile conditions of immigrants in the US and the racist acts that are practiced on them and all the obstacles that have faced them when following the American dream. (Bentayb , ladjal 17)

Of equal importance, *Half of a Yellow Sun* is Adichie's second novel published in 2006. The novel has examined the Biafran civil war and has covered all of, its events and details that are ironically ignored by history and historian. Adichie casts light on the truths that are hidden and falsified. in an interview she has declared that : "I have Nigerian friends Who Can list every monarch in England from the ninth Century, and know nothing about Nigeria in 1954." (Chimamanda Ngozi Adichie 55).

Nigeria has become a British colony in 1914 and, what the British called a country was not a country for the three entirely different groups who have been united under this new territory. The Igbo in the southeast, the Hausa-Fulani in the north and the Yoruba in the southwest. Mainly after Nigeria has gained its independence in 1960, the situation has aggravated. Those ethnic groups have conflicted, and civil war broke out in Nigeria. War Trauma and violence are the main themes of *Half of a Yellow Sun*. Hence, Adichie highlights those concepts to finally demonstrate that this traumatic historical events has impacted the Nigerian in dramatically. Its scares did not recover until nowadays, in addition to its the psychological damages which are imprinted inside the Nigerian psyches (De Mey 4) .

3. Trauma Theory: Caruth, Lacapra and Herman

The word trauma derives from the Greek word “τραῦμα”.it literally means: wound or injury. As stated by the oxford English dictionary, the word trauma is “a deeply distressing or a disturbing experience” it can also mean “an emotional shock following a stressful event or a physical injury, which may lead to long-term neurosis”. That is to say, trauma is not a simple healable injury, but rather it has negative ramification on the mental status of the victim. In fact, the word Trauma has different meanings that are allocated to the field associated with. It can be explored from multiple angles of research .Thus, many scholars define trauma in relation to different domains. Briere and Scott in their book entitled *Principles of Trauma Therapy: A Guide to Symptoms, Evaluation and Treatment*, have pointed out:

The term ‘trauma’ can mean different things, depending on the context. Semantically, trauma refers to an experience or an event; nevertheless, people use the term interchangeably to refer to either a traumatic experience or event, resulting injury or stress, or the longer-term impacts and consequences” (Briere and Scott 51).

As it is mentioned above, trauma differs among people, from a status to another, and it is often associated with their experiences that put them at risk of a serious damage or death. On the other hand, psychoanalytic affirm that Psychological trauma is different form physical trauma. This is explained by Reyes, Elhain and Ford in their book *The Encyclopedia of Psychological Trauma*, who claim that: Physical trauma is a permanent damage caused by a severe injury or illness. Whereas, psychological trauma is a result of an exposure to an overwhelming life events such as sexual violation, war or a car accident. (Reyes et al 2). This means that, physical trauma is a physical pain or injury, while psychological trauma is a damage to the mind that occurs as a result of

experiencing a shattering incident.

Other researchers such as Jon G Allen, in his book entitled *Traumatic Relationships and serious mental disorders*, has classified trauma into two main categories; the first category is called the impersonal trauma, it includes natural catastrophes such as: wild fires, earthquakes, dust storms, floods, Tsunamis. The second category is called interpersonal trauma which is caused by humans, and it may include: war, rape and sexual harassment. He has also pointed out that interpersonal trauma group tends to be more dangerous than the impersonal trauma, as it inflicts serious mental disorders (Allen 10). In other words, the term trauma is used to describe a condition in which a person has experienced a sudden event, and in most cases the traumatized victims are not only physically injured, but also mentally shattered. In that, Briere and Scott have declared that:

Our own conclusion is that an event is traumatic if it is extremely upsetting, at least temporarily overwhelms the individual's internal resources, and produces lasting psychological symptoms. This broader definition is used throughout this book, since people who experience major threats to psychological integrity can suffer as much as those traumatized by physical injury or life threat, and can respond equally well, we believe, to trauma-focused therapies (Briere and Scott 10).

In relation with the concept of Trauma, the post-traumatic stress disorder or PTSD is caused by exposure to a shattering event. According to Roger Luckhurst, this term was first coined and defined by the American Psychiatric Association in 1980 as a reaction to the psychological disturbances observed in soldiers of the Vietnam War (Luckhurst 59). otherwise speaking, in the aftermath of Vietnam war, veterans start to experience psychological issues, which continues to affect their psyche long after the event has ended.

Caruth goes on to explain that, "Trauma is described as the response to an

unexpected or overwhelming violent event or events that are not fully grasped as they occur, but return later in repeated flashbacks, nightmares, and other repetitive phenomena” (Caruth 91). In other words, PTSD has been viewed as a response to traumatic experiences. In this case, the survivor cannot fully register what has happened at the moment of trauma. Consequently, he starts to experience flashbacks and nightmares of the previous event.

Outlining the main symptoms of PTSD, Herman in her book *Trauma and Recovery: The Aftermath of Violence _From domestic Abuse to Political Terror* classifies the symptoms into three main categories. The first category; hyper arousal is the primary symptom of PTSD, it occurs whenever the victim thinks about the traumatic event, in this case “ [...]The traumatic moment breaks spontaneously into consciousness, both as flashbacks during waking states and as traumatic nightmares during sleep”(Herman 26).The second category “Intrusion”, or the reliving of event, in this stage “traumatized people relive the event as though it were continually recurring in the present [...] they relive the moment of trauma not only through recurring flashbacks and nightmares, but also in their actions” (Herman 28).

What Herman means by the aforementioned quote, is that the traumatized survivors recreate the moment of terror not only in their thoughts and dreams, but also through reenactment in an attempt to change its results. As for “constriction”, Herman defined it as the following: “When a person is completely powerless, and any form of resistance is futile, she may go into a state of surrender. The system of self-defense shuts down entirely” (Herman 31). Otherwise speaking, constriction is the last symptom of PTSD, it occurs when the traumatic survivor is entirely helpless and weak. Therefore, he ends up by accepting the incident and submits it and one shuts down into a state of surrender.

The evolution of “Trauma theory” in literary studies has emerged in the mid of 1990s, when a group of critics started to investigate the cultural effect of trauma .However ,trauma studies was not first recognized as a literary theory in literary studies .Early scholars have shaped the idea of Trauma and contributed in popularizing the principles of trauma theory.

According to Shoshana Ringel and Jerrold Brandell, the neurologist Jean Martin Charcot has been the first to investigate trauma theory as a field of study. They state: “it was the French neurologist, Jean Martin Charcot, who was one of the first physicians to investigate the relationship between trauma and mental illness” (Ringel, and R. Brandell 1). During the ninetieth century, Charcot worked with traumatized women in the Salpetriere hospital who suffered violence, rape and sexual abuse. In that, he has theorized that “the origin of hysterical symptoms was not physiological but rather psychological” (Ringel and Brandell 1). His major focus of study has influenced psychoanalysis and contributed in shaping the concepts of Trauma.

Later, Charcot has inspired his student Pierre Janet, a pioneering psychologist who allege the connection between traumatic experiences, personality development and behavior. in that, he has found out that “through reexposure to traumatic memories, the patient’s symptoms could be reduced” (Ringel and Brandell 2). Sigmund Freud has been also inspired and influenced by Charcot’s findings. His early work *studies on Hysteria* coauthored with Josef Breuer, includes the foundational psychoanalytic conceptions of Trauma. In their book, the authors claim that “any experience which calls up distressing affects such as those of fright, anxiety, shame, or physical pain—may operate as a trauma” (Freud and Breuer 6).

The field of trauma studies became popular with the publication of Cathy Caruth’s 1995 essay collection “Trauma: Exploration in Memory” and 1996’s book *Unclaimed*

Experience: Trauma, Narrative and History. The latter which are regarded as focal key concepts to the contemporary study of trauma. From this context, Cathy Caruth is regarded as one of the pioneer scholar who explored trauma's theory. In her book "*unclaimed experience: Trauma, Narrative and History*", she states that;

If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing, and it is at this specific point at which knowing and not knowing intersect that the psychoanalytic theory of traumatic experience and the language of literature meet.(3)

Arguably, trauma theory had been an area of interest for many psychoanalysts and scholars. It has been adopted in many literary works especially by Cathy Caruth who is considered as one of the key figures who investigate Trauma theory. Along with Cathy Caruth, several other scholars, psychoanalysts, and literary critics arose in the 1990's to examine the concept of trauma in literary studies namely Shoshana Felman and Geoffrey Hartman. They together paved the way for the development of trauma theory. Subsequently, the relationship between trauma and literature has grown; their works are considered as standing point to trauma theory progress and have been deeply influenced by Freudian psychoanalysis, as it is mentioned in their works.

Dominick Lacapra, is a trauma theorist who presents the concepts of Acting out and Working through to examine the reaction of the traumatized victims toward the traumatic incident that they witnessed. According to him, these two concepts derive from trauma theory, they are interrelated and needed to overcome trauma.

Lacapra defines the concept of Acting out as a state where "one is haunted or possessed by the past and performatively caught up in the compulsive repetition of traumatic scenes", he also adds that in this condition "tenses implode, and it is as if one were back there in the past reliving the traumatic scene" (Lacapra 60). That is to say, the victim in the stage of acting out will experience repetitive memories and

flashbacks of the traumatic incident. In this case, the victim considers himself to be living in the past. Yet, other researchers claim that acting out does not occur only through nightmares and flashbacks; rather it can occur through performing unintentional acts, forgetfulness, and memory loss.

Within this framework, Freud in his book *Remembering, Repeating and Working Through* asserts that; the victim repeats what he did at the moment of the trauma as an attempt to remember his traumatic incident, in this case “He reproduces it not as a memory, but as an action; he repeats it, without, of course, knowing that he is repeating it”(Freud 151). It means that, the traumatized in the working stage, tend to reenact what happened at the moment of terror, and this similar to the trauma coping mechanism puts forth by Herman, in which he argues that, the traumatized survivors recreate the moment of terror not only in a form of recurring flashbacks and dreams, but also through reenactment in an attempt to change its outcome.

Contrarily, working through occurs when traumatized victim seek to overcome his trauma. In this phase, the survivors try to recount the moment of terror they went through, as an attempt to get out of the acting out stage. In this regard, Lacapra claims that the victim has the ability to break the continuous repeating or the recurring flashbacks and nightmares of whatever they witnessed, and they start to consider the event as something from the past. (Lacapra 61). Otherwise speaking, once the victim is in the process of working through his trauma, he develops the capacity to live in the present, and starts to consider the incident he witnesses as something from the past.

4. Historical Trauma and Postmemory

The notion of historical trauma seems to have direct connections with the long term impacts of: colonialism, slavery, wars, genocides, discrimination, racism and violence on the Indigenous people and communities. Those historically traumatic events that

have influenced the previous generations still have lingering and profound consequences today .Dr. Maria Yellowhorse-Braveheart and Lemyra M. DeBruyn have started writing about this notion in mid of the 1990's. According to them "Historical trauma refers to a complex and collective trauma experienced over time and across generations by a group of people who share an identity, affiliation, or circumstance" (Braveheart and DeBruyn 1998).

Historical trauma is characterized by collectivity meaning that it can be found in a community of people united by a common descent, identity, history, culture and language, inhabiting a particular geographical space. It is important to stress that this nation or community is bound together by common emotional and psychological ties that resulted from the cultural and historical oppression. Furthermore, Cathy Caruth declares in her book *Unclaimed Experience: Trauma, Narrative, and History* that "History, like trauma is never simply one's own, that history is precisely the way we are implicated in each other's traumas" (Caruth 24) in other words, individual trauma exists in many ways however, collective or mass trauma has a long lasting and serious effects not on both the past generation and current ones .

In the same sephere, Dr. Maria Braveheart insists that historical trauma is "the cumulative and collective psychological and emotional injury sustained over a lifetime and across generations resulting from massive group trauma experiences." (Braveheart7–13). In other words historical trauma refers to the traumatic exposure to historical events, which leaves psychological wounds and injuries in the mental health of the entire Indigenous communities and the masses. Usually their identities, ideals, and interactions are highly harmed on as a consequence to this traumatic exposure.

Laurence J. Kirmayer, Joseph P. Gone and Joshua Moses in their article entitled "Rethinking Historical Trauma" explain that the Cumulative effects of these injuries and wounds are the consequences of subjugation, oppression, and marginalization.

One can say that this trauma occurs and develops over time due to traumatic experiences, that some communities are exposed to (Kirmayer et al.301). Having said, that historical trauma targets communities not only individuals, Ann E. Kaplan has argued in her book *Trauma Culture: The Politics of Terror and loss in Media and Literature* that “it is hard to separate individual and collective trauma” (Kaplan 1).

On the other hand, historical trauma is featured by its ability to be transmitted from the victims, who have witnessed it and have survived to their descendants. Several hundred of articles and dozens of doctoral dissertations have been written on this topic. In this context, Cynthia C. Wesley-Esquimaux and Magdalena Smolewski, have mentioned in their book *The Aboriginal Healing Foundation* that the process of the transmission of traumatic memories is described in different ways by many researchers “ The process has been described as trans-generational (Felsen, 1998), intergenerational (Sigal and Weinfeld, 1985), multi-generational (Danieli, 1985) or cross-generational (Lowin, 1995)” , they also point out that there is no consensus on definition of this phenomenon among researches (Wesley-Esquimaux and Smolewski 72) .

Notably, many researches and scholars have made analogies to the Holocaust when they deal with historical trauma. In this regard, Laurence J. Kirmayer ,Joseph P. Gone and Joshua Moses in their article entitled “Rethinking Historical Trauma” assume that “ Following the recognition of the Holocaust in popular culture, many minority peoples in the United States and elsewhere saw the value of drawing analogies between the Nazi Holocaust and their own traumatic histories”(Kirmayer et al.303) . In a nutshell, the Holocaust has become a standard example of evil, genocide, violence and historical trauma .Accordingly, Michelle M. Sotero declares in her article “A Conceptual Model of Historical Trauma: Implications for Public Health Practice and Research” that the conceptualization of the idea of historical trauma transmission

was first introduced in 1960, based on studies on the Holocaust survivors and their families after the World War II (Sotero 95-96).

Several studies have concluded that the traumatic suffering of Holocaust survivors, and the previous generations creates a pathway that results in the current generation, and their offspring's an increased risk of experiencing mental and physical distress. specifically, Kathleen Brown –Rice advocates in her article “Examining the Theory of Historical Trauma Among Native Americans ”that based on a significant research on trauma transmission to subsequent generations, three major means have been identified: in the first place children identifying with their parents suffering meaning that ,the child will be exposed to the trauma of his parents , second children being influenced by the style of communication caregivers use to describe the trauma, this refers to the medium through which trauma of the suffering is expressed such as telling stories about this sufferings more specifically literature can be a significant tool through which trauma is Intergenerational finally children being influenced by particular parenting styles (qtd.in Doucet & Rovers, 2010). To add more emphasis on this idea Michelle M. Sotero confirms the following:

A key feature of historical trauma theory is that the psychological and emotional consequences of the trauma experience are transmitted to subsequent generations through physiological, environmental and social pathways resulting in an intergenerational cycle of trauma response. (Sotero96)

In simpler terms, trauma implies a kind of psychological wounding and mental health problems. Usually in case those problems are not dealt with adequately among the original generation, the next generation will suffer automatically behavioral health risks and social dysfunction, “Evidence suggests that disorders such as mental illness, depression and PTSD can be genetically transmitted to secondary and subsequent generations (Sotero99) ,Notably Post Traumatic Stress disorder (PTSD) is recognized

as one of the main consequences of historical trauma .For that , Carol A. Kidron states in her article “Surviving a Distant Past: A Case study of the Cultural Construction of Trauma Descendant Identity” that : “According to the logic of the PTSD paradigm, the long-term psychosocial effects of survivors trauma if remaining untreated could be transmitted from generation to generation ”(Kidron 514) .

In 1990, Marianne Hirsch has introduced the concept of post-memory. This notion has been given much attention among the researchers of transgenerational transmission of trauma and the collective memory of the Holocaust. Consequently, this concept has become a cornerstone in memory and trauma studies. Accordingly, theorists like Hirsch, Eva Hoffman, Melvin Jules Bukiet and Susan Suleiman have believed that it is high time to conceptualize the process of trauma transmission from generation to another. Notably , in the last two decades, postmemory has become universal concept that includes not only, the generation of Holocaust survivors, but also it is considered a concept that cover the historical trauma of all the marginalized and excluded nations , like the African case generally and the Nigerian one specifically. (Hüseyinzade Şimşek 21).

Marianne Hirsch has explored the aftereffects of historical trauma in the light of postmemory notion using the Holocaust as a historical reference. The latter asserts in her book *The Generation of the Post memory: Writing and Visual Culture after the Holocaust* that the concept of postmemory describes and summaries the quality of her relationship with her parents, which is identified by her childhood traumatic Postwar memories in Bucharest. In this regard, Hirsch has mentioned that when reading and viewing second generation writers and artists works, she has concluded that they share common qualities and symptoms with her .Specifically, what is identified by Eva Hoffman as “Postgeneration” (Hirsch, Writing and Visual 4)W. G. Sebald in his

book entitled *:History – Memory – Trauma* underlines that:

With post memory, Hirsch refers to the situation of a generation which has not lived through traumatic events of the past directly, but nevertheless feels strongly connected to, and influenced by, them. These past experiences are so monumental that they can replace one's actual memories (Sebald344)

Arguably, Hirsch herself has experienced post memory due to the historical trauma of her parents as a result of the Second World War in Romania. In this regard, the latter confirms that she is a member of the postgeneration by saying:

Why could I recall particular moments from my parents' wartime lives in great detail and have only very few specific memories of my own childhood, I began to wonder? Why could I describe the streets, residences, and schools of pre-World War I Czernowitz and interwar Cernaui, where they grew up, the corner where they evaded deportation, the knock on the door in the middle of the night, the house in the ghetto where they waited for deportation waivers-all moments and sites that preceded my birth(Hirsch, *Writing and Visual* 2)

Accordingly, parental traumatic memories can be transferred to children within the circle of the family through their behaviors stories and conventions. In this context, Marianne Hirsch suggests in her article entitled "Surviving Images: Holocaust Photographs and the Work of Postmemory".

Postmemory most specifically describes the relationship of children of survivors of cultural or collective trauma to the experiences of their parents, experiences that they "remember" only as the narratives and images with which they grew up, but that are so powerful, so monumental, as to constitute memories in their own right (Hirsch, *Surviving Images* 9).

In the same sphere, The majority of third generation Nigerian writers are considered as part of the "Postgeneration" whose own stories, memories and literary productions are shaped by their inherited traumatic events. Chimamanda Ngozi Adichie, for instance, is daughter of survivors. She was not alive at the moment of the Nigeria-

Biafra War however, she has been raised in the shadows of Biafra therefore, her works such as *Half of a Yellow Sun* reflects her cultural identity and post memory.

In the main, Malina Ciocia and Alexandru Carlan have endeavored in their article “Prosthetic memory and post-memory: cultural encounters with the past in designing a museum” to summarize the concept of postmemory in a nutshell, according to them:

The concept describes specifically the bridging of a generational gap between the “generation before”, those who experienced cultural or collective trauma, and the “generation after” or “the second generation”, who “remember only by means of the stories, images, and behaviors among which they grew up (Ciocia and Carlan 11)

Years after the traumatic event has ended yet, the memories still live in the psyches of the both the individuals and the nations. Interestingly, Hirsh emphasizes in her article “The Generation of Postmemory” that the postgenerations are not only heirs to their genetic characteristics but also to the traumatic experiences of their forbearers (Hirsch, The Generation 105-106).

Dennis Carmen Hall in her dissertation under the title “Authorial Narration of Photographs: Postmemory in Erika Dreifus’s Short Story Collection *Quiet Americans*” advocates that the first generation consists of individuals who have witnessed the actual traumatic event therefore, they have produced what she calls “survivor or witness literature” through their autobiographical memories. In this context, the second generations are their daughters and sons, who have no personal memories of the traumatic event yet, they have the postmemory of their parents. In simpler terms, they receive the memories and testimony of their parents and transmit it to the third generations who consider this post memory as a familial legacy (Hall 3-9). In this regard, Hirsch believes that “the children of victims, survivors, witnesses, or perpetrators have different experiences of postmemory, even though they share the familial ties that facilitate intergenerational identification”(Hirsch, *Surviving Images*9)

CHAPTER TWO: WAR TRAUMA IN ADICHIE'S *HALF OF A YELLOW SUN*

Clearly history, literature and trauma intersect on a large scale in *Half of a Yellow Sun*, this chapter highlights the psychological damages of war which can be seen in the traumatic attitudes of the characters. Furthermore, witnessing the war and suffering the atrocities will have an impact on the characters' adaption of life. Interestingly, the violent behavior of the characters are a result of this trauma. Furthermore, Adichie's post memorial work *half of a Yellow Sun* reflects her parental inherited trauma additionally, it considers the Biafran civil war as a historical trauma due to the collective suffering of the Nigerians.

1. Traumatic Attitudes of the Characters

The novel *Half of a Yellow Sun* adequately tackles the trauma of the Igbo ethnic group. Through analyzing the traumatic experiences of the characters, the writer sheds the light on the agonies and the suffering of the Igbo during the Biafran civil war.

In Chimamanda's master piece, Olanna is represented as an Igbo woman, who has been greatly distressed by the Biafra war. She is a smart modern woman with a strong personality and a sense of morality, she studies in London, and then she returns to Nigeria where she works as a professor of sociology. Ugwu is also strongly fascinated with her character; he admires her vibrant personality and even her speech "Her Igbo words were softer than her English, and he was disappointed at how easily they came out. He wished she would stumble her Igbo; he had not expected English that perfect to sit beside equally perfect Igbo" (HYS 18). Nonetheless, during the war the protagonist has been gravely traumatized.

In the midst of the war, Olanna witnesses the war's wickedness and the high level of violence. In Kano, she sees the massacred bodies of her relatives Auntie Ifeka and uncle Mbaezi whom she strongly loves, and learns from that her cousin Arize has been both raped and killed during the attack on the Igbo.

Then she noticed Auntie Ifeka's kiosk, or what remained of it: splinters of wood, packets of groundnuts lying in the dust. She opened the car door and climbed out. She paused for a moment because of how glaringly bright and hot it was, with flames billowing from the roof, with grit and ash floating in the air, before she began to run toward the house. She stopped when she saw the bodies. Uncle Mbaezi lay facedown in an ungainly twist, legs splayed. Something creamy-white oozed through the large gash on the back of his head. Auntie Ifeka lay on the veranda. The cuts on her naked body were smaller, dotting her arms and legs like slightly parted red lips (HYS 105)

After Olanna sees the dead bodies of her family, she “felt a watery queasiness in her bowels before the numbness spread over her and stopped at her feet” (HYS 105) On her journey back to Nsukka, after Mohamed; her former loved has helped her to escape, she sees a woman in the train holding a decapitated head of her child in Calabash. Olanna “[...] looked into the bowl. She saw the little girl's head with the ashy-gray skin and the braided hair and rolled-back eyes and open mouth. She stared at it for a while before she looked away” (HYS 106).However, it is after she arrives to Nsukka, that Olanna starts to review the death of her relatives and to recall the horror she witnesses in kano.

The latter contributes in the deterioration of her health situation and causes a sudden paralysis in the legs“ her legs were fine when she climbed down from the train [...] but at the front door of Odenigbo's house, they failed. So did her bladder” (HYS 112). It seems therefore, that Olanna has an inherent latency. Owing to the traumatic images she sees in Kano, Olanna has been affected both physically and psychologically and

becomes unable neither to speak nor to walk or to sleep, and this might be seen in Olanna' conversation with Odenigbo "[...] but her lips were heavy. Speaking was a labor" (HYS 112). She adds: "Olanna's Dark Swoops began the day she came back from Kano, the day her legs failed" (HYS 112).

In that, Caruth in her work *Unclaimed Experience: Trauma, Narrative and History* indicate that, the modern biologists claim that "[the]repetition of the traumatic experience in the flashbacks can be itself re-traumatizing; if not life-threatening, it is at least threatening to the chemical structure of the brain and can ultimately lead to deterioration" (Caruth 63). Due to the terrible scenes she sees, and the recurring flashbacks that haunts her, Olanna's health has been deteriorate. Despite Olanna's handling to narrate her traumatic experience, she fails to recount her incident. So she buries her painful memories. Adichie illustrates the former saying that "When her parents and Kainene visited, she did not say much; it was Odenigbo who told them what she has seen" (HYS 112).

As Dominick Lacapra discusses in his theory that the traumatized victim in his stage of acting out is triggered by memories of his past incident that keeps haunting him. The traumatic incident tends to be repressed before it disturbed one in a compulsive repetition (Lacapra 60). Therefore, Olanna starts to experience flashbacks and nightmares of the previous event that keeps intruding into her present, preventing her from living in the moment. In that, Adichie states:

Odenigbo raised his arm as he spoke, and Olanna thought how awkwardly twisted Aunt Ifeka's arm had looked, as she lay on the ground, how her blood had pooled so thick that it looked like a glue, not red but close to black (HYS 116)

This is parallel to Cathy Caruth's theory, that the victim of the traumatic incident

continuously repeats what happened in the moment of trauma through flashbacks and nightmares. In her book *Trauma Exploration in Memory* she asserts that,

There is a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event (Caruth4)

Therefore, the continuous remembering of her traumatic experience marks the beginning of Olanna's acting out stage.

Another main character in the novel is Ugwu. He is a thirteen year boy from a village called Opi, who later moves to Nsukka to work for Odenigbo, the one who sends him back to school in order to receive his education. Ugwu is inspired by Odenigbo and enjoys listening to his intellectual conversation with his friends. In that, Adichie states that "Nor did he entirely understand the conversations of Master and his friends but listened anyway" (HYS 14).

Ugwu's forceful conscription in the army is a turning point in his life. In the army he witnesses the brutality of the Biafran war, his days are asphyxiating and he feels devastated and weak. "Ugwu's head ached. Everything was moving so fast. He was not living his life, his life was living him"(HYS 260). Yet, Ugwu can also be seen as a perpetrator of violence, as in the army he becomes an accomplice to rape a bar girl with other soldiers, Adichie has written "he does not look at the girl's face and feels a self-loathing release"(HYS 261). She adds:"afterwards, he does not look at her, she started back to him with a calm hate, which is an image that will haunt him". Indeed, Ugwu has been roughly wounded.

As Caruth puts it, the mind of the victim at the time of the event is not ready to

handle this shocking incident. Thus, the delay in realizing the event occur (Caruth4). Ugwu, in the same vein, does not fully register what has happened at the moment of the event. Therefore, his trauma has occurred in a late point. Moreover, in *Nsukka* while Ugwu is recovering, he starts to view recurrent dreams and flashbacks of his previous incident in which the images from the rape chases his memory. In this regard, Lacapra asserts that, the traumatized victim in the stage of acting out is haunted by his past incidents (Lacapra 60). Therefore, it can be seen from this excerpt, that Ugwu goes through the process of acting out

His mind wondered often. He did not need the echo of pain on his side and buttocks and on his back to remember his ogbunigwe exploding, or High-Tech laughter, or the dead hate in the eyes of the girl. He could not remember her features, but the look in her eyes stayed with him, as did the tense, dryness between her legs, the way he had done what he had not wanted to do(HYS 283)

Odenigbo, Olanna's husband, is a strong educated man, who forcefully defends his beliefs. He is an Igbo patriotic who wants to see Biafra as an independent nation, one instance of this is when he "[...] climbed up to the podium waving his Biafran flag: swaths of red, black, and green and, at the centre, a luminous half of a yellow sun. 'Biafra is born! We will lead Black Africa! We will live in security! Nobody will ever again attack us! Never again!'(HYS 116). In the first large portion of the novel, Odenigbo is depicted as an intellectual dynamic and energetic man. Yet, the situation turns up after the war broke out. The excessive cruelty and the violent atmosphere of the war inflicted Odenigbo's personality changing and turned him into a different person, even his faith in Biafra fades as well.

At the peak of the war, Odenigbo's mother died, she has been shot dead in her village by the soldiers, after she has refused to evacuate to a safer place. Ugwu has received a letter from his cousin where he wrote the following; "Your master's mother

is dead, his cousin sent a message, they shot her in Abba” (HYS 215). Thus, Odenigbo seems broken by his mother’s death, he feels devastated by the news he heard, and becomes unable to undergo this painful incident. In addition to his mother murder, the enormous news about Ugwu being killed in the army affects his behavior. In that, Odenigbo turns to drinking as a mean to cope with his trauma, and as a way to manage the pain he is dealing with, he becomes a depressed person and starts to drink heavily.

Odenigbo becomes a different person, this is evident “When he came back, long after midnight, with his shoes covered in mud, she knew he would not be the same again” (HYS 231). She adds: “but she had not seen that smile since his mother died, since he tried to go to Abba and came back clutching a shadow, since he began to leave for work too early and to stop at Tanzania Bar on his way home (HYS 231). Besides, The association that Odenigbo has made between trauma and drinking affect his relationships with people, especially with Olanna who tries to figure out the way he is processing his painful incident, but “she did not feel connected to his mourning. Sometimes, she wondered if this was her own failure rather than his, if perhaps she lacked a certain strength that would compel him to include her in his pain”(HYS 232).

Herman explains in her book *Trauma and Recovery: The Aftermath of Violence from Domestic Abuse to Political Terror* the former claiming that, trauma affect alcohol consumption; the traumatized people often use alcohol as an attempt to repress their painful memories (Herman 32). Undoubtedly, Odenigbo is going through the process of acting out, for he has been unable to forget his mother death, he has been stuck in the past, this can be illustrates when Olanna:

Went to him. “Ebezina, stop crying,” she murmured. But she did not want him to stop. She wanted him to cry and cry until he dislodged the pain that clogged his throat, until he rinsed away his sullen grief. She cradled him, wrapped her arms around him, and slowly he relaxed

against her. His arms circled her. His sobs became audible. With each intake of breath, they reminded her of Baby; he cried like his daughter. I never did enough for Mama, he said finally (HYS 237).

Throughout this analysis, it seems that *Half of a Yellow Sun* deals with the trauma of the Igbos. It is presented differently in the three main protagonists, who are victims of the war traumatic events.

2. Violence and Psychological Trauma

Witnessing the violent acts, suffering the atrocities of the war and being a victim of the bloodshed are some of the overwhelming experiences the characters encounter in a war-ravaged country. This might be witnessed through Adichie's words in the novel. She states: "teachers hacked down in Zaria, a full Catholic church in Sokoto set in a fire, a pregnant woman split open in Kano" (HYS 102). Undoubtedly, such traumatic experiences will have an impact on the violent behavior of the characters. Ugwu also, upon his forceful conscription finds himself a perpetrator of violence when he violently rapes a bar girl, he grabs the opportunity, to take part in the gang rape, an atrocity he could never imagined himself capable of.

He did not look at her face, or at the man pinning her down, or anything at all as he moved quickly and felt his own climax, the rush of fluids to the tips of himself: a self-loathing release. He zipped up his trousers while some soldiers clapped. Finally he looked at the girl she stared back at him with a calm hate (HYS 261)

The exposure to war trauma and terror has clearly contributed to his violent behavior and pushes him to commit such violent action. In this regard, Herman indicates that "Traumatized people relive the moment of trauma not only in their thoughts and dreams but also in their actions" (Herman 28). There is no question that these overwhelming experiences will have an impact on the children as well. Owing to the exposure of the war traumatic events, they become violent. In that Adichie wrote

“He paused and turned when he heard a shot from some young boys palying war in the middle of the school yard compound” (HYS 209). From this perspective, Herman mentions in her book that Terr has differentiated between normal play and the forbidden games of traumatized children, he states that:

The everyday play of childhood is free and easy. It is bubbly and light-spirited, whereas the play that follows from trauma is grim and monotonous. Play does not stop easily when it is traumatically inspired and is obsessively repeated. Post-traumatic play is so literal that if you spot it, you may be able to guess the trauma with few other clues (Herman 28).

Therefore, the exposure to situations of war trauma and terror has clearly contributed in increasing their violent behavior, this can be illustrated through Adichie’s saying where she states that:

[The children] looked about ten or eleven years old, wore banana’s leaves on their head and held moch guns made from bamaboo. [...] They flung stones with wide sweeps of their arms and then, they rushed toward other boys, the Nigerian side, the losers.[...] Our people clapped and cheered the boys (HYS 210)

The exploitation of women at the hands of the enemy soldiers and their own people as well is another form of violence that Adichie depicts in her novel. Adichie casts light on how they suffer both physical and psychological exploitation which leads to trauma and leaves a lifelong wound. Eberechie is being one of them, for she has been sexually abused. One of the most shocking incident of sexual abuse that is committed by the priest father marcel, who takes advantage of his position and rapes some girls at the refugee camps where he works with kainene in exchange for food. “Apparently I’ve been blind; she’s not the only one,” Kainene said. ‘He [abuses] most of them before he gives them the crayfish that I slave to get here”(HYS 284). Most of the girls in the novel are raped and this contributes to the constitution of their traumatized

psyches. the novel *Half of a Yellow sun* is a dreadful story of war, where Adichie explores human prosperity for violence.

3. Healing and Recovery

After three years have passed, Ugwu returns from his service in the army, and feels a need to articulate his trauma. Consequently, he begins to write a book about the atrocities of the Biafran civil war. In that, Ugwu

[...] sat under a flame tree and wrote in small, careful letters on the side of the old newspapers [...]he wrote a poem about people getting a buttocks rash after defeating in imported buckets [...] he wrote about young man with a perfect backside[...].Finally, he started to write about Auntie Arize's anonymous death in kano[...] he wrote about the children in the refugee camp, how diligently they chased after lizards (HYS 284).

At the beginning Ugwu finds writing difficult, he faces troubles and strains finding the right words, he feels that "He would never be able to depict the very bleakness of bombing hungry people. But he tries, and the more he wrote the less he dreamed" (HYS 284).However, the narration of his trauma, has been a central to work through it. As Dominich Lacapra explains in his book *Writing History Writing Trauma* that "the victim in the working through stage finds a way to come out his trauma, in this case he accepts the fact that trauma is an incident from his past life" (LaCapra 61). Therefore, the book helps Ugwu to articulate his trauma, he becomes able to unburden his traumatic memory, and starts to consider the traumatic events he has gone through as something from the past.

In his book, Ugwu has included an account of Olanna's traumatic experiences in Kano as well, in order to help her working through her trauma. Adichie illustrate the former saying that;

Olanna tells him this story and he notes the details. She

tells him how the bloodstains on the woman's wrapper blended into the fabric to form a rusty mauve. She describes the carved designs on the woman's calabash, slanting lines crisscrossing each other, and she describes the child's head inside: scruffy plaits falling across the dark-brown face, eyes completely white, eerily open, a mouth in a small surprised(HYS 85).

Olanna finds the book as an outlet to work through some of the traumatic effects of her experience in Kano. She takes a huge step to deal with it, and starts to consider the events she witnesses as something from the past. Consequently, after Olanna tells Ugwu about her experience, she becomes able to endure her traumatic incident. She finds a way to overcome her trauma and work through her loss by moving on her traumatic past and managing to distance herself from the event.

Olanna's nightmare starts to fade away. This might be illustrated through the following words: "Olanna had a happy dream .She did not remember what it was about, but she remembered that it had been happy, and so she woke up warming herself with the thought that she could still have happy dream" (HYS 231).Certainly, Olanna is going through the process of working through, as she becomes able to reconnect to life and to see the incident that she goes through as something from the past. This is typical to the trauma's coping mechanisms put forth by Herman in which he has stated that, in order for the survivor to recover from the impact of trauma, he should be able to reconnect to life (Herman 31).

Near to the end of the novel, Kainene; Olanna's twin sister disappears. She has crossed the borders searching for food, but "she was not back when [Richard has] returned from Ahiara in the evening" (HYS 289). Therefore, Olanna has been unable to accept the news of her sister's disappearance, she feels weak and lost. Her disappearance is a trauma which she probably will never fully recover from, as the last

utterance by Olanna in the novel shows “she stood up and went to the window. Uwam, uwa ozo, when I come back in my next life, Kainene will be my sister” (HYS 309).

Lacapra explains the former as the following:

When loss is converted into (or encrypted in an indiscriminately generalized rhetoric of) absence, one faces the impasse of endless melancholy, impossible mourning, and interminable aporia in which any process of working through the past and its historical losses is foreclosed or prematurely aborted (LaCapra 85).

In the last pages of novel, Odenigbo’s stage of working through has started. He visited the place where “His cousin had buried [his mother] ; near the guava tree[...] Odenigbo knelt down there and pulled out a tuft of grass and held it in his hand” (HYS 309). He starts to consider the event carrying out the death of his mother as something from the past. Thus, he becomes able to come to terms with his trauma and to move on his past. As Lacapara indicates that;

In the working through, the person tries to gain critical distance on a problem, to be able to distinguish between past, present and future. For the victim, this means his ability to say to himself, “Yes that happened to me back then. It was distressing, overwhelming, perhaps I can’t entirely disengage myself from it, but I’m existing here and now, and this is different from back then.” There may be other possibilities, but it’s via the working-through that one acquires the possibility of being an ethical agent (LaCapra 182).

Odenigbo eventually comes to terms with his loss and becomes able to work through his fears, pain and suffering in order to move on from his traumatic past. His willingness to overcome his pain and to bury his past is considered an act of working through his trauma.

4. Adichie a Member of the Postgeneration

Half of a Yellow Sun is a novel that emphasizes the importance of the past and its

continuing influence on the present. Specifically through memories that are passed from the first generation to the next generations. In this master piece, Adichie shows her ability to blur the boundaries between history, literature and trauma and demonstrates their intersection. Additionally, this novel reveals the personal involvement of the writer and the way she deals with the trauma that she has inherited from her parents. Furthermore, The latter plays the role of a historian in spite of the fact that, Adichie has not witnessed the Nigeria-Biafra War and she was born seven years after the war has ended. In an interview she has declared that: “I wanted to write about love and war because I grew up in the shadow of Biafra...because I wanted to engage with my history to make sense of my present, because I don’t ever want to forget” (qtd.in Dickson .C 82) .

This quote demonstrates that the writer has had childhood memories of the civil war. Even if, she has not witnessed the civil war. In other words, those traumatic post memories are integrated in the psyches of the postgeneration that the writer is a member of . this reinforces Marianne Hirsch claim that:

descendants of victim survivors as well as of perpetrators and of bystanders who witnessed massive traumatic events connect so deeply to the previous generation's remembrances of the past that they identify that connection as a form of memory, and that, in certain extreme circumstances, memory can be transferred to those who were not actually there to live an event.
(Writing and Visual 3)

In the case of Adichie , the trauma and the memories of her parents which are transmitted to her , have constituted what Hirsch calls postmemory. Hirsch’s theory of postmemory can be applied to both Adichie as an author and her postmemorial work *Half of a Yellow Sun*. In her article “Surviving Images: Holocaust Photographs and the Work of Postmemory” ,the latter emphasizes that the familial ties are a fundamental reason behind trauma transmission “ The work of postmemory defines

the familial inheritance and transmission of cultural trauma ” (Hirsch, Surviving 9) In this regard , Adichie has declared that :

because many issues that led to the war remain unresolved in Nigeria today, because my father has tears in his eyes when he speaks of losing his father, because my mother still cannot speak at length about losing her father in a refugee camp, because the brutal bequests of colonialism make me angry, because the thought of the egos and indifference of men leading to the unnecessary death of men and women and children enrages me, because I don't ever want to forget. (qtd.in Dickson .C 82)

It is worthy to mention that this writer has been raised with her parents stories about the war, those stories have been stored in her memory to finally create the person that she is now , due to this reason she has developed a high sense of identity and an attachment to the past rather than a detachment . In that , Hirsh insists in her article “The Generation of Post Memory ” that : “The memories of the firsthand witnesses (or the first generation) are transmitted to later generations by means of stories, art, literature, culture and behaviors ” (Hirsh 3). In simpler terms, the stories and the behaviors of the parents are the primary medium of cultural and collective memory transfer from individuals who have lived to actual traumatic event to their descendants.

According to Chimamanda Ngozi Adichie , one of the main reasons that have triggered and motivated her to write *Half of a Yellow Sun* is “ because my father has tears in his eyes when he speaks of losing his father, because my mother still cannot speak at length about losing her father in a refugee camp”. Hence ,the fact that Adichie’s parents cry when they remember the bloody civil war and their suffering , promote familial trauma transition to her .Therefore, Adichie is part of a generation which Eva Hoffman describes as “the second generation after every calamity” or what she calls also “post generation ”(Writing and Visual 36). The second generation only

remembers these events through images, stories and behaviors of those with whom they grew up with. . In this regard, Adichie states the following “I read books. I looked at photos. I talked to people. ... I would often ask older people I met, “Where were you in 1967” (qtd in. Maduke 49) In essence, Hirsh states the following: “The language of family, the language of the body: nonverbal and precognitive acts of transfer occur most clearly within a familial space, often taking the form of symptoms”. (Writing and Visual 34).

In the same sphere, Jan Assmann believes that the family is a crucial unit of transmission and the memory is transmitted across three to four generations. Similarly, for Aleida Assmann, “the family is a privileged site of memorial transmission” . As a result, when firsthand witnesses enter old age apparently, they attempt at institutionalizing their memory whether, in traditional archives or books, or through ritual, commemoration, or performance (Writing and visual32-33).In that, Adichie has revealed that “ My parent’s stories formed the backbone of my research ” (The Story Behind the Book). The latter seems to carry with her, her cultural memory in addition, to her post memory which appears clearly throughout the novel and in the choice of the characters.

Sunday Joseph Ayodabo in his article “Reflections of Postmemory and Trauma in Sade Adeniran’s *Imagine This* and Chimamanda Ngozi Adichie’s *Half of a Yellow Sun*” declares that autobiographical fiction reflects the life of the author, to put it differently it may include his familial or personal background however, some changes will necessarily appear to make the literary work seem more fictitious (Ayodabo 551) . Furthermore, the latter thinks that the majority of the third generation Nigerian literary productions are autobiographical as a result to their inherited trauma and post memory in addition to the horrible living conditions in Nigeria and the brutal military rule . In the same sphere , Hirsh confirms in her book *The Generation of*

Postmemory : Writing and Visual Culture after the Holocaust : that "Postmemory" is the term I came to on the basis of my own "autobiographical readings" of works by second-generation writers and visual artists. Accordingly, the concept of postmemory share nexus with the literary text that are classified as autobiographical such as the case of Herman Hirsh and Chimamanda Ngozi Adichie . (Writing and Visual 3)

In the main, according Sunday Joseph Ayodabo , Adichie s *Half of a Yellow sun* can be considered Autobiographical. First, Adichie has declared “This book is based on the Nigeria-Biafra War of 1967–70. While some of the characters are based on actual persons, their portrayals are fictitious as are the events surrounding them” (HYS 552) . Second, she insists that Ugwu, one of the main characters in the novel is:

...inspired in part by Mellitus, who was my parents’ houseboy during the war; in part by Fide, who was our houseboy when I was growing up...When my mom spoke about Mellitus, what a blessing he was, how much he helped her, how she did not know what she would have done without him, I remember being moved but also thinking that he could not possibly have been the saint my mother painted, that he must have been flawed and human. (qtd. in Ouaali 33)

This quote strongly reflects the emotional and personal attachment of the writer to her family memories and their unforgotten past that have haunted Adichie’s present in a form of a postmemory . Interestingly , Adichie was not present when Mellitus has worked as a houseboy of her parents consequently , she does not have any common memories with him yet, she has been inspired to create a character who can represent him in her novel . Moreover, Mellitus virtues are recognized only by her mother since, she has lived in the same house with him as a result , Adichie’ s mother used to tell her stories about him and this process of storytelling have paved the way for the writer to inherit the memories of her mother .

Furthermore, Adichie has emphasized that another character called Harrison is inspired

from the real Harrison who lived with her family (Ayodabo 553).meaning that the characters real experiences are of a great significance for the writer, she incorporated them because she thinks that those real experience will truly depict the trauma of the people during the war. To put it differently there is an amount of subjectivity in narrating the history in *Half of a Yellow Sun* that is due to the fact that , the latter believes that the real history of Nigeria is falsified and still not exposed to the world as a result it her duty to real the realities. In that, she has expressed that :

I was born seven years after the Nigeria-Biafra war ended, and yet the war is not mere history to me, it is also memory, for I grew up in the shadow of Biafra. I knew vaguely about the war as a child – that my grandfathers had died, that my parents had lost everything they owned. [...] I was aware of how this war haunted my family, how it coloured the paths our lives had taken. (Adichie)

The turbulent history of Nigeria and her parents tremendous losses and psychological trauma in addition their involvement in the Biafran war have pushed Adichie to hold the event very close to her heart. as a result, this strong personal attachment finds its way into her writings . Apparently, losing her grandfather have left a deep grief in her , their absence motivated her to write her novel *Half of a Yellow Sun* and dedicate it to them in the epigraph:

My grandfathers, whom I never knew, Nwoye David Adichie and Aro-Nweke Felix Odigwe, did not survive the war. My grandmothers, Nwabuodu Regina Odigwe and Nwamgbafor Agnes Adichie, remarkable women both, did. This book is dedicated to their memories: *ka fa nodu na ndokwa*. And to Mellitus, wherever he may be.(HYS 11)

Finally, *Half of a Yellow Sun* confirms that members of the postgeneration can have such a strong link with memories of others specifically, the memories of their family members and relative. Additionaly, Adichie has mentioned other family members as well. She specifically mentions her uncles who fought in the Biafran army during the

war. The latter thanks them for sharing their stories with her which has participated in the creation of her postmemories. Furthermore, Adichie's cousin inspired her as well for his narration of his childhood memories of the Biafran war.

I salute my Uncle Mai, Michael E. N. Adichie, who was wounded while fighting with the 21st Battalion of the Biafran Army, and who spoke to me of his experience with much grace and humor. I salute, also, the sparkling memories of my Uncle CY (Cyprian Odigwe, 1949–98) who fought with the Biafran Commandos, my cousin Pauly (Paulinus Ofili, 1955–2005) who shared his memories of life in Biafra as a thirteen-year-old, (HYS 313).

5. Historical Trauma :War, Genocide and Violence

Mentioning the word war brings to the human mind diverse images and imaginations usually it is associated with terror, horror and evil. In that, all the wars that have taken place on this planet have brought to the humanity only destruction and have left behind them a long trail of suffering, sorrow and grief. However one cannot ignore that wars are an undeniable reality of the human race. Particularly the Nigeria-Biafra Civil War, can be considered as a turning point in Nigeria's history. Its tragic aftermath is not a story to pass on without looking at . In essence, the wars and civil wars specifically leave economical and political instability in addition, to the human losses and genocides .Moreover, the physical and material damage can be composited and restored. On the contrary, the psychological harm of the nation and the traumatized minds cannot be restored.

The Nigerian civil war is considered a historical trauma due to its tragic aftermath not only on individuals but on the whole nation. In this regard, Michelle M. Sotero states in her article : “ A Conceptual Model of Historical Trauma: Implications for Public Health Practice and Research” that “the premise of this theory is that

populations historically subjected to long-term, mass trauma—colonialism, slavery, war, genocide—exhibit a higher prevalence of disease even several generations after the original trauma occurred ”(Sotero 93) . In simpler terms, those traumatic events should be collective meaning that the whole country witness those traumatic events and share the suffering together. The Nigerians have witnessed mass starvation, massacres, violence, killings and bombings at a daily basis since the war has broke out . Obinna et al mention in their article “ Influence of Traumatization and Category of “Biafran– Nigerian” Civil War Veterans on Posttraumatic Stress Disorder (PTSD) among War Survivor ” “millions and millions of Biafran Igbo people were rounded up in several regions, states, cities, towns, and villages in northern and western Nigeria and slaughtered”.(Obinna et al. 1480)

Uguw one of the main characters of the novel has been writing a book in the novel entitled “The world was silent when we died” this book is a reference of the historical trauma and collective memory of the Nigerians. The latter declares that “Starvation was a Nigerian weapon of war.”(HYS 170) it is estimated that up to three million people died in Biafra, mostly from famine and hunger because the roads to Biafra were closed as a result, to the conflict between the two sides .“starvation made the International Red Cross call Biafra its gravest emergency since the Second World War” (HYS 170) things have been worst other, diseases have emerged as a result of hunger. Harrison and Richard have had a conversation where the former has revealed that situation has aggravated in Nigeria and people have been straggling a lot with famine and epidemics like malaria and kwashiorkor.

Harrison shook his head. “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.(HYS 291)

furthermore , Olanna has tried to check on Adan-na because she has been sick to finally get surprised that Adan-na health was in a very bad condition and she had kwashiorkor symptoms

Adan-na's belly was swollen and her skin was a sickly tone, much lighter than it was only weeks ago. "This malaria is very stubborn," Mama Adanna said. "She has kwashiorkor," Olanna said quietly. "Kwashiorkor," Mama Adanna repeated, and looked at Olanna with frightened eyes.(HYS 2 43)

On the other hand , violence that is practiced on the Nigerians is considered a part from the Nigerian historical trauma, people witnessed series of bombings, massacres and explosions at daily basis those traumatic events are witnessed collectively which is a key feature of historical trauma .

Many Igbo officers were dead. The killings were organized; she told him about a soldier who said the alarm for a battalion muster parade was sounded in his barracks and after everyone assembled, the Northerners picked out all the Igbo soldiers and took them away and shot them.⁹⁸

the whole nation have witnessed the series of violence ,massacres , starvation and diseases .As a result, one of the features of historical trauma its transgenerational nature meaning that it will be passed from generation to the other in this case Chimamanda Ngozi Adichie has inherited the trauma from her grand fathers and parents who have witnessed the war , since she has mentioned that the novel is inspired from the real events and stories of her parents , the writer inherited this trauma .In the same sphere, " Nigerian leader General Yakubu Gowon declared a war of genocide on Biafran Igbo people – a war that made the Somalian Genocide look like a mere ethnic clash ". (Darie 690)

The Nigerian case usually is compared the Second World War due to its tragic effects. The violence which is witnessed by the Nigerians during the civil war is as

deeply traumatizing for all categories, women, children and men. Accordingly, Eke Chijioke Chinwokwu, Sylvia Kaka Arop insist in their article “Socio-Psychological Effects of Political Violence and War on Gender in Nigeria”.

Research shows that 60-80% people exposed to war and political violence directly or indirectly suffer symptoms of posttraumatic stress. Research findings also indicate that mere living in a violent prone area where the media is filled with images and reports of horrible violence destruction as we are witnessing in Nigeria presently can result in people experiencing symptoms of posttraumatic stress. More importantly, children are more at risk than adults during political violence and war. (Chinwokwu and Arop 44)

In essence, the traumatic events which are faced by the characters of the novels represent the historical trauma of the nation as a whole for example at Olanna’s wedding there were a series of explosions and attacks by the Nigerian forces the guests have been frightened and a wave of horror started as a result, those traumatic incidents have left a deep psychological impact on their psyches the fact that have helped in the emergence Post Traumatic Stress Disorder .

The first explosion was so loud that Ugwu’s ear popped and his body shivered alongside the vibrating ground. A woman from the opposite house tugged at Olanna’s dress. “Remove it! Remove that white dress! They will see it and target us! (HYS 145)

In the main, sexual violence is an effective and a powerful weapon during the war. Specifically, in wars women are the first who get raped and sexually abused. Accordingly rape and violence have been carried out by both the Nigerian army as well as by regular citizens :“during the 1966 Biafran war, their young [Igbo] girls were first gang raped by scores of men and then carried to Leper colonies to be raped by leper patients before being killed” .(Obinna et al. 1480)

Many studies on historical trauma have demonstrated its deep relations with Post Traumatic Stress disorder (PTSD) Cynthia C. Wesley-Esquimaux and Magdalena Smolewski argue in their book *Historic Trauma and Aboriginal Healing* that “ various forms of post-traumatic stress disorder are part of an historic trauma”.(Esquimaux and Smolewski 52) having said previously, that the characters of the novel are traumatized due to their witnessing of the war violence and genocides it must be noted that they suffer also PTSD symptoms. Michelle M. Sotero in her article “A Conceptual Model of Historical Trauma: Implications for Public Health Practice and Research” that the symptoms of PTSD are the following These symptoms included an array of psychological problems such as denial, depersonalization, isolation, memory loss, nightmares, psychic numbing, hypervigilance, substance abuse, fixation on trauma, identification with death, survivor guilt and unresolved grief. (Sotero 96)

Starting , with Olanna PTSD symptoms have appeared on her after she has visited her family in Kano with her friend Mohammed who hears about a mass killing of Igbo people in north of Nigeria both of them have been surprised to find out that the whole family have been murdered , another traumatic incident faced her in the road of escaping from the Hausa . On the train, she has encountered the Igbo refugees, Olanna is sitting next to a woman with a bloodied calabash on her lap. The woman asks her to look in the calabash, where she is holding a little girl’s head with “rolled-back eyes and open mouth” (HYS 104-105). Those traumatic events have hunt her latter in forms of flashbacks and nightmares which are symptoms of PTSD, to put it differently, the two traumatic incidents are not totally erased from her memory rather it is stored there and it will appear later this concept is referred to by Cathy Caruth calls “ inherited latency“ which is a feature of Post Trumatic Stress Disoreder . (Caruth 17)

In the same vein, Ugwu's trauma is a result of his joining of the army and fighting in the war, his life has changed completely so as his behaviors, "He was not living his life; life was living him" (HYS 260), the latter and the soldiers have decided to go to the bar after a battle at that time Ugwu participates in the gang rape of an innocent bar girl. This incident has twisted his life and has left devastating impacts on his character. At this point he gets gravely injured in a battle while, he recovers at the hospital his trauma appears and he starts remembering the girl he has raped. His inherited trauma appears in forms of flashbacks and nightmares which are symptoms of the post traumatic stress disorder

In that grey space between dreaming and daydreaming, where he controlled most of what he imagined, he saw the bar, smelt the alcohol, and heard the soldiers saying "Target Destroyer," but it was not the bar girl that lay with her back on the floor, it was Eberechi. He woke up hating the image and hating himself. He would give himself time to atone for what he had done. (HYS 283)

In a nutshell, one can conclude that the collective suffering of a given nation like the Jews in the Holocaust, or the Nigerians during the Biafran war leaves long-lasting trauma and psychological issues in the psyches of the witnesses, not only that but the suffering will be transmitted to the next generations, simply because those psychological problems have not been dealt with correctly with the first hand witnesses which is Adichie's case. Violence, genocides in addition to starvation are effective weapons of the in wars yet, they participate in creating historical trauma specifically when they are practiced on the masses.

Conclusion

The present study examined psychological trauma and the civil war violence in Chimamanda Ngozie Adichie's *Half Of a Yellow Sun*. It adopts trauma literary theory and some of its related concepts generated by the aforementioned critics and researchers, in an attempt to investigate the psychological issues of the traumatized psyches in a country torn apart by a civil war. Hence, in the light of this theory the selected literary work offered an insight into the traumatic experiences of the Igbos.

The first chapter examined the socio- historical context in which Adichie produced this novel, it unveiled the turbulent period of 1967 and 1970's when post independent Nigeria plunged into ethnic turmoil. In that, Adichie revealed the agonies and the woe of the Igbo nation by focusing mainly on the ethnically Igbo characters. In the same sphere this chapter explored third generation Nigerian writers attempts to narrate the individual and the collective traumatic Nigerian experiences. Accordingly, their literary productions are engaged with the ongoing impact of colonialism in Nigeria, and other several subject matter such as political instability, neocolonialism and civil war violence. Similarly, Adichie's position as a member of this generation enabled her to reflect both her parents and her grandfather's traumatic experiences during the Biafran war through her fictional characters. In that, what made this work authentic is Adichie's personal involvement and the use of her family stories to form her characters'; this can be illustrated in the character of Ugwu which is inspired from Mellitus her parents' house boy.

The second chapter analyzed the traumatic attitudes of the characters in the light of Lacapara's acting out and working through concepts. Throughout the novel the characters encountered horrors of war that drastically change their lives.

Consequently, Olanna, Odenigbo and Ugwu went through the process of acting out, in which they were stuck in the past. Yet, most of them were able to work through their trauma and reconnect to everyday life. On the contrary, Kainene's disappearance is a trauma which Olanna will never fully recover from. Moreover, Adichie selected Ugwu, the children and some of the female characters to present the impact of psychological trauma on the characters' violent behaviors. Chimamanda Ngozi Adichie's portrayal of Igbo collective suffering including mass violence, starvation and genocides throughout the novel can be seen as a historical trauma as a result the novel characters Olanna and Ugwu suffered from PTSD.

Finally, this study has achieved a set of objectives in which *Half of a Yellow Sun* is classified to be a war trauma narrative that described the aftermath of the Biafran war on the protagonist's traumatic attitudes. Besides this, this study investigated the writer's post-memory as well as her post-memorial work *Half of a Yellow Sun*.

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الملخص

تنتمي رواية شيماماندا نغوزي أديشي نصف شمس صفراء إلى كتابات الخيال الادبي الناتج عن صدمات ما بعد الحرب. لاقت هذه الرواية اهتماما كبيرا بين النقاد الادب حيث توفر نظرة عامة واسعة على تبعات الحرب الأهلية النيجيرية الدموية التي استمرت من عام 1967 إلى 1970 في نيجيريا المستقلة حديثا. لذلك فإن الدراسة الحالية تسلط الضوء على الأضرار النفسية الناتجة عن أعمال عنف التي شهدتها الحرب الأهلية، وكذا المشاهد الصادمة التي تضمنتها الرواية. يتبنى هذا البحث نظرية الصدمة الأدبية و المفاهيم المرتبطة بها من أجل اكتشاف كيفية تصوير أديشي لتبعات الحرب الأهلية النيجيرية في الرواية. ومن المثير للاهتمام أن هذا المعلم الرائع في الادب الافريقي يلقي الضوء على كيفية تصور الكاتب للذكريات التاريخية الصادمة بالنسبة للفرد أولا ثم المجتمع من خلال الخيال الادبي. لذلك، ينقسم هذا العمل لقسمين رئيسيين. الأول مخصص للسياق الاجتماعي-التاريخي والإطار النظري للعمل. في حين أن القسم الثاني يفحص التجارب المؤلمة لشخصيات الرواية. بالإضافة إلى الصدمة التاريخية التي ورثتها المؤلفة و التي تموضعها كفرد من جيل ما بعد الحرب .