

ما بعد صدمة الحرب الأهلية النيجيرية في رواية شيماماندا أديتشي

"نصف الشمس الصفراء"

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Post-trauma of Nigeria's Civil War in Chimamanda Adichie's Novel

"Half of Yellow Sun"

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Abstract

This paper examines the traumatic impact of the civil Nigeria's war. It explores how the concept of trauma has shaped the narrative structure of Adiche's novel *Half of A Yellow Sun* (2006). Written by Chimamanda Ngozi Adichieshe is a third-generation Nigerian writer born in 1977 in Nsukka. *Half of A Yellow Sun* is a narrative work that somehow captures the reality of the trauma both at the psychological and physical levels in the lives of the Igbo ethnic nation during the Nigerian civil war. The violence inflicted upon the Igbo people in Nigeria in the 1967-1970 war. This postcolonial text convincingly rethinks the narrative of trauma beyond the event-based paradigm. Out of responsibility, its pressing demands for justice against the enduring effects of colonialism typify postcolonial trauma theory's attempt at probing into the everyday suffering of African subjects.

This research aims to explain the whole image of the history of Nigeria, and also explores how the concept of trauma has shaped the narrative structure of Adiche's novel. Moreover, it attempts an explanation of the historical truths of the brutalities that effect the post-trauma of war on the Igbo ethnic nation in Nigeria, and how the victims of the civil war managed to negotiate their existence. It's this traumatic encounter with history that constitutes the Igbo suffering in Nigeria.

Keywords: trauma, wartime, character's experiences, trauma, historical truths, psychological wound , Diaspora .

الملخص

هذا البحث يبين التأثير الصادم للحرب الأهلية في نيجيريا. ويستكشف كيف شكل مفهوم الصدمة البنية السردية لرواية " نصف الشمس الصفراء " (2006). بقلم شيماماندا أديتشي. هي كاتبة نيجيرية من الجيل الثالث ولدت عام 1977 في نسوكا. "نصف الشمس الصفراء" هو عمل سردي يجسد بطريقة ما حقيقة الصدمة على المستويين النفسي والجسدي في حياة الأمة الإثنية الإيغبو خلال الحرب الأهلية النيجيرية. العنف الذي تعرض له شعب الإيغبو في

نيجيريا في حرب 1967-1970. هذا النص هو نص ما بعد الاستعمار الذي يعيد التفكير بشكل مقنع في سرد الصدمة خارج النموذج القائم على الحدث. وبعيدًا عن المسؤولية، فإن مطالب اديشي الملحة للعدالة ضد الآثار الدائمة للاستعمار تجسد محاولة نظرية الصدمة ما بعد الاستعمار في التحقيق في المعاناة اليومية للمواطنين الأفارقة. يهدف هذا البحث إلى شرح الصورة الكاملة لتاريخ نيجيريا، كما يستكشف كيف شكل مفهوم الصدمة الهيكلي و السرد لرواية اديشي. علاوة على ذلك، يحاول تفسير الحقائق التاريخية للوحشية التي أثرت في فترة ما بعد صدمة الحرب على الأمة الإثنية الإيغبو في نيجيريا، وكيف تمكن ضحايا الحرب الأهلية من التفاوض على وجودهم. هذه المواجهة المؤلمة مع التاريخ هي التي تشكل معاناة إيغبو في نيجيريا. الكلمات المفتاحية: الصدمة، زمن الحرب، تجارب الشخصية، الصدمة، الحقائق التاريخية، الجرح النفسي، الشتات

Introduction:

Chimamanda Ngozi Adichie's second novel *Half of a Yellow Sun*, winner of the Orange Broadband Prize for fiction in 2007 established Adichie's reputation even before she won a MacArthur Fellowship in 2008. *Half of a Yellow Sun* which is a mark of Adichie's remarkable adroitness, is not just a story of the horrors of Nigeria's civil war, it explores some thematic concerns through which the harrowing experiences of the war are highlighted. Majorly, she explores the themes of war, human brutality and bestiality, betrayal of love, trust, friendship, country, and child soldiering, amongst others. *Half of a Yellow Sun* is also a story of betrayal and shattered dreams as opposed to realities.

Half of a Yellow Sun's storyline revolves around the events of that harrowing period. It is a point in time when the people and the nation went through catastrophic events of such magnitude that the human mind has a hard time processing them. Adichie uses the private lives of imaginary persons to construct analogies for Nigeria's public history. She has documented the conditions under which postcolonial African history caused tremendous suffering among exiles and migrants in one national place by writing about the Biafran War, which claimed the lives of nearly two million people.

Adichie explores the horror of war that civilian populations often experience by correlating the story of a woman caressing a calabash containing her daughter's head with similar instances in other wars:

The woman with the calabash nudged her, then motioned to some other people close by. 'Bianu, come,' she said. 'Come and take a look.' She opened the calabash. 'Take a look,' she said again. Olanna looked into the bowl. She saw the little girl's head with the ashy-grey skin and plaited hair and rolled-back eyes and open mouth. She stared at it for a while before she looked away. Somebody screamed. The woman closed the calabash. 'Do you know,' she said, 'it took me so long to plait this hair? She had such thick hair . (149)

In her novel *Half of a Yellow Sun*, she depicts the Igbo nation psychological wounding during the civil war. To put it another way, Adichie's narrative style is free-

flowing and straightforward. Odenigbo, Olanna, Kainene, Ugwu, and Richard are just a few of the characters she uses to show the vicissitudes of war on the lives of everyday people in the country. *Half of a Yellow Sun* depicts the Nigerian Civil War through the eyes of people in the Biafran region. However, the story focuses on the effects of catastrophic events on civilians' daily lives rather than those in the core of conflict troops engaged in battle.

Following the departure of the European colonial masters, Africa's socio-political realities in the twentieth century were dominated by civil war experiences. These civil wars have had such a profound influence on the lives of individuals and ethnic groups that it has sparked the imagination of Africa's writers. As Adichie's story demonstrates, the majority of the works were created by people who actively engaged in and watched the actual wars, while others relived these awful memories through their creative imaginations. The story attempts to comprehend the experiences of the Igbos as a group. As a war narrative, it presents the disturbing remains of history which is inscribed in Chimamanda Ngozi Adichie's imagination. This novel represents what Dominick LaCapras calls "historical trauma" (LaCapra, 2001:64). This work demonstrates that wars in Africa and elsewhere have brought a lot of traumas, horrors, and sufferings that have redefined the historical realities of human history. The events of that horrific period dominate the plot structure of Adiche's *Half of a Yellow Sun*. It is a historical period in which the characters and the country have been subjected to painful occurrences of such magnitude that the human psyche struggles to reconcile.

The Igbo pogrom or massacre in northern Nigeria is an open wound that needs to be addressed. The pursuit of national unity or identity will remain a phantom unless that historical event is recognized in national awareness. Narrating the experiences of the Nigerian civil war is for Adichie a quest for acknowledgment of that period in the country's history. Nwahunanya, Chinyere, has argued that "The events of the civil war period in Nigeria were traumatic experiences that threatened the very existence of a people..." (Ibid,102). In effect, *Half of A Yellow Sun* is a narrative of the traumatic experiences of the Igbo nation in Nigeria. Chukwumah and Nebeife have also argued that "the scares of this war on the Nigerian psyche are as indelible as they are still evident in the contemporary Nigerian body politic" (Chukwumah and Nebeife, 2017: 241-259.)

Trauma research "began in the context of Holocaust research," according to Kaplan. (Leys, 2000:1) . Trauma, or "Mimesis," as Ruth Leys refers to it, has been a common theme in contemporary African writing (Ibid,8) This is because the event "appears to have shattered the victim's cognitive-perceptual capacities..." 8-9) (ibid). Ruth Leys defined trauma as "the injury of the mind caused by sudden, unexpected emotional stress" in her book *Trauma: A Genealogy*. (ibid.4) This state of shock, as Freud saw, creates pleasure. "Mental events are automatically regulated by the pleasure principle..., set in motion by an unpleasurable tension; and its final end coincides with a reduction of such tension—that is, with an avoidance of pleasure or a production of pleasure" (ibid.), Freud goes on to say. Because trauma alleviates the story of wounds—both physical and psychological—trauma theory is used in this study. Furthermore, trauma theory explains how violent encounters damage the psychological and physical well-being of individuals and groups. Narrating the wounds of battle assists people who have never been involved in a fight to understand the awful experiences of war victims. Adiechie's text is a story about the Igbo people's suffering throughout the Nigerian

struggle. In other words, *Half of A Yellow Sun* is a story about the suffering of Nigerians of Igbo heritage. The paper examines the impact of Nigeria's civil conflict on the psychology of a nation and its people, particularly the relatives of the war victims and their reactions to that traumatic historical encounter, by extending the concept of trauma to include suffering terror as it appears in Adichie's novel. "Some losses may be traumatic while others are not, and there are variations in the severity or destructive impact of trauma," according to Dominick LaCapra. (LaCapra ,64) . Sigmund Freud's work, *Beyond the Pleasure Principle*, has influenced trauma research in this century. Trauma was conceived by Freud not only as a "physical harm," but also as a "psychological injury" in his work (ibid,34). As a result, trauma is viewed as the shattering of the victim's core self and the world. Theorists have seen trauma as a devastating situation that affects the psychology of people and nations confronted by an injurious event. The nation is construed as 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 a nation is bound together by common emotional and psychological ties. It is in the light of this that the Igbo people are considered a nation within the Nigerian state. As a result, Adichie's story reveals to us the disastrous implications of Nigeria's historical moment on the psychic and mental health of persons who found themselves in the Biafra nation's physical region. This is because Adichie's main protagonists suffer from psychological trauma as a result of the civil war. "Psychic trauma entails profound personal anguish, but it also involves the recognition of realities that most of us have not begun to face," writes Cathy Caruth. (Caruth, 1995).

The events of the civil war period as shown by Adichie's narrative were quite traumatic to the Igbo nation and individuals who lived in that geographical space called Biafra. The novel, therefore, is an account of the traumatic experiences endured by both nation and individual. As Ann E. Kaplan has argued, "it is hard to separate individual and collective trauma" (Kaplan, 2005: 1) *Half of a Yellow Sun* is a novel that depicts the tragic experience of the Igbo people during Nigeria's civil war between 1967 and 1970. It's a terrifying experience that beyond expression. Aside from that, it is a war that has robbed individuals of Igbo heritage of their livelihood. "Some of our relatives are coming back now," Odenigbo's cousin, Obiozo, informs him of the tragedy. The lucky ones are coming back. The railway stations are full of our people. If you have tea and bread to spare, please take it to the stations" (Ibid,144) The war is a wound that ruptured Olanna as she recollects the experiences of the gruesome scene of the massacre of Igbo people in Kano, especially her relatives:

In Sabon Gari, the first street was empty. Olanna saw the smoke rising like tall, grey shadows before she smelt the scent of burning. ...The street looked strange, unfamiliar; the compound gate was broken, the metal flattened on the ground. 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... She stopped when she saw the bodies. 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, ,2006:47).

As we will see in this paper, this event was to become a pathological one in Olanna's life. It rips a hole in her heart. She is suffering from a form of a fissure. Olanna's painful experience is, in fact, a historical vicissitude of a nation at conflict with itself. As a result, the killing of Olanna's kinsmen is a historical event for her, allowing her to see the senselessness and misery of the massacre in Kano. According to the aforementioned excerpt, Uncle Mbaezi and Aunty Ifeka are victims of the Kano killings just because they are Igbo. Olanna's swoops are caused by her recollection of the incident:

Olanna's Dark swoops began the day she came back from Kano, the day her legs failed. Her legs were fine when she climbed down from the train and she did not need to hold on to the hour drive to Nsukka in a bus so crowded she could not reach out to scratch her itching back. But at the front door of Odenigbo's house, they failed. So did her bladder. There was the melting of her legs, and there was also the wetness of hot liquid running between her thigh& Baby discovered her... Odenigbo carried her in, bathed her, and held Baby back from hugging her too tightly. After Baby fell asleep. Olanna told Odenigbo what she had seen. She described the vaguely familiar clothes on the headless bodies in the yard, the still-twitchy fingers on Uncle Mbaezi's hand, the rolled-back eyes of the child's head in the calabash and the odd skin tone- a flat, shallow grey, like a poorly wiped blackboard- of all the corpses that lay in the yard (Adichie, 2006:156)

"Psychic trauma" (Caruth, vii) describes Olanna's experience. Olanna is unhurt physically, but she is suffering from PTSD symptoms such as panic episodes and paralysis. Olanna's illness exemplifies the typical trauma paradigm, and it demonstrates Adichie's devotion to giving witness to the Igbo people's suffering. According to the experts, this type of trauma Caruth "involves intense personal suffering, but it also involves the recognition of the realities that most of us have not begun to face" (Ibid vii)²⁷ Olanna's experience in Nigeria's northern region fractured her personality and reshaped her identity. Olanna's illness is now the result of post-traumatic stress disorder (PTSD), which Ruth Leys defines as "anxiety, intrusive thoughts, and recollections." "Post-traumatic stress disorder is primarily a memory issue," she says (Ibid,2) The reason for this is that "the mind is split or detached" (Leys, 2). This state occurs when the mind becomes disconnected as a result of traumatic occurrences. Olanna is haunted by the memories of the massacre in this situation. Olanna's illness is referred to as "traumatic neurosis" by Berlin neurologist Paul Openheim (Leys, 3) The Igbo slaughter, and the ensuing civil war, are depicted in this novel as damaging the individual and collective psyche. It resulted in hysterical personality disintegration. Olanna's swoop is a symptom of post-traumatic stress disorder (PTD), which affects those who have been through traumatic or violent events. Olanna's fears and susceptibility are the outcomes of "direct trauma," which Julia Kriesteva defines as "the disintegration of psychic identity" (Ibid). The slaughter of Igbos was at the heart of the emotional experiences that the protagonists in *Half of a Yellow Sun* went through. The slaughter, as Adichie has illustrated, was a wound to the Igbo nation and her people, causing a quick and unexpected emotional shock. Nnaemeka's savage assassination by a Hausa soldier at the airport is painful for Briton Richard, who identifies with the Igbo nation through his Igbo lover, Kainene. "Richard felt himself wet his trousers. There was a painful ringing in his eyes. He almost missed his flight..." (Adichie, 2006:153) Specifically, the scene of Nnaemeka's death is an assault on Richard's psyche. In other words, the desire to

belong to Kainene's people compels Richard to lose his sanity and allows him to achieve an emotional bond of identification "that is both 'anterior' and even interior" to any libidinal bond" (Leys, 30)³³. Richard has been so immersed in the trauma of the massacres that he felt shattered:

He got up to leave, knowing that nothing had changed for him either; he would feel the same way he had felt since he returned from Kano. He had often wished that he would lose his mind, or that his memory would suppress itself, but instead, everything took on a terrible transparency and he had only to close his eyes to see the freshly dead bodies on the floor of the airport and to recall the pitch of the screams (Adichie, 2006:165)

This type of experience pervades the novel's narrative structure and is largely responsible for the nation's and individuals' suffering. This kind of encounter traumatizes Ugwu: "It filled him with anguish, coming here to serve garri and fish to folks who had fed themselves in the North, listening to Master speak the same words week after week" (Adichie, ,2006: 174) A horrific experience occurs as the story progresses for each of the novel's three major characters combined with the everyday anxiety and hunger they face. On the streets of Kano, Olanna sees people being killed, including members of her own family, Richard sees people being killed while he waits for a flight; and Ugwu is recruited into the army where he witnesses and participates in wartime atrocities. As a result, each of these characters shows classic traumatic symptoms of disassociation and withdrawal, including the inability to locate the words to recount their experience. Olanna finds that "[she] wanted to ask him to stop being ridiculous, but her lips were heavy. Speaking was a labor. When her parents and Kainene visited, she did not say much, it was Odenigbo who told them what she had seen" (Ibid,157). Olanna exhibits classic characteristics of the traumatized in her struggle and inability to discuss the past. Similarly, Richard tries to write about his experience, "but he stopped because the sentences were risible. They were too melodramatic. They sounded just like the articles in the foreign press, as if these killings had not happened and, even if they had, as if they had not quite happened that way. The echo of unreality weighed each word down" (Ibid,168).

Moreover, toward the end of the novel, Ugwu, after he is wounded and returns from his service in the army seek solace in language:

Ugwu thanked him and shook his head and realized that he would never be able to capture that child on paper, never be able to describe well enough the fear that dulled the eyes of mothers in the refugee camp when the bomber planes charged out of the sky. He would never be able to depict the very bleakness of bombing hungry people. But he tried, and the more he wrote the less he dreamed. (Adichie, 2006:398)

To put it in another way, Adichie's narrative style is free-flowing and straightforward, she investigates the vicissitudes of war on the lives of regular residents through characters such as Odenigbo, Olanna, Kainene, Ugwu, and Richard. Starting with Odenigbo and Olanna's involvement in the academic exercise of the North/South dialectics, to "the first shot" that foreshadowed the actual conflict, one can witness how many characters' lives are dissolving as they try to hold on to their humanity. Adichie traces the characters' regressive behavior. It went from the abundance that delighted

Ugwu when he first moved in with Odenigbo and discovered that he is "eating meat every day", and made him place bits of chicken in his shorts "before going to the bedroom", to the point when "soaking some dried cassava in water"(Adichie, 2006:343) became a luxury. In a time when the euphoria and idealism of a new nation began to fade, Adichie begins to delve into the strings that bind shattered hopes. The only thing that matters is the will to live and the desire to do so, nothing else.

"Everyone was talking about it, even the taxi driver in the white hat and kaftan who drove her and baby from the airport to Arize's compound I better take baby to greet Auntie Ifeka, 'she hurried out to fetch Baby before Arize could say anything else. (ibid,128-9).

This paper sets out to explore how traumatic encounters have permeated the narrative texture of the novel. It's this traumatic encounter with history that constitutes the Igbo nations experience in Nigeria. This is projected from the depth of author's literary imagination. The argument is that it is trauma which constitutes Adichies specific mode of self apprehension and substance of reality in the text. Using the trauma theory, it seeks to explain the traumatic contextualization of the novel and to show how the victims of the civil war managed to negotiate their existence. The thrust of the argument is that *Half of A Yellow Sun* constitutes a significant moment in the history of the Igbo nation's traumatic experience and how this has influenced the pattern of social identity. The war experiences also devastate the character within it. This brutal and traumatizing war resulted in a moral, psychological and existential paralysis of thought.

The Half of Yellow Sun is a powerful novel about the emotional and personal consequences and the historical atrocities that accompanied it during the Nigerian Civil War. between Nigeria and the southern region, which was affected by the Nigeria-Biafra civil war in the late 1960s. This is demonstrated by three characters: Ugwu, a poor village boy who is a houseboy for a university Professor Odenigbo; Olanna, a wealthy woman from Lagos, trained in London, who has abandoned her wealth and moved in with Odenigbo, and Richard, an English journalist (who earns a written grant in partnership with his twin sister, Kaneine)

It is worth noting that, in addition to the methods mentioned above, it would be a mistake not to include the social disposition developed for the transmission of the community's legacy to its members. This socialization is defined as "an ongoing process in which a person learns and internalizes the values and behavior patterns of his or her culture and social group," according to the *Gale Encyclopedia of Mental Disorders* (Thackery, 2003:223). This type of socialization can be seen in practically any community. Its primary goal is to convey community-wide norms and rules that ensure community stability. Its primary goal is to convey community-wide norms and rules that ensure community stability. Socialization, according to Chimamanda Ngozi Adichie, has effectively contributed to the transfer of Biafra war trauma. Indeed, books, school programs, photos, records, movies, and history, among other things, are among the various instruments devised and used by the community to preserve what they regard as their "common" legacy. In the *Story Behind the Book* (2006:3), Chimamanda Ngozi Adichie acknowledges the importance of this 'socialization' process in the writing of *Half of a Yellow Sun*:

I read books, I looked at photos. I talked to people. In the four years that it took to finish the book, I would often ask older people I met, "where were you in 1967?" and then take it from there. It was from stories of that sort that I found out tiny details that are important for fiction. My parents' stories formed the backbone of my research notes

that I did not end up using because I did not want to be stifled by fact, did not want the political events to overwhelm the human story. (Adichie, 2006)

Throughout Adichie's fictionalization of the Biafra war, the impact of all of the above-mentioned socialization methods can be seen. In effect, these components (audio and visual) of Biafra have had an impact on her work. In an online chat with Susan, the Nigerian novelist makes the following emotional confession:

It nearly killed me. I don't know if I will ever go through something like that again. Though I should never say never. It was difficult technically because I was turning research into fiction, which I had never done before, but also emotionally, because my grandfathers died in the war and I constantly thought about them as I was writing, particularly my paternal grandfather. I would read about something that had happened and start crying. Was it like that for him, I would wonder? (Ibid)

When all is said and done, it's easy to see how Adichie alludes to the effects of the Biafran war not only on Igbo people, but also on how history, literature, and trauma theory intersect, and how Adichie utilizes a literary work to mediate her own relationship to a painful past. Adichie tries to highlight the discrepancy between personal characteristics and the parallels between private and public versions of "house divided." Adichie wants her depiction of the Biafra war to be credible because she is writing to recuperate the repressed past. She says, "there is a deeply politicized feeling among many Nigerians that Biafra should be forgotten", yet she thinks people need to learn from this history.

Half of the Yellow Sun portrays the struggles for identity, which results from the mistaken forceful fusion of diverse heterogeneous societies into a country by the colonialists. That fusion is shown where the diverse ethnic groups lack trust in the other and want to be at the top of the other by all means. The post-independence politics in Nigerian politics is one romanced with sorts of political instability. The reason is not farfetched; the Igbos believe that the Northerners (Hausa/Fulani) occupy most strategic governmental offices. The Igbos see their Northern counterparts as responsible for all the corruption, is appropriation, and mismanagement of state resources. The Igbos feel as if they are no longer in the scheme of political structures of the top government sectors like the Northerners, Igbos feels cheated out. The effect of such conditions in the novel is a sense of loss of identity amongst the Igbo people who feel that they have been eternally side-lined in their own country. Adichie portrays this through a minor character in *Half of the Yellow Sun* " It was mostly Northerners who were in government, Professor Ezeka whispered"(Adichie, 2008, p.159)

Half of the Yellow Sun discusses the blend of numerous different stories and narrators. The novel focuses on the aspect of telling or narrating. Adichie overlaps many narrative strategies in her novel: "Because I grew up in the shadow of Biafra," and "because I wanted to get involved with my story in order to make sense of my own today," many of the matters that led to the war still remain unresolved in Nigeria. "(*The story behind a book by Adichie*).

Adichie emphasizes her deep emotional engagement with her father in the Nigeria-Biafra war and how it has effects on her relations and her own life: because I lost both grandfathers in the Nigeria-Biafra war, ... 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 of the brutal bequests of colonialism make me angry, because the thought of the egos and indifference of men

leading to the unnecessary deaths of men and women and children enrages me because I don't ever want to forget. (Adichie, "The Story Behind the Book")

According to the novel, across Nigeria, people are afraid of war and violence. This fear is shared by all Nigerians, those who live in the large cities, and those who live in suburban communities, and even small towns and rural areas. Violence is a serious problem that challenges society at every level. It has two side effects, the first one is physical and the other one is emotional, affecting people's lives in any society. For many, the violent actions of the 1960s start during the colonization era and after the post-colonial era. When the war takes place, there seem to be no safe places in Nigeria, the violence extends into houses, neighborhoods, schools, hospitals, and markets. Wars never distinguish between soldiers and civilians, between women and children, or young and elderly. So much of the Nigerian violence seems to be randomly according to certain criteria; either racial or religious killings. Wars never distinguish between soldiers and civilians, between women and children, or young and elderly. So much of the Nigerian violence seems to be randomly according to certain criteria; either racial or religious killings. The traumatic legacy of colonialism is not only evident in the large-scale events of history but also in the daily private lives of citizens.

Half of a Yellow Sun remain locked into Adichie's vision of women as victims and men as social agents. Recent work in African feminist theory has called for the need to demonstrate that agency and victimhood are not mutually exclusive, to show that victims are also agents who can change their lives and affect other lives in radical ways.

CONCLUSION

Half of a Yellow Sun is a narrative that situates the realities of civil strife not only in terms of physical hurt to individuals, but also as a struggle that inflicts a psychological wound on the victims and all those who heard about the calamity. As a result, *Half of a Yellow Sun* is a coded account of the Igbo nation and its subjects during Nigeria's civil war. Adichie discovers a method to express the terrible experiences of the Igbo nation and its people during Nigeria's thirty-month civil war by using distinct characters like Olanna and Ugwu. Adichie continues this tradition of storytelling by writing novels that depict the struggles of her Igbo community. She writes the past to share the trauma of her people and to continue the healing process of a nation still haunts their past. *Half of a Yellow Sun* Adichie's contribution to the historicization of Nigeria's bloody history and her attempt to continue the healing process of her people through storytelling. Like the characters of her novel, Adichie participates in 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. The portrayal of Biafra's history creates the feeling that war exists in both the past and today. This research attempted to discern the various shapes and kinds of traumatic experiences in Adichie's novel. The paper has attempted to identify trauma dimensions in this study.

Because the civil war left permanent traces on Adichie's parents' lives, she couldn't help but use the tools of literary creation to commemorate this horrible event. The existence of trans-generational trauma has been demonstrated by this allusion to a war she did not see. The psychoanalytical examination of *Half of a Yellow Sun's* Paratextual aspects reveals the various methods of trauma transmission, which are as varied as they are numerous. The revelation that Chimamanda Ngozi Adichie's *Half of a Yellow Sun* is the product of a passed-down trauma is a fascinating hint to

comprehending not only the Biafra conflict but also its impact on the authoress' family life.

Adichie paints a picture showing glaring that even if the colonialists' westerners are no longer at the country's helm of affairs. The majority of the lessons in the education curriculum taught in schools are curriculums set by Westerners, which only depict Westerners in the superior realm. It is seen in Odenigbo-Ugwu interaction when Odenigbo tried to inform Ugwu about the events that will unfold in his school, and the things Ugwu would be taught in school. Furthermore, Ugwu must write or say to pass the school's examination, all being apparent domination and supremacy of the colonialists' westerners. Odenigbo said, "They will teach you that a white man called Mungo Park discovered River Niger, which is rubbish, our people fished in the Niger long before Mungo Park's grandfather was born" (Adichie, 2008, p. 14). As a final assessment, converting trauma into a well-appraised masterpiece enhances Chimamanda Ngozi Adichie's value and prestige as a writer. For, her observations are always sharp, intelligent, humorous, and humane.

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