

Tribhuvan University

Trauma in Adichie's *Half of a Yellow Sun*

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Chandra Kala Rai has completed his thesis entitled "Gender Trauma in *Adichie's Half of a Yellow Sun*" under my supervision. She carried out her research from January, 2015 to April, 2016. I hereby recommend her thesis be submitted for viva voce.

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**Letter of Approval**

This thesis entitled "Gender trauma in Adichie's *Half of a Yellow Sun*"  
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## Abstract

This research examines how a woman with a different cast of mind comes in a conflicting relation with society. In Adichie's *Half of a Yellow Sun* a woman is traumatized and victimized as a result of Biafran war and domestic abuse. The trauma impacts on middleclass Igbo women's gender performance. This thesis cross-examines women's experience within the domestic sphere, ultimately reflecting a larger national trauma that Biafran and later Nigeria undergo as a result of colonial occupation. The Nigerian patriarchal society restricts Olanna's inner longing for freedom. So she goes to Kano to meet her relatives and lives with Odenigbo. This thesis concludes an exploration of the culturally specific practice of morality and storytelling must necessary to initiate the healing process for the individual as well as the national trauma. Drawing the notion of Cathy Caruth's Jenny Edkin's *Trauma and the Memory of Politics Trauma: Explorations in Memory*, it explores illustrations where memory gives psychological trauma. Thus this research asserts the critical position of those characters psychological condition because of so many traumatic conditions. It is the survey to analyze their way of coping in all those situations.

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## **I. Exploration of Psychological Trauma in Adichie's *Half of a Yellow Sun***

This thesis entitled "Gender Trauma in Adichie's *Half of a Yellow Sun*" examines how a woman character named Olanna becomes victim of patriarchy society. This project claims that the protagonist of the novel is badly hunted and traumatized by the past memories of her relatives' fearful event of the past. Olanna is the main character of the novel who is traumatized by her father's extreme physical and psychological abuse. Olanna is able to dedicate her gender performance in her own term rather than her father's patriarchal womanhood. Adichie's *Half of a Yellow Sun* creates significant contribution mainly in the areas the impact of external environment in the human psychology specially in traumatic form. The image of such traumatic psychology of the trauma through the memory in the behavior of human kind and either they pursue certain seeking of identity or the out for an escape as a result. Drawing upon the notion of Kali Tal's *Worlds of Hurt* and other trauma theorist research proves the gender trauma.

Adichie presents the characters as a victim of psychological trauma in the text. Mostly woman characters in the novel are suffered from internal and external pressure. Adichie's novel *Half of a Yellow Sun* explores the consequence of domestic abuse on Olanna, she is wife of Odenigbo and daughter of wealthy businessman. She is also a maturing Nigerian teenager entrapped in home with an abusive zealot of a father, passive mother, an older brother who is also helpless. Drawing upon the basic views mainly from the area of trauma, this present research explores the psychological disturbance of the characters in the rest of life. The main purpose of the research is to draw the gender trauma through the text. This research covers the areas of internal and external pressure or personal past event and racial tension in the characters. This research seeks the trauma specifically traumatic effect of the

domestic abuse and its impact on middleclass Igbo woman's gender performances. This thesis examines female characters' gender performance before and after their interactions with traumatic situation. Similarly by showing woman's place within the domestic sphere and their changing gender performance it presents the relation between public and private and domestic and national. At some point, characters seem to be supporters to others who later are powerless betrayer of some other types that brings frustration, anxiety and traumatic sense in the characters. Moreover, the characters become the victim of memory loss who seen to be nostalgic to their previous identity. The primary goal of this thesis is to show middleclass Igbo woman's ability to adopt and challenge their position within society. Moreover, it explores illustrates where memory give psychological trauma.

This project argues that protagonists of the novel are victimized and traumatized with their past memories. The woman characters in this novel continually face trauma, but it uses storytelling to initiate healing and begin to change their gender performance to make sure survival. Throughout this thesis, it becomes clear that trauma the woman face is truly imposed "upon the mind", rather than the body. Adichie's novel reflects the mental obstacles of the characters and that becomes necessary to overcome the challenges created by the result of patriarchy. The plot of the novel secretly unique and would have been successful but for some latest characters' placement and narrative fault which could have been identified. This novel is intentionally structured in to four parts of thirty- seven chapters. Parts one and three, which are titled "The early Sixties" are six chapters of varying lengths each. Part two which is titled "The late sixties" is twelve chapters and part four also titled "The late sixties" is made up thirteen chapters, If one adds the concluding chapter. All the chapters show traumatic experience to the characters by different circumstance



and war.

Adichie, who was born in the city of Enugu was the fifth of the six children in an Igbo family grew up in the university town of Nsukka in south eastern Nigeria where the university of Nigeria is situated. While she was growing up her father James Nwoye Adhichie was a professor of statistics at the university. Her mother Grace Ifeoma was the university's female register. Her family's ancestral village is Abba in Anambra.

Chimamanda Ngozi Adhichie studied medicine and pharmacy at university of Nigeria for a year and a half. During this period, she edited 'The compass' a magazine run by the university's Catholic medical students. At the age of 19, Adichie left Nigeria for the United States to study communications and political science at Drexel University in Philadelphia. She transferred to Eastern Connecticut State University to be near her sister who had a medical practice in Coventry. She completed a bachelor's degree from Eastern, with the distinction of Summa Cum laude in 2001. In 2003, she completed a master's degree in creative writing at Johns Hopkins University. In 2008, she established a Master of Arts degree in African studies from Yale University. She was the younger African writer in the twenty first century. In 2011-12, Chimamanda came to Harvard's Radcliffe institute for advanced study (as the Perrin Moorhead Grayson and Bruns Grayson fellow and Radcliffe-African studies fellow.) An enormous presence on campus and inspiration on countless students and faculty, Chimamanda dedicated her time and Harvard to writing *Americanah*. Published in 2013, *Americanah* met with universal acclaim, winning countless awards including the National Book Critics Circle Award. Her prior time at Harvard, Chimamanda was already a literary force.

*Half of a Yellow Sun* is a novel written by Chimamanda Ngozi Adichie. She

tries to show miserable condition of people caused by Nigerian civil war, which took place between 1967 and 1970. This novel exposes traumatic condition especially trauma to the characters created by Britain war and household abuse. It's impacts middle class Igbo woman gender performance. In this situation Igbo characters Ugwu, Odenigbo. Olanna and Kainene who are mostly effected by domestic abuse and Biafran war. Adichie's novel *Half of a Yellow Sun* is an extremely expressive novel of promise, hope and disappointment of the Biafran war. *Half of a Yellow Sun* is not a story of the horrors of Nigerian's civil war. Adichie refreshing explores some traumatic concerns through which the harrowing experiences of the war are highlighted. Family, religion, politics and tolerance are appearing to be the central theme of the novel. Mainly, she explores the theme of war, human brutality and bestiality; betrayal of love, trust, friendship and country; child soldiering amongst others. When one considers the superiority of works on subject of Nigeria civil war, it is surprising to see novel that explores this over depressed path with well freshness and compelling read. It is a spot of Adichie's important ability that she is able to handle the historical truths of the brutalities and effects of war without upset or secret melodrama. The issues of causes and effects are measured within the area of their impacts on the day-to day life of the characters. There were many fearful acts and such killing and murdering of pregnant woman, rape of young girls. Adichie's skill humanizes and transposes these, showing the destroying influence of the war on the psyche of the various sectors.

When Uncle Mbaezi came home, He called out Olanna to come and greet his friend Abdulmalik. Olanna had met the Hausa man once before, he sold leather slippers close to Uncle Mbaezi's stall in the market. 'Well done,' Abdulmalik said. He opened his bag and brought

out a pair of slippers and held them out to her, his narrow face creased in a smile. She took the slippers with both hands. ‘Thank you, Abdulmalik. Thank you.’ Abdulmalik pointed at the ripe gourd like pods on the kuka tree and said, ‘You come my house. My wife cooks very sweet kuka soup.’ ‘Oh, I will come, next time,’ Olanna said, he sat with Uncle Mbaezi on the veranda, with a bucket of sugar cane in front of them. They gnawed off the hard, green peels and chewed the juicy, white pulp, speaking Hausa and laughing. (40)

It is clear that there is betrayal of friendship between Abdulmalik and uncle Mbaezi family. Uncle Mbaezi describes the education of Olanna proudly toward his friend Abdulmalik. she had completed her Master Degree at London university. She was greeted and given some slippers by Abdulmalik with his narrow face folding in smile. Olanna did not know the reality. It clears that brutality and bestiality shown by Abdulmalik in murdering Mbaezi family despite the relationship exists between him and the family could only be modernized within the context of war:

Uncle Mbaezi lay face down in an ungainly twist legs splayed.

Something creamy white oozed through the large gash on the back of his head. Aunty Ifeka lay on the veranda. The cuts on her body were smaller, dotting her arms like parted red lips. We finished the whole family. It was Allah’s will the man was familiar. It was Abdulmalik. (147)

Adichie’s *Half a Yellow Sun* is also a story love and betrayal of dreams and broken dreams as opposed to realities; of power plays and the manipulation of human suffering of carelessness and unabashed that has become the routine of governance in Nigeria from imperial times till date. It is a story of high handed responses to

legitimate demands of 'a standing space' in a country to which one apparently belongs and a commentary on the constant changes of government without any clear change or benefit to the lives of the people being governed. The word 'trauma' is used to describe experiences or situations that are emotionally painful and distressing and that overpower people's ability to cope, leaving them powerless. Trauma has sometimes been defined in situation to circumstances that outside the normal human experience. Trauma refers to a personal's emotional response to an overpowering event that disturbs previous ideas of an individual's sense of self and the standards by which one evaluates society. Unfortunately, this definition doesn't always hold true. For some groups of people, trauma can happen frequently and become part of the common human experience. Moreover, in this research paper traumatic experiences are shown which have been giving unbearable pain in the life of characters. In this regard, traumatic events are those which are thought to involve victimization or the threat of victimization. Events such as witnessing violence, unprovoked physical attack, rape, physical, mental, emotional and sexual abuse, war accidents are those generally considered to be traumatic.

Psychological trauma is a type of damage to the psyche that occurs as a result of a severely distressing event. The trauma leads to posttraumatic stress disorder, damage that involves physical changes inside the brain and to future stress. A traumatic event involves a single experience or repeating events, that completely overcome the individual's ability to integrate the ideas and involved with that experience. Typical causes of psychological trauma are sexual abuse, bullying, and domestic violence. There are two types of causes of events such as man-made natural disasters. Catastrophic events such as earthquakes, volcanic eruptions, and mechanized accidents flood exacta are natural disasters. Domestic violence, war

accidents, sexual abuse, victim of alcoholism exacta are man- made which gives psychological trauma to the human being. Long-term exposure to situations such as extreme poverty or milder forms of abuse, such as verbal abuse can be traumatic though verbal abuse can also potentially be traumatic as a single event.

Though the different critics have seen the novel from different point of view, the research will focuses on researching the issues of controversy of memories. To stress the effectiveness of the theoretical tool an intensive analysis of the text will be the core point of this research. Characters of the novel have been victim of psychological distress followed by traumatic experience. Psychological trauma is a type of damage to the psyche that occurs because of severely distressing event and memorization. This chapter argues that healing cannot begin until trauma has been vocalized. Storytelling is the only way Nigerian, specifically Igbo, personhood, culture and history will survive, Onyemaechi Udumukwa writes:

Half of a Yellow Sun speaks through history to our war-racked age not through abstract analogy but through the energy of vibrant, sometimes Horrifying detail. A refugee flees the north by train, carrying in a bowl her daughter's head, still bearing its delicate braids, Feminist children in refugee camps find themselves unable to outpace and catch snacks. A child soldier nicknamed "Target Destroyer uses "words like enemy fire and attack HQ with a casual coldness, as if to make up for his crying." A girl's belly starts to swell and her mother wonders: is she pregnant or suffering from malnutrition? (31)

The prevalent view of literary studies states that "trauma stands outside representation altogether" imagines an intrinsic epistemological fissure between traumatic experience and representation (17). This notion of trauma leads to the basic

framework of the dominant literary trauma theory best articulated by Cathy Caruth in *Unclaimed Experience* when she says:

Trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way it's much unassimilated nature the way it was precisely not known in the first instance returns to haunt the survivor later on. Traumatic experience becomes un-represented due to the inability of the brain, Understood as the carrier of coherent cognitive schemata, to properly encode and process the event. (4)

Psychoanalysis believes that crucial to recovering from an experience of trauma is the capacity and willingness to incorporate that traumatic event inside one's self as an indispensable piece of personal history and identity. The research on psychic trauma which has been historically entwined with psychoanalytic theory has increased in the past decade. Trauma may cause psychological damage and such victims can be reached by psychoanalyst. Mind – body research has opened up many new vistas in the study of trauma – among which are psycho-neuron-immunology (PNI) and concept of cellular memory. Related to trauma research, PNI and cellular memory help to explain the summarization of trauma. C.B. Pert writes:

Memories are stored not only in the brain, but also in a psychosomatic network extending into the body, particularly in the ubiquitous receptors between nerves and bundles of cell bodies called ganglia, which are distributed not just in and near the spinal cord but all the way out along pathways to internal organs and the very surface of our skin. (143)

This shows that memories whether they are sweet or traumatic not only stay in the brain but also in other parts of the body which causes somatic disorders.

Psychological approach is used to analyze the character in the novel. Usually it is related not only with behavior, but also personality of the character. It is used in literary analysis to discuss about every human being and how they handle and it also discusses the effects that are brought by certain problems or events to human personality individually or socially. Through psychological approach the writer expects to know the personality of a character that will be analyzed.

The leading theorist of Trauma Jenny Edkins in her *Trauma And Politics Of Memory* explores how remembrance of traumatic events such as wars, famines, genocides and terrorism, and questions the assumed of commemorations as simply reinforcing state and nationhood. Taking examples from the World Wars, Vietnam, the Holocaust, Kosovo and September 11th, Edkins offers a thorough discussion of practices of memory such as memorials, museums, remembrance ceremonies, the diagnosis of post-traumatic stress and the act of bearing witness. She examines the implications of these commemorations in terms of language, political power, sovereignty and nationalism. She argues that some forms of remembering do not ignore the horror of what happened but rather use memory to promote change and to challenge the political systems that produced the violence of wars and genocides in the first place. This wide-ranging study embraces literature, history, politics and international relations, and makes a significant contribution to the study of memory.

Edkins has written a provocative book on how traumatic memory is mobilized through various strategies of recall, particularly memorial emplacement in national narratives of heroism, sacrifice, and redemption. Intense remembering too easily turns to intentional forgetting, however, when such toxic memories cannot be contained in traditional memorial forms. Too often, Edkins observes, these narratives "seem unable to get away from rhetoric of state or nation, and they fail to escape the racialization

upon which the genocides, enslavements and famines were themselves based" (171). She worries as well that trauma stories, the moral testimony of witnesses (survivors, for example), are virtually incommunicable, though they must be communicated. This communication requires memorial forms and audiences willing to find, in her words, "ways of encircling the real," ways of introducing the jarring reality of, in her words, "trauma time" (15).

In *Worlds of Hurt*, Kali Tal presents a coherent rendering of the relationships between individual trauma and cultural interpretation, using as its focus the Holocaust, the Vietnam War, and the phenomenon of sexualized violence against women. Survivors of these traumas constitute themselves as unique communities and bear witness to their traumatic experiences both privately and publicly. The survivors themselves write a "literature of trauma"--born of the need to tell and retell the story of the traumatic experience, to make it "real" to the victim, the community and to the larger public.

This study is divided into three chapters. In the first chapter, the researcher introduces the story, deals with general synopsis of the text, writer, and the subject matter. It incorporates the thesis title, clarification, hypothesis elaboration, introduction to the playwright's background, works, themes, technique etc. The second chapter of the research presents an analysis of the novel in considerable length on the theoretical modality defended and developed in the first chapter. The second part is textual analysis of the novel *Half of a Yellow Sun*, as traumatic experiences of characters. The second chapter tries to explain and verify the theoretical modality that is applied in this research work. It discusses trauma theory, its types, and Freud's concept of traumatic survivals. It also discusses the feminist approaches to sexual abuse and psychic trauma. The third chapter concludes the research work.



## II. Gender Trauma in Adichie's *Half of a Yellow Sun*

Adichie's *Half of a Yellow Sun* depicts traumatic situation specially traumatic effect of Biafran war and domestic abuse. It impacts middleclass Igbo woman gender performance. Which causes to psychological trauma in the characters in Adichie's *Half of a Yellow Sun*. The characters who have lived in a society where they have few rights and little control over their own lives or bodies and no choice but endure the atrocities performed against them. This research explores the traumatic situation of the characters hunted by memory and jolting in painful life course.

Olanna is an Nigerian woman who is a teacher by profession, mistress of Odenigbo and daughter of chief Ozabia. She is gifted with the innate talent for teaching on various subjects from the trivial issues to the serious issues of literary significance. She teaches at refugee camp to the children. She feels bounded in African society her passion for exploring the unknown area of Joys and freedom. She no longer likes to be bounded and confined by social restrictions and conducts which a Nigerian woman specially middleclass Igbo woman to face. By nature Olanna is a woman having unbending ideas.

Freedom is what she naturally sighs for of course all the norms and practices available in patriarchal society of Nigeria are not conducive to struggle of woman for freedom and identity. The dominant patriarchal ideology of the Nigerian society favors those women who are willing to conform to the patriarchal status declare and ready to internalize traditional gender role. But Olanna does not seem to be fit into the mood of patriarchal society of Nigeria. she is a teacher. She has to take the risk of exploring the unexpected territory of human experiences. By nature she is bold and nosy.

Dominant social ideology and practices do not encourage her to cross the

boundary of normative values. Olanna right now, living with her master Odenigbo. He is a professor of mathematics. Olanna is a main character of the novel who is badly traumatized by her father's physical and psychological abuse. Olanna is a most beautiful then her twin sister Kainene and her parents use her as sext bait to malnutrition, corruption abuse by soldiers alcoholism and apart from the physical atrocities committed upon the Igbo. Olanna's mother comes to her room and praises chief Okonji's expensive lace. Her parents don't approve of Odenigbo and would like her to work with chief Okonji or father. Olanna feels of irritation and says nothing so she decides Kano to meet her uncle and aunt. Her father refugees to listen to her and tells her she is lying. And her stepmother field for a warning order. She is pushed in to the wall by her father but the finger still hurt a lot. Abuse can also don't neglect which is when parents or guardian don't take care of the basic need of the children. Ugwu was a 13 years old house boy of Odenigbo. His life is changed when Odenigbo's girlfriend Olanna moves in with them. When her parents try to offer sex with her as a bribe to help secure businesses deals.

One memory leads to the next and the words reveal olanna's truama then her struggle to cope by telling it out; the result felling is that of tearing apart a disjunction between time and space. Every event gives her psychological trauma so when she remembers the past condition Olanna begins to feel deeply deprived and the disparate at the core of her heart. Sometimes she becomes pain and tearing from her eyes fell of depression. Adichie's *Half of aYellow Sun* examines the traumatic condition encountered by female character mainly on Olanna. She face different kinds of terrifying events caused by domestic abuse and Biafran War which gives psychological trauma in the rest of her life.

Adichie seems to posit the success and strong sprit of filial bonding that helps

Olanna overcome the external stresses imposed on their relationship by their various connections and conducts with men in their lives and in each other lives. But more importantly, it is probably the message of the place of hope in the life of any individual, no matter the misfortune. Survival becomes the ultimate goal for each individual in the face of adversity.

Four years ahead, trouble is brewing between the Hausa and the Igbo people and hundreds of people die in the massacres including Olanna's beloved auntie and uncle. A new republic, called Biafra, is created by the Igbo as a result of the conflict, Olanna, Odenigbo, their daughter Baby and Ugwu are forced to flee Nsukka, which is the university town and the major intellectual hub of the new nation. They finally end up in the refugee town of Umuahia, where they suffer as a result of food shortages and the constant air raids and paranoid atmosphere. There are also allusions to a conflict between Olanna and Kainene, Richard and Kainene and Olanna and Odenigbo. (13)

Through the exploration of the changes Olanna's gender performance and the public and private dynamic this thesis exposes how Adichie ultimately argues that cultural hybridity must be accepted in Nigeria in order for progress to take place and how it gives the trauma to people. Homi Bhaba defines this hybridity as an 'in-between' reality. And the inscription of this borderline existence inhabits a stillness of time and a strangeness of framing that create the discursive 'image' at the cross roads history and literature connecting the home and the world, (19). Therefore, this chapter will conclude with the argument that Adichie calls for an "in-between reality" remnants of western colonial practices and traditional ego practice in order for positive change to occur in Nigeria.

Adichie's *Half of a Yellow Sun* explores the results of domestic abuse on Olanna. She is a maturing Nigerian teenager is entrapped in home with an abusive zealot of father, a passive mother and older brother who is also helpless. Olanna in *Half of a Yellow Sun*, gender performance becomes dedicated by her father's physical and psychological abuse. It is only once the psychological and physical trauma is temporarily relieved through a visit to her aunt's house that Olanna is able to dedicate her gender performance in her own terms rather than submit to her father's patriarchal requirement of womanhood. *Half of a Yellow Sun* belongs to the genre of Bildungsroman, a story that chronicles the transition from self-ignorance to self-discovery and self-awareness within the creative years of psychological growth. The novel follows Olanna's journey from a voiceless disciple of her father's extremist catholic doctrine to an agent of her own emotions thought processes and well-being. This present research mainly excels the issue of traumatic situation of life of characters. where they are psychological tortured by the past haunting memories.

Chimamanda Ngozi Adichie's *Half of a Yellow Sun* counters the previously mentioned authors assumption that war is a predominately male experience through the depiction of female characters as active role participants in the Biafran war. Adichie illustrates the various ways that middleclass Igbo men and middleclass Igbo women experience the Biafran war, which supports Lura Sjoberg's claim that "while war has gendered causes, gendered practices and gendered consequence, it is also lived and experienced in gendered ways." (252) Therefore, this thesis examines the different types of gender performance as a result of trauma. By analyzing both male and female reactions to the trouble and dangers Imposed by the civil war or Biafran war in *Half of a Yellow Sun*. This research shows the active role of middleclass Igbo women suppose during the war explained on the various ways women's gender

performativity is altered as a result of their interactions with conflict.

Thus this research reflects on the immediate need for the inclusion of gendered war discourses when discussing the result of wartime trauma and exposed on ways of that the Biafran war. It creates a non-hierarchical network of female relationships among women of various classes within the Biafran nation. Olanna undergoes the struggle of the Biafran war simultaneously and she encounters a gender war. This gender war arises from adverse circumstances and their mastery of wartime life, their experience of closeness to death, powerlessness and disintegration of order which eventually results in a growth of their strength.

Olanna rejects many aspects of traditional Nigerian womanhood and represents the description of a new woman that was previously described. Olanna is an impetuous woman who wants to have her own experience and decline the image of women their mother represents. She seeks treatment in Nsukka with Odenigbo's help when her parents try to offer sex with her as a partner to help secure business deals. Rejecting tradition like her sister Kainene Olanna lives with Odenigbo for years before she decides to marry him. Moreover, she adopts Odenigbo's child before their marriage that he conceived with another woman named Amala during their relationship. This woman does not belong within the category of traditional Nigerian women. Yet society accepts this definition of womanhood during times of peace because she does not influence on males' gender performances. This clear divide between male and female gender performance becomes unclear as a result of war, which indicates a vague situation. It also shows the traumatic working of female characters. During this time women had to go as refugees to take food for their families and had to care for their children at home despite being beaten by militia members. Kandiyoti states that:

Women bear the burden of being 'mother of the nation' a duty that gets Ideologically defined to suit official priorities, as well as being those who Produce the boundaries of ethnic/national groups, who transmit the culture and who are privileged signifiers of national difference. The demands of the 'nation' may thus appear just as constraining as the tyranny of more primordial loyalties to lineages, tribe or kin, the difference being that such demands, are enforced by the state and its legal administrative apparatus rather than by individual patriarchs. (377)

In this case, the nation Biafran demanded that the woman stayed at home to feed and take care of the children and to get food from the refugee camps. But the men went to liberate Biafran from the Nigerian soldiers.

Chimamada Adichie's *half of a Yellow Sun* tells about the traumatic experience faced by the characters which disturb on their mind. Many men leave home to assist with the war efforts the realities of war coop terrible circumstances for their families. Olanna becomes aware that her position as a middleclass Igbo woman and undergoing a transformation when she begins to face difficult decisions that has the possibility of extremely affecting her family. The pressure for survival requires Olanna to make decisions in situations that she has never had to confront during her life as a middleclass woman. Provisions are scare, and the responsibility of feeding the family of Olanna become weight on her. She becomes to pleading at relief centers. She finds herself confronted by men attempting to steal her provisions. After leaving the relief center, she imagined fighting them, strangling them, killing them with her fearful rage. Olanna's emotions reveal her power and courage during conflict because she continues to return to the relief center despite her fear and guilt for receiving good

for free. War requires Olanna to provide for her family but this does not stop her from believing she “was doing something improper, unethical: expecting to get good in exchange for nothing :(343) Yet Olanna still returns to the relief center every day, in spite of her pride. So her family receives the necessary provision to maintain life. These physical and emotional conflicts that Olanna encounters reveal a shift in values, changing attitudes to life and the presence of woman at the heart of the war zone, central to the preservation of life.

Olanna decides to control within her terms, no longer chartering the fear of dying control her actions. Previously, Olanna’s gender performance would place her as a victim in this kinds of situation because she did not have an understanding of her ability to provide and her strength and courage as a woman. However, her realization of her own agency and subjectivity amongst trauma and her actions during the Biafran war permit her to become an agent of her own well-being Adichie’s focus on the lives of Olanna results in a positionality that becomes specific to middleclass Igbo woman. Adichie includes other female working class characters that undergo exceptional trauma because of the war. Minor character changes their gender performance in order to cope with the consequence of war, much like Olanna. In the novel minor characters are in the greater risk of brutal experiencing because of their position as working class. Primary focus of Adichie is on the middleclass Igbo woman, but she chooses to include illustrations of working class Igbo women’s change of gender performativity to illustrate the totalizing effects war has on who men, even though not all the effects are identical. This study discusses a wide range of incidents, including murder attempt, betrayal, deaths of relatives and loss of home arguing that trauma cannot be located in the nature of a particular events but rather in its impact on the general area.

Olanna is a major character in the novel. She plays important role in the picture of the African woman's sorrow in post- colonial Nigeria. Her life is parallel with political conflict of postcolonial Nigeria, therefore showing how directly affected the Nigerian woman was by politics in the country. Anthony Oha writes:

Adichie's writing is too straight forward, the novel's pace to slack. But whenever she touches on her favorite themes loyalty and betrayal her prose thrums with life. Like Nadine Gordimer, she likes to position her characters at crossroads where public and private allegiances threaten to collide. Both "Half of a Yellow Sun" and Adichie's first novel, "purple Hibiscus" (which won Commonwealth Write prize), explore the gap between the public performance of male heroes and their private irresponsibility. And both novels shrewdly observe the women the wives, the daughters left dangling over that chasm. (37)

By analyzing *Half of a Yellow Sun*, it becomes apparent that the oral transmission of experience remains a critical element of modern and contemporary African society. In the case of each these novels, orally sharing the story of traumatic event survives as a method of healing and allows the orator to initiate the process of recovery. The oral recognition of traumatic experiences serves as a signifiers of the characters' acknowledgement of drastic event that has disrupted their lives. It allows them to "release unconscious emotions and tensions by recalling trauma and reliving the experience."

Struggles of war time greatly impact Olanna. Her most traumatic encounter with war occurs before war is actually declares when she comes in to contact with the recently defeated bodies of her aunt and uncle. The narrator recounts the scene:

"Uncle Mbaezi lay face down 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” ( Adichie *Hlaf of a Yellow Sun* 147). While on the train, Olanna sits next to a woman who carries a calabash bowl that contains a “little girl’s head with the ashy-gray skin and the braided hair and rolled- back eyes and open mouth” (149). These traumas temporarily render Olanna speechless and immobile. However, she takes the first step in the healing process the same night that she arrives home after the traumatic events sharing the story of her experience. Olanna chooses to recount her horror to Odenigbo:

She described the vaguely familiar clothes on the headless bodies in the Yard, the still-twitchy fingers on Uncle Mbaezi’s head, the rolled-back eyes of the child’s head in the calabash and the odd skin tone a flat, sallow gray, like a poorly wiped of the corpses that lay in the.

(156)

Olanna tells her story clearly of her experience. The initial act of verbalizing and utilizing such descriptive detail is the only thing necessary to initiate the healing process. Since she verbalized what she saw while in Kano, Odenigbo now has the power to recall her story, which is exactly what he chooses to do when Olanna’s parents, Richard arrive after the trauma. Odenigbo becomes the “other who can hear the anguish of one’s memories and thus affirm and recognize their realness” (4). This statement serves as a method of healing and allows for the experience with trauma to be repeated and verbalized through Odenigbo if Olanna chooses not to verbalize the experience after her initial recognition of the trauma.

The experience that Olanna faces in Kano to haunt her throughout the novel. However, Olanna beings to recover after the experience because of her verbal

acknowledgement of what occurred, she becomes a schoolteacher at wartime. She attempts to contribute to the Biafran war efforts. The importance of traumatic testimony reveals itself when Olanna recounts the description of the child's head in the calabash bowl to Ugwu:

She realized that she clearly remembered how the child's hair was plaited and she began to describe the hairstyle, how some of the braids fell across the forehead. Then she described the head itself, the open eyes, and the graying skin. Ugwu was writing as she spoke, and his writing, the earnestness of his interest, suddenly made her story important, made it serve a large purpose that even she was not sure of, and so she told him all she remembered about the train full of people who had cried and shouted and urinated on themselves. (410)

Olanna encounters the trauma events and tries to share her traumatic experience to Ugwu. She recognizes the large purpose of conveying such a traumatic encounter with war. By telling her story, she contributes to the larger national history of the Biafran. She had seen the traumatic scene in the train when she is returning from Kano.

This thesis centers traumatic experience of Nigerian Igbo woman in Adichie's *Half of a Yellow Sun*. It is gender trauma because gender identity is defined as a personal conception of one self as male and female. Olanna is traumatized and victimized with domestic abuse and Biafran war. She is suffered from psychological and physical abuse caused by her father and Biafran war. This thesis examines the traumatic situation of the characters mainly Olanna. This trauma impacts changing gender performance on female characters. Adichie uses the female character Olanna to represent the economic, ethnic, cultural and religious tension

among the various people of Nigeria and draws out emotional and psychological consequences of conflict of war and domestic abuse. Olanna Ozobia is one of the main protagonists in the novel Adichie's *Half of Yellow Sun*. She is most beautiful daughter of chief Ozobia. Her parents are shallow and greedy but she has a strong character and sense of morality. She studied sociology in London and then moved back to Nigeria. She was seriously involved with a Hausa named Mohammed but then left him for Odenigbo, whom she loves deeply. Olanna and her family are Igbo so they are greatly affected by the massacres and the war. During the war Olanna teaches children and helps with the refugee camps. Olanna's mother comes to her room and praises but doesn't approve of Odenigbo and would prefer her to work with chief Okonji or her father. Her parents treat her psychologically, mentally because of their greed. When her parents offer sex with her as a bribe to help secure business deals, she seeks treatment with Odenigbo's help in Nsukka. Olanna is able to demonstrate the paradoxical combination of emotional almost casually, tragically symbolized by abortion including spousal abuse. Olanna is traumatized and her psychological reaction shows itself in physical ways but the horror of the events now taking place in Nigeria seems to have made their quarrel.

The miserable and directionless life of Olanna enables the researcher to make use of theory of gender trauma. When women are compelled to assume traditional gender role and forced to make retreat from new modernist role, conflict and crisis arise. In their search for new experiences and freedom, women have to encounter several factors which drag their progressive pace and push them ahead on the way to transformation. As a result, they are disturbed and disappointed by the conflicting attitude. Judith Herman is the leading theorist of gender trauma. She makes the following revelation about the core theoretical notion of gender trauma:

The adaptations and responses women typically develop throughout their lives as a result of chronic abuse are shaped and determined by multiple factors. These factors include gender socialization into traditional notion of femininity ,sexism, racism, poverty and other social conditions of their lives. The ways in which women are socialized to internalize these experiences and woman's greater social powerless resulting from gender inequality lead to significant gender difference in woman's mental health issues and needs. (78)

The way women are brought up in society makes them fundamentally different from other men. No matter how much she struggles to be equal to men, they remain substantially different because they grow up by assimilating different sort of norms and values. The internalized codes and conducts compel woman to act and behave in different way. The demonstration of difference brings them in conflicting relation with society. The society is too dogmatic and rigid to make dominant practices flexible. That is way it creates traumatic agony. These differences affect the way in which woman's problems are most typically identified within the mental health system.

The restrictive measures put by society in women generate strict and traumatic effect in women. This theoretical complication is endorsed and exemplified in by the challenges faced by Olanna in her patriarchal society. She is traumatized and haunted by her past memories Which gives her psychological torture. Olanna's unrealized need for self-recognition is revealed in her quiet assertion "I am not like white people" (47) Delivered in response to an observation about her attitudes, it express her natural restatement of any suggestion of colonial mentality, in conformity with reflex nationalism of early sixties. Such associations are especially irritating for one

whose independent spirit resists categorization. But Olanna's negation of relationship with foreigners is actually an unwritten demonstration of her essential restlessness, an inability to fully identify with other individuals in unproblematic ways. She does not become on well with either her parents or her sister. She feels out of place in a social class already dishonorable for its corrupt materialism and unenthusiastic to marry Odenigbo even though she clearly loves him. Slowly and gradually she asks for greater degree of freedom from her parents and other males who try to change her. The entire Nigerian society seems to be restrictive and boring to her to avoid the pressures of the everyday and boring Nigerian life.

The novel centers on twin sisters, Olanna and Kainene members of the Igbo elite physically and temperamentally dissimilar struggle with an on again off again mutual loyalty crosshatched with mistrust and betrayal. The twins also gravitate towards very different men. Olanna becomes the mistress of Odenigbo who teaches at a provincial university, while Kainene falls for Richard a bashful, awkward English man. Chimamanda Ngozi Adichie weaves together the lines of three characters swept up in the turbulence of the decade. Thirteen-year-old Ugwu is employed as a houseboy for a university professor full of revolutionary zeal. Olanna is the professor's beautiful mistress. Richard is a shy young Englishman lover of Olanna's twin sister Kainene.

When the novel jumps to the early 1960s, we know that Odenigbo slept with a village girl, Amala who then had his baby. Olanna is furious at his betrayal and sleep with Richard in a moment of liberation. She goes back to Odenigbo and when they later learn that Amala refused to keep her newborn daughter, Olanna decides that they would keep her. Back during the war Olanna, Odenigbo, Baby and Ugwu were living with Kainene and Richard where Kainene was running a refugee camp. The

situation is hopeless as they have no food or medicine and Kainene decides to trade across enemy lines but she does not return. So Olanna is also traumatized by losing her twin sister Kainene. There is no doubt that the three main characters encounter horrific events in this novel. However, it is only Olanna who is able to initiate recovery through storytelling of the culturally specific qualities of orator and the African healing process. Gradually she falls onto depression and traumatic Shock.

Kali Tal's *worlds of Hurt* also support to clearly the gender trauma. For women traumatized by rape and incest, the dominant culture denies or worse, blames the victim for her own oppression. Besides blaming the victim, Tal an acknowledged feminist, also diffidently admits that rape, incest narratives are largely produced by middleclass white-women. The following an theologies- Bass and Armstrong 's I never Told Anyone and Toni Mc Naron's voice in the double censure that women of color face by police or by the law courts in her book's introduction, Kali Tal writes:

I was born in 1960. I am a white woman. I am Jew, born of Jewish parents and brought up in their completely secular household. I was raised in a multiethnic, multiracial extended family –my mother's father divorced his Jewish wife and married my Episcopalian Puerto Rican step- grandmother . . . I was exposed to elements of Puerto Rican and black culture, as well as to the ways in which racism is manifested a close knit multiracial family. I was sexually abused as a twelve- years- old by adult friends of my maternal grandfather. My sexual identification is primarily heterosexual. I was raised in an upper-class environment with all the privileges that entails. (4)

The above quotation is not a gratuitous “ confession “ but a calculation by Tal to acknowledge her subjectivity: after all, this is literature about felt pain, her own

personal pain as both a Jew and sexual abuse survivor, lesson about betrayal, physical and emotional danger and what it is to be dominated. The gender framework and woman's compulsion to enter into it are ascribable factors which hurried the birth of traumatic agony. Even women who have not been sexually abused share the reality of living in a society. Where there is gender inequality and potential for male sexual and physical violence. Indeed, this is an element of gender inequality itself. In other words it can be said that in a society where there is gender equality lies, there is less chance of the inception of gender trauma.

Olanna rejects tradition like her sister Kainene and lives with Odenigbo for years before she decides to marry him. Before their marriage, she also adopts Odenigbo's child that he made pregnant the another woman Amala during their relationship. Ironically the brutality of the war is what reignites the bond between Olanna and Kainene. It is fitting when Kainene comments "there are something there are also unforgivable ."Essentially this sums up the spirit of compromise that must be faced between the idealism of the past and the reality of their futures. Olanna's narrative voice is compelling. After viewing the massacred bodies of her relatives and Odenigbo's betrayal, her gradual transition from hopeful idealist to realist is convincing. Olanna has apparently recovered from her depression and goes on vacation to visit her parents. Olanna encounters many traumatic events which gives psychological torture in her rest of life. Kalital says:

I remember the dead, I remember the dying but I cannot ever quite remember when I went looking for, or what it was I lost in that alien land that become more I than my own ever can again (" To the Asian Victors" 86).Yet to remain silent implies a complicity which Ehrhart cannot abide by: "For these authors, writing is not simply a therapeutic

task, and the war is not simply 'good subject material': bearing witness is a sacred trust, and the product of a life hard work. These men and women are the guardians of history, the voices of Cassandra, the 'farmers of dream'. (144)

According to the Kali Tal, the escalation of both personal and political violence at century's end *Worlds of Hurt* is timely book. Beside its importance in the fields of literature, linguistics and psychology when they are interpreted its range to demonstrate how literature of trauma is used ideologically when they are interpreted and employed by the dominant culture. Just as Ehrharts's poetry challenges the power structure which sent him to war, Tal too, takes on discomfoting positions by reminding us that the Holocaust does not free Israel from occupation of Palestinian territories, that within the feminist movement there is disparity between women and that Vietnam experienced person did indeed inflict "a world of hurt" on the Vietnam people.

Olanna is suffered from her past memories of terrifying events. It gives psychological trauma in her life. She encounters the traumatic event of her relatives' death in Kano. Olanna remembers uncle Mbaezi and aunt Ifeka's room in Kano and begins to cry (326). Their faces are still frozen in her album. She remembers the little girl's head with the ashy-grey skin and plaited hair and rolled-back eyes and open mouth (149). Olanna suffers from her twin sister's memories. Kainene goes to enemy line for trade because of starvation and lack of medicine but she does not return till now. She becomes sad, grief, madness, and anxieties. She feels sad and becomes full of tears, sometime it makes her speechless, silent and depression with her past memories. Olanna says:

I did not even see Kainene before she left. When I woke up, she was



gone,' she said to them. Anyiga-achota, we will find her mother said we will find her, "father repeated. Yes, we will find her. Olanna said to, and she felt as if they were all scratching desperate fingernails a hand, scarred wall. They told one another stories of people who had been found, who had come back after months of being lost. (331)

Olanna feels real grief of traumatic experience. She tells everything about Kainene to her parents. They begin to tell the story to heal their trauma. Storytelling is the most important for healing process. Olanna faces many trauma. Cathy Caruth's description, Olanna 's trauma is not locatable in the simple violence. . . That represent traumatic suffering, inviting readers to recognize characters' pain. Kathleen Mirian argues about the traumatic disaster:

A traumatic event is an event which threatens injury, death or the physical body of a child or adolescent while also causing shock, terror or helplessness. Trauma refers to both the experience of being harmed by an external agent as well as the response to that experience emotional harm or psychic trauma which if left untreated can have a significant impact. Trauma typically exists along a spectrum which ranges from global, when an event may affect many individuals to individual, when the trauma impact only that individual. (13)

The depthless trauma is characterized by repeated traumatic events occurring over a period of time. Simple trauma usually refers to a single event, such as rape or a shooting. But gender trauma is caused by other forces which are quite noticeable in society. Simple trauma is more likely to lead to post-traumatic stress disorder. Post-traumatic stress disorder refers to the sporadic outburst of hidden traumatic trace. Complex trauma leads to a deeper and more general set of changes. Those changes

involve emotional deregulation misleading thinking and behavior.

It shows the domestic abuse on Olanna by her patriarchal society. She is traumatized by her father's physical and psychological abuse. Her parents use her as sex bait to malnutrition, corruption abused by soldiers' alcoholism and apart from the physical atrocities. Her mother praises Chief Okanjis expensive lace on to Olanna. Her parents don't approve of Odenigbo and would like her to work with Okonjis or father. She wants to break her patriarchy norm and value and goes to Kano to meet her relatives. She does not listen to her parents voice and lives with Odenigbo before she marry to him. Chief Okanji also attract with the beauty of Olanna and says and act many things to convince her but she does not convince with him. Because she loves Odenigbo very much. When Olanna parents promise chief an affair with her in exchange for the contract. Olanna felt a tiny irritation. She is suffers from psychological trauma caused by her parents. Olanna says: I won't be here this weekend. I have made a plan to go to Kano to see uncle Mbaezi and his family. I don't want to work in Lagos, I want to work in the university, and I want to live with him (35).

Olanna rejects many aspects of traditional Nigerian womanhood. Rejecting tradition Olanna lives with Odenigbo. She goes to Kano to see her relative and friend Mohammed. He is only her old friend in Kano. But she truly loves Odenigbo so she also accept Odenigbo's child that he gets sexual relationship with Amala when Olanna is in London. She is furious at his and sleep with Richard in a moment for liberation.

Arthur Briar contends that strong identity is essential of face and then handle antagonists force in the society dictated and driven by patriarchal ideology, woman seldom get a change to shape strong identity. They are affected by plenty of forces

which alienate them from thinking about hostile forces prejudice. Their identities remain vulnerable and fragile. In the face of strict antagonistic forces, it is really difficult for them to encounter confidently. Except falling prey to such antagonistic and averse situations they rarely have options. As a result, they are compelled to pass through traumatic agony. The following lines illustrate Briar's view:

Identity refers to a stable sense of self and a consistent internal locus of conscious awareness (an ongoing conscious awareness of self). A strong sense of identity allows an individual to face adversity from a secure internal sense of self. People with a less stable identity may fragment when they most need to have an awareness of their own needs, perspective and entitlement. Domesticity as an ideology is historically and culturally constructed and is closely linked to patriarchy, gender/power relations and the artificial private/public distinction.

The way patriarchy defines woman is problematical. Such a process of definition creates troubles. Woman are represented as though their full and whole some existence depends on getting married, producing children and caring for their family. While patriarchy defines woman in terms of domesticity, it simultaneously draws an artificial line to separate the domestic (private) arena from the public one. Consequently, they will have to bear jolt of trauma.

Olanna becomes aware that her position as a middleclass igbo woman is undergoing a transformation when she beings to face difficult decisions that have the possibility of extremely affecting her family. The pressure for survival requires Olanna to make decisions in situations that she has never had to challenge during her life as a middle class woman. She finds herself challenged by men attempting to steal

her provisions soon after leaving the relief center, and her fear came with rage, a fierce and supporting rage, and she imagined fighting them, strangling them, killing them (342). Oaltna's emotions reveal her strength and courage during conflict because she continues to return to the relief center despite her and guilt for receiving goods for free.

Henry Covington traces gender differences in the projections of serious mental illness of woman. He traces the proximity and intersection between the psychic condition of women and their ways of using means to deal with such agony. That means the women use indicates what sort of suffering exists in their minds and what level of suffering they are prone. Without having foreknowledge of such intersection of the mental and physical, it would be tough to handle the actual reasons of woman's traumatic condition. Covington makes the following remarks:

Gender differences exist in the behavioral manifestations of mental illness, with men generally turning their anger outward while woman turn it inward. Men tend to be more physically and sexually threatening and assaultive, while women tend to be more depressed, self-abuse and suicidal. Woman engages more often in self-mutilating behaviors, such as cutting, as well as, verbally abusive and disruptive behaviors. Female offenders are also more likely to have used serious drugs, to have used serious drugs, to have used them intravenously, and to have used them more frequently prior to arrest. They are also more likely to have a coexisting psychiatric disorder and to have lower self-esteem. (74)

There is a chain of pain and agony in which women are involved. When they are unable to deal with one traumatic jolt, they rather turn to another dreadful means to

cope with the pain. They can even turn to drug addiction in order to get relief from the agony. One agony and their ignorance to cope with it lead to another problem which ultimately lands women in a difficult problem. The level of freedom which they enjoy in society and their interpersonal relation are also key factors in guiding them rightly. Since such things are lacking in patriarchal society, they have no option other than lamenting slowly over their tragic and traumatic fate.

In Adichie's *Half of a Yellow Sun*, Olanna suffers from the pain, agony, injury worries and anxieties that gives mental torture to her. Main causes of the suffering are patriarchal society and Biafran war. Olanna does not get on well with either her parents or her sister. She feels out of place in a social class already notorious for its hedonistic materialism. Olanna, Odenigbo, Baby and Ugwu go to Umuahia and live with Kainene and Richard. Kainene goes to enemies' line because of starvation but she does not return back. Olanna becomes very sad and feels pain and agony.

She is weeping bitterly with remember her twin sister who has gone to enemy line to trade because of lack of food and medicine but she does not return yet. So Olanna becomes very sad, full of pain, grief in the rest of her life. Olanna says: I am not, she would not place her memory on things that strangers could rush in take away. 'My memory is inside me'(432). I do believe in it. I believe in everything. I believe in anything that will bring my sister home. When I come back in my next life, Kainene will be my sister. Olanna faces different kinds of agony caused by different traumatic event and she becomes full of tears remembering the past events of her relative and her sister.

Covington contends that "the gendered male public space is the key to power, privilege, opportunities and wealth. And the ideological boundary between the private and the public spaces was designed to limit women's access to the resources with the

public space” (212). It is important to note that while women are generally restricted to the marginal domestic private space, men not only have free and access, but they are also the bosses in this space. Covington throws light on the prospect of women can gain entry into the public space and minimize that threat of traumatic attack. His view runs as follows:

Women’s access to the public space, on the other hand, is extremely limited and is controlled by men. patriarchy uses several tools including culture, the law and religion to safeguard the public sphere as a domain of male hegemony; it will resist any attempts by women who try to make the transition to the public sphere. Setting male values and interests as the norm in the public sphere easily achieves this purpose. Hence any woman who wishes to make this transition is forced to meet the male/ masculine standards required in the public world. Masculine standards operate as a delicate glass ceiling that stops many women from entering the public world. (58)

According to Covington, the female becomes the other who is constantly confronted with obstacles that hamper her access to and control of other resources. Beside of the marginalized nature of the physical and metaphorical space that women occupy, their legal and social status is subordinated to that of men. Their mobility and knowledge is significantly partial and their potential considerably limited. Covington strongly asserts that bringing women to the public sphere encourages them to handle their traumatic falls and arrows.

Olanna’s impractical ideas and dreadful risk taking habit are contributive to the traumatic conditions in her life. Without thinking about the consequences she decides to sleep with Richard. He is the lover of her twin sister’s Kainene. Olanna

gets enjoy for a moment within the sexual relation with Richard and she becomes freshness for her tensions created by lover Odenigbo. Odenigbo sleeps with a village girl when she is in London that makes irritation to Olanna. So she sleeps with Richard to recovery her tension. But Kainene knows the reality and she becomes angry with Olanna. Olanna begins:

I should have told you Kainene; it meant nothing: of course it meant nothing. It was just fucking my lover, after all; I didn't mean it like that; Olanna felt the tear in her eyes. Kainene I'm sorry. 'I don't know, Kainene, it wasn't something I planned. I am so sorry. It was unforgivable. It was unforgivable; Kainene. (254)

Olanna becomes very sad and feels of guilty herself towards Kainene. When Kainene knows the sexual relationship between Richard and Olanna, she is very angry and mocks her elder sister Olanna. You are the good one and the favourite and the beauty and the Africanist revolutionary who doesn't like white men, and you simply did not need to fuck him (254). Olanna does not think about the consequences after her sexual relation with Richard so she goes to sleep with Richard to get relief for her pain. On the other hand she becomes very sad and feels of guilty that give her torture. she breaks the trust with her twin sister Kainene. So she feels a sharp cracking inside her and becomes full of tear.

The research for for newness, freshness and difference is special to Olanna. She has distaste towards seeking fresh experiences within the boundary of love. Normal and repetitive practices suffocate and suppress her passions. she can hardly survive without cultivating new experience. Throughout this novel, sufficiently of evidences can be found to claim that Olanna has a less developed personality. If she had mature and reliable personality, she would not have taken self- destructive

decisions. But even if her personality is held as the most accountable factor her traumatic condition, it becomes necessary to ask explore the factors that hindered the growth of her personality.

The characters within the novel must struggle the patriarchal control in order to use their voice which will turn signify their ability to recover from the trauma occurring within the nation and the domestic sphere. Thus this thesis has explored the importance of both individual and national healing. Adichie 's use of multiple vocalizers stress the importance of multiple voices when telling a story. A story must be told to initiate the healing process for African people after trauma. *Half of a Yellow Sun* and *Purple Hibiscus* reveal individual instances of storytelling that contribute to personal therapy. But the novel also reflect a linking of multiple voices to initiate a national voice and national healing after trauma. The storytelling becomes a primary method for relating to community, defining personhood and creating cultural history. This history incorporates all of the communal straggles and allows for a method of therapy for the storytellers.

Adichie continues this tradition of storytelling by writing novels that depict the struggles of her Igbo community. Adichie is the Nigerian author of a third generation. She writes the past to share the trauma of her people and continue the reality process of a nation still haunted by their past. *Half of a yellow Sun* and purple Hibiscus are Adichie's contribution to the historicization of Nigeria's bloody history and her attempt to continue the hearty process of her people through storytelling. Like the character of her novels. Adichie participates the culturally specific practice of storytelling in an attempt to create a new perspective of Nigeria's past and to heal from the trauma experienced by the Nigerian people.

Olanna clearly tells her story and this initial act of verbalizing her experience



and utilizing such descriptive detail is the only thing necessary to initiate the healing process. Later, she verbalized what she saw in Kano, Odenigbo now has the power to retell her story, which is exactly what he chooses to do when Olanna's parents, Richard arrive after trauma. Odenigbo becomes the "other who can hear the agony of one's memories and thus confirm and recognize their realness" (4). This announcement serves as a method of healing and allows for the experience with trauma to be repeated and verbalized through Odenigbo if Olanna chooses not to verbalize the experience after her initial recognition of the trauma.

A traumatic event involves a single experience, or repeating events that completely overcome the individual's ability to manage or integrate the ideas and emotions involved with that experience. The sense of being overcome can be delayed by weeks, years or even decades, as the person struggles to manage with the immediate circumstances. Psychological trauma can lead to serious long-term negative consequences that are often ignored even by mental health professionals. If clinicians fail to look through a trauma to conceptualize client problems as related possibly to current or past trauma, they may fail to see that trauma victims, young and old, organize much of their lives around repetitive and traumatic memories, reminders, affects.

Another character Richard encounters the traumatic event at the airport in Kano. He chats with an Igbo customs officer at the airport and the two men form a bond over Richard's ability to speak Igbo, despite being a white westerner. However, Northern soldiers attack the airport, and Richard's recently made friend is murdered right in front of Richard because of his identity as an Igbo man. The man's "chest blew open, a splattering red mass"(192). Richard witnesses this brutality and believes that visiting the murder customs agent's family to relay the story of their son's death

is the best way to initiate his recovery from witnessing such a horrific event. Richard believes that simply going to the family's home and recounting their son's interaction with the Hausa soldiers will recover both his and family's pain. However, Richard ignores cultural customs and fails to bring condolence gifts because:

He had been caught up in himself, in thinking that his coming was enough, that he would be the magnanimous angel who brought the last hours of their son to them and, by doing so, would assuage their grief and redeem himself. . . He got up to leave, knowing that nothing had change for him either; he would feel the same way he had felt since he returned from Kano. (208)

Richard fails to initiate the healing process through storytelling because he is not an Igbo man. Despite the fact that he is a white man from England who travels to Nigeria because of his fascination with Igbo-Ukwu art. He cannot express the trauma and feel the trauma of the Biafran war the same way that Nigerians and Biafran do. He fails to lessen his grief and the custom agent's family, and simultaneously compels cultural false helpers. Richard wants to evolve telling the story to the custom officer's family to heal the trauma but he cannot success because of his identity as a white man. He will always be an unknown despite his attempts to become a part of the Biafran culture, and he must heal from witnessing the brutal murder of the customs agent in his own terms rather than attempt to mimic the character's recovery processes.

Richard attempts to heal from his trauma by sharing of the story. But he is unable to participate in culturally specific process of storytelling to initiate the healing trauma because of his cultural position as a white English man. Each character interacts with their traumatic experience in their own way and chooses to tell their story through various means: regardless of the method. The healing process is

initiated through verbal communication and oral storytelling for Olannta while Ugwu experiences beneficial relief from the process of writing his story. The process of storytelling must occur in order to begin the healing process for the Igbo characters.

Zoe Norridge explains the culturally specific interaction with trauma in her essay “*comparing pain: Theoretical Explorations of Suffering and Working towards the Particular*,” (243) and she defines the significant differences of expressing and experiencing pain based off of geographic locations and cultures. Norridge’s essay provides an explanation as to why Richard is unable to experience and recover from trauma in the same ways as the Igbo characters. Richard has a desire to write a book about the “complicated art of lost-wax casting during the time of the Viking raids”; therefore, he does not have any significant cultural, familial, or historical connections with Biafra, no matter how hard he works to perfect the Igbo language or create a sense of Biafran nationalism within himself (141). Norridge comments on the cultural specificities of pain when she says, “pain here is explored both as an essential part of being a human being and as a culturally specific experience which is inherently subjective at main questions and frameworks within which people in pain express and explore their experience”(213). In other words, Richard’s culture, a culture that does not rely on orator, dictates the way he expresses pain and the way he heals from a traumatic experience. The African characters’ cultural history of morality dictates their need to tell their story in order to initiate recovery, resulting in a significant difference in recovery method for Richard and Igbo characters because of cultural histories and practices.

This culturally specific use of storytelling can also be examined through Richard’s attempt to write a novel about the culture that created “the magnificent

ropes pot” (62). Amy Novak credits Richard’s failure to produce a novel about the Igbo people to his inability to shed his “colonial privilege” which solidifies his position as a permanent “colonial observer” (40). Richard cannot tell the story of the Biafrans because he will never be a Biafran, and, therefore, his position as a white male from England will always impose upon the true Biafran story. Therefore, Richard’s healing process from trauma cannot be produced through storytelling or orality, and he admits this by the end of the story. As he puts it, “the war is not my story to tell, really,” and Ugwu adopts the responsibility of telling the story of the Igbo people and their experiences with the Biafran war (530). The book, “the world was Silent when we died.” The Meta text highlights the importance of orality within the certain of Biafran history. Each portion of Ugwu’s book that the reader encounters creates a photograph of Biafran history focalized through multiple characters. For example the first outline of Ugwu’s book includes the story of the child’s head in the calabash bowl that Olanna vocalizes to Ugwu.

These experience and alterations of gender roles properly illustrate women’s participation in war, despite remaining on the home front. The woman in Adichie’s *Half of a yellow Sun* enforces the idea that “women are not limited to being victims of war and their aftermaths agents in their own survival, as well as that their family. This agency takes the form through their decision making in dire situation, their decision to claim political royalties. As explained, the woman “Half of a Yellow Sun” participates in war by taking charge and being of themselves and their family, Which forces alteration to their gender performance and demands on acknowledgement of these alterations.

Kainene and Olanna serve as substitutes for middle class Igbo women’s experience during the Biafran war, but their middle class experience also demonstrate

the larger need to include a history and literature of woman's experience with war in order to combat the belief that women are always victims of conflict. Women can be victim of war, agent of war, or combination of the two. They fight for their survival and the survival of those that they love. More all women's gender performances become altered by conflict because of the drastic changes that include war. Granted, new gender performances will manifest themselves in different ways, but women will participate in an alteration even so. Women are major part of war and their post colonialists within war must be realized.

Through the novel, it becomes clear that when faced with conflict, women become self-aware, aware of their need to provide, and aware of the strength of homosocial relationships. This adoption of new gender roles begs for the renegotiation of gender between middle class Igbo men and woman during the Biafran war. By focusing on trouble; stressing the need for healthy relationship between man and woman in an attempt to draw changes rather than completely judging the whole system of gender categorization. Finally creating this history, Adichie sets a precedent for the recognition of women's interactions of war.

This research clears that conflict encourages the women to become self-aware of their gender performance. Olanna and Kainene recognize their potential within the domestic sphere as their new performance of womanhood progress. The women undergo the hardest experiences of their life, which awakens their fight for survival. After months of providing for her family and constantly facing the danger of being bombed, Olanna becomes filled with a frothy rage. It was the very sense of being inconsequential that pushed her from extreme fear to extreme anger. Olanna decides to dictate fate within her own terms, no longer letting the fear of dying control her actions. Previously Olanna's gender performance would place her as a victim in this

kind of situation. because she did not have an understanding of her ability to provide and her strength and courage as a woman. However, her realization of her own agony and subjectively admit trauma and her action during the Biafran war permit her to become an agent of her own well-being.

Similarly Kainene dictate her fate for herself when she puts her life at risk by participating in an attack, which means crossing enemy lines to bring provisions back to Biafra. Kainene becomes disguised by the condition of Biafra and tells Odnigbo and Richard “with ... finality to her tone” that she has decided to take the risk to cross over to enemy territory. But she doesn’t return from enemy lines. She is a live or not the reader don’t know. This situation makes Olanna very sad and full of tension that give psychological trauma on Olanna.

We notice the same kinds of solidarity between Olanna and her mother when they meet at the ladies parlor and we realize that it is here where Mama Olanna narrates to the daughter about the father’s mistress. When the mother tells to her daughter about the father affairs with other woman we witness the formation of a link that is very strong and likely source of comfort to suffering madam Ozobia. This is what moves Olanna to comfort the father and talk about the mother. The talk solves a problem that would otherwise have led to domestic confrontation. Mrs Ozobia’s house has a parlor where ladies gather and it is here that sisterhood and female solidarity are crafted.

. This patriarchal control attempts to keep any kinds of oppositional voice, adaptation the ability to tell one’s story impossible. The characters within the novel must combat this patriarchal control in order to use their voice, which will in turn signify their ability to recover from the trauma occurring within the nation and the domestic sphere.

Adichie also stresses the importance of storytelling within African culture in her novel *Purple Hibiscus*. The setting of *Purple Hibiscus* is about twenty years after the conclusion of the Biafran War. Yet, political instability and abuse of governmental power saturates Nigerian society. Although the nation begins to heal from the horrors of the Biafran war, new traumas manifest themselves both nationally and domestically.

At the time Olanna is suffering from psychosis, she has lived with her husband Odenigbo. She weeps remembering the past events that caused by household abuse and war. Odenigbo helps her to lessen the burden trauma hugging her with hands. The past memories give psychological trauma on Olanna. The antagonistic social prejudice and Olanna's one track mind come into conflict. The result would be traumatic and torturous to her.

### III. Trauma and Memory

The core finding of this thesis is that the trauma and experience of the middle class Igbo woman is the major focus in the novel. Olanna is a female protagonist in the novel. Adichie's *Half of a yellow Sun*. She is affected severely because of domestic abuse and Biafran war. The trauma impacts on middleclass Igbo woman gender performance. This research aims to explore the psychological trauma putting forward the issue of memories as prominent cause in the characters followed different circumstances in different times.

This research analyzed the characters Olanna and Kainene's relationship with trauma. Its trauma impacts on their gender performance in order to agree that there must be a gendered discourse when discussing the Biafran war. Olanna dissatisfies with the traditional gender role and she choose to live sort of life. She is traumatized by her father's physical and psychological abuse. It is only once the psychological and physical trauma is temporality relived through a visit to her aunt's house in Kano.

Olanna is able to dictate her gender performance in her own terms rather them accept to her father's patriarchal requirement of woman hood. So rejecting tradition, she lives with oden Igbo for years before many to him. She also adopts Odenigbo's child 'Baby' through the other woman. Olanna encounter the traumatic events of her relative's death in Kano and in the train she looks the woman carrying her child's head in to the calabash bowl. And she becomes silent mood. In this novel, Olanna is traumatized and haunted by past memories which gives the psychological torture or pain in the life of her. Therefore this conclusion illustrates the necessity of the adoption of cultural hybridity, as represented by *Half of a Yellow Sun* for Nigerian public to improve their private and public situation. This research argues that morality and storytelling become the primary mode for Nigerian people to heal after trauma



both individually and nationally. These three chapters highlight the close relationship between private and public and domestic and the national by exposing the importance of the individual within the community. By situating her novels within the domestic sphere, Adichie portrays the daily life of Igbo men and women and creates a narrative that combats the single story through the depiction of daily Nigerian life within the larger national context. The public and private are constantly influencing each other throughout the novels. For example, the resistance of female characters against the initiator of their trauma reflects a rebellion against their current domestic situation and ultimately, the national situation that manifests itself within patriarchy and government control through abuse of power.

Moreover, women's domestic experiences during national trauma, such as their participation in the Biafran war and their existence within a patriarchal society, create a relationship between all middle class Igbo women. This illustrates that there is a gendered experience of war and a resistance against patriarchal control. Therefore, this becomes evidence that women are largely impacted by war and patriarchal society. This, Adichie's *Half of a Yellow Sun* reveal the desire to combat the single story of Nigerian's history while illustrating the strength of middleclass Igbo women to gain agency within both the domestic and national communities. *Half of a Yellow Sun* gives voice to the historically voiceless and help Nigeria to heal from its past that includes colonialism, war and governmental instability. Many stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity. Therefore, *Half of a Yellow Sun* is Adichie's attempt to repossess Nigerian dignity and combat the single story that has misrepresented Africans for centuries.

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