

CHAPTER ONE

A GENERAL INTRODUCTION

1.1.INTRODUCTION

The focus of this chapter is to give a general introduction into the study which is on the treatment of love and war in two major African novels: Akachi Adimora Ezeigbo's *Roses and Bullets* and Chimamanda Adichie's *Half of a Yellow Sun*. In this chapter, the background of the study, scope of study, significance of study, aim and objectives of the study, statement of research problem, research questions, theoretical frame work, limitation of the study, and definition of terms shall be discussed.

1.2.BACKGROUND TO THE STUDY

This project is a study on the treatment of love and war in Akachi Adimora Ezeigbo's *Roses and Bullets* and Chimamanda Adichie's *Half of a Yellow Sun*. These novels are inspired by the Nigerian Civil War of 1967 to 1970.

The language of love is our culture's biggest misused term. People say that they love someone, and they end up competing with them. That just tells us that they don't understand love's true meaning. Love is profound and deep. Love is not an appeal for the physical. One might be attracted to somebody physically, but love goes beyond that. Love is equated to sex, money, and physical attraction in our society. Beyond these flimsy attributes, genuine and real love transcends. It's hypnotic when a female really loves a guy or a guy loves a girl. You respect and appreciate each other deeply, you constantly think about them, you want to do their best, you want to lift them up and help them reach their destined goals in life, you forgive them if they hurt you, you want to be there for them at all times, you don't count mistakes, anything that provides them happiness and peace is your greatest concern. Physical appeal, sex, or money alone count for real intimate and sexual love.

When we say love, love is patient, love is kind, it doesn't envy, it doesn't boast, it doesn't boast, it doesn't dishonor others, it isn't self-seeking, it doesn't get angry easily, it doesn't keep records of wrongs, love doesn't delight in evil but resources with the reality, it always protects, always

trusting, always hoping, always persevering. When we love someone genuinely, we delve beyond the physical realm and exhibit these traits of the character of God, which is why love is the greatest event in human life that God has given to humanity. Love is beautiful, special, relaxing, joyful and peaceful. Many poets and writers have tried to capture and express love for centuries, people all over the world died and faded away because they were unable to see, feel or touch their loved ones again. It's not agape love, it's not phileo love, it's kind of love that God created between a person and a girl drawn to each other for marriage connection, to have a glimpse of heaven where it came from. Some of the African novels exploring love topics are: Chimamanda Adichie's *Americanah*, Karen King-Aribisala's *Our Wife and Other Stories*, Chimamanda Adichie's *Purple Hibiscus*, Sefi Atta's *Our Wife and Other Stories*.

War is a means to reach an end, a weapon that can be used either for products or for poor reasons. Some of these reasons for which war was used were recognized as worthwhile ends by humanity, in fact, war performs tasks that are vital to any human society. It has been used to settle conflicts, uphold rights, remedy mistakes, although conflict is the most extensive type of human violence, it is not just human violence. Wars were seen to involve organizations straight from the state, such as the foreign office and the military. Because war is input in a global context, state life and death may be the stakes of war. War as an armed struggle, conceived as organic units such as races or tribes, countries or smaller geographical units, religious or political parties, financial classes. This background of this course has not always been described to the satisfaction of all concerned and during the continuation of the fight it is responsible to alter according to conditions. While conflict is between or between structured communities or collectivizes, organizational reality means both army and civilian management and collective effort.

One of the major consequences of colonialism in Nigeria is the civil war in Nigeria, an ethnic conflict emanating mainly from the secession of the Ibos people of ethnic, cultural and religious tensions, between the Ibos people and the Nigerian government. War literature introduces the experiences of peoples from the era to the contemporary reader. Their views form an essential part of shaping our own war views. Although the structure of war literature often differs, many topics coincide across the genre. The ideas they present about how futile war is present a broad human awareness of its futility and beg the readers to question the human nature of declaring and

fighting war. The First World War was dubbed "the war to end all wars," but as the name might suggest, it did not end all wars, but it simply set the pattern for new and even more mechanized killing. Remarque explores carefully on the Western front the impersonality of murder and the concept of a mechanized war. One way he introduces this concept is through a very real issue of fighting and injury strategy.

Some of the war-inspired African novels are: Isidore Okpewho's *The Last Duty*, Festus Iyayi's *Heroes*, the General's *Forty Eight Guns*, Roxana Robinson's *Sparta*, Benjamin Bucholz's *One Hundred and One Nights*.

1.2 SCOPE OF THE STUDY

The topics of love and war have been discussed by several African novels. This research focuses only on two African novels: the *Half of a Yellow Sun* of Chimamanda Adichie and the *Roses and Bullets* of Akachi Adimora-Ezeigbo. This research is based on library and would depend on equipment and books, as well as sources on the internet. To carry out this study efficiently, some materials that we linked to the subject would be used.

1.3 SIGNIFICANCE OF STUDY

Several studies on the chosen texts were conducted. The research will lead to literary scholarship by incorporating this corpus of research.

The writer hopes that this research can make individuals contribute and think. It is based on the difficulties that individuals face in the hands of evil individuals through one or more oppressions. It revives Nigerian language and culture in the early sixties, the north-south tensions, and a legacy of British rule that ultimately resulted in the unsuccessful Biafra republic's southern separatist movement. It portrays the details of Ibo life throughout Nigeria's social strata, on another level it's just a love tale that could have been set anywhere. The frustrations of love and the effects on self-esteem throughout the tale are a strong under-current.

This work will serve as a secondary material for those scientists who want to investigate a love and war related topic. It would be very helpful to them

1.4 AIM AND OBJECTIVES OF THE STUDY

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1. Discussing love and war in the *Half of a Yellow Sun* of Chimamanda Adichie.
2. To critically examine love and war in the *Roses and Bullets* of Akachi Adimora-Ezeigbo.
3. To do a comparative love and war analysis in the study's two primary texts.

1.5 RESEARCH QUESTIONS

1. How is love and conflict depicted in the *Half of a Yellow Sun* of Chimamanda Adichie?
2. How is love and war depicted in the *Roses and Bullets* of Akachi Adimora-Ezeigbo?
3. What are the differences and similarities in Chimamanda Adichie and Akachi Adimora-Ezeigbo's examination of love and war?

1.6. STATEMENT OF RESEARCH PROBLEM

There are many studies on love and war problems in Chimamanda Adichie's *Half of a Yellow Sun* and the *Roses and Bullets* of Akachi Adimora Ezeigbo. However, in these novels, few of these research have handled the topics together in research despite the reality that even during war fares individuals still manage to fall in love. In literary scholarship, this research fills this gap.

The issue of love for individuals who are used as a woman house maid in the aspect of sex is a problem. Kids who are maids are treated like nothing. And it is used to provide a comprehensive and ongoing assessment of how *Half of a Yellow Sun* is trying to come to terms with the Biafra war and offer hope for Nigeria's future. The research will explore whether the behavioural patterns of post-colonial Nigerians can be consistent with tribes and expectations during the Nigerian civil war as depicted in Chimamanda Adichie's *Half of a Yellow Sun* and Akachi Adimora Ezeigbo's *Roses and Bullets* in this research will investigate behavioural patterns of eastern and northern characters, the impacts of gender roles and expectations. One of the main consequences of colonialism in Nigeria is the Nigerian Civil War, an ethnic conflict emanating from the secession of the Ibos people of the Ibos people in economic ethnic, cultural and religious *tensions*, mainly between the Ibos people and the Nigerian government.

1.7 THEORETICAL FRAME WORK

This study's theoretical framework is post-colonial theory. The idea will be thoroughly examined.

1.8 LIMITATIONS TO THE STUDY

The study's primary restriction is the time it takes to study the narratives in the novel and the time it takes to get the required products from different sources such as bookshops and libraries.

1.9 DEFINITION OF TERMS

Love: the act of caring for and giving to another. Having the best interests and well-being of someone as a priority in your life

War: organized, wide-ranging, armed conflict between countries or between national, ethnic or other large groups, usually involving the involvement of military forces

Tribe: a socially, ethnically or politically cohesive group of people

Culture: beliefs, values, behaviours and material objects which constitute a people.

Oppression: a burdensome, cruel or unjust exercise of authority or power

LITERATURE REVIEW

2.1. INTRODUCTION

A review of the appropriate literature on the study project is to be performed in this section. Previous research on topic-related problems will be examined in doing this, and the study theoretical framework will be discussed.

2.2. THEORETICAL FRAMEWORK

The theory of post-colonialism is this study's theoretical framework. Post-colonialism is an off-shot of post-modernism that considers the lack of confidence in every aspect of human existence and the end of Great Narratives. Critics in this college started to see the lies about some of the human race's ideologies, particularly in religion. The "reality" that authors and political activists consider to be the "truth" is no longer the reality. Man has started to question all these lies that are considered to be societal structures that man finds the reality. The concept of "reality" also generates a critical evolution for critics of the third world who have begun to question the concepts produced by developed nations that view Africa as a lower race or sub-human. The quest for reality became the order of the day as African critics reacted to some of the most notably British European texts. This gives birth to post-colonial theory as a "counter-narrative" discourse responding to African writers. Chinua Achebe responded to Joseph Conrad's *Heart of Darkness* with his work, *Things Fall Apart*. Also the *Wretched of the Earth* by Franz Fanon is another critical epistle that contrasts the faith of the colonizers.

Post-colonial theory emerges with a prefix post, meaning that owing to colonialism the theory came into being. Colonialism as a state structure is an experience of dividing and governing Africa. The motive behind this rule is the safety of the home state and the struggle for survival primarily for financial reasons. Most colonized territories' autonomy did not prevent the bitter experience of colonialism as it had continued to raise its hideous head in human life. Although in Africa, colonized government autonomy has not stopped the experiences of neo-colonialism in which Western world power has indirectly dominated the colonized state. During and after the struggles of many countries in Africa, Asia, Latin America and elsewhere for autonomy from colonial rule, postcolonial literature and criticism emerged as man is a result of his experiences and these experiences form his ideologies.

Homi Bhaba, Edward Said, Gayatri Chakravorty, Chinua Achebe, Ngũgĩ wa Thiong'o, Wole Soyinka, Derek Walcott and J.M Coetzee are scholars in this school of thought who contributed to this concept. These academics have used the ideological structure of post-colonial criticism to write, investigate, assess, and interpret literary pieces widely. For example, Palestine scholar Edward Said argued that there is a condescending zeal for the West to internalize, marginalize, and stereotype other cultures that it does not understand or that it knows little about in order to bolster Western claim of superiority. Among his lauded scholarly contributions are *Orientalism* (1978) and *Culture and Imperialism* (1994) in which he establishes that the West has a limited and over-simplified concept of the "East" and believes in the supremacy of its values while relegating as uncivilized the value and culture of others.

According to Edward Aho (2004), "post-colonial critics deal with distinction, caste, class, ethnicity, gender, location, and reactions to imperial Europe's important master discourses, such as history, literature, philosophy, linguistics, and the basic experiences of speech and writing by which all of these come into being." Postcolonial criticism thus involves literature as a literary political discourse which, in Rehana Sazad's words, "rejects the nexus of power-knowledge" built by the West and devises alternative, new approaches to ancient epistemologies. *Things Fall Apart* (1958) thus epitomizes the postcolonial as a counter-narrative to *Mister Johnson* of Joyce Cary (1902) and *The Heart of Darkness* of Joseph Conrad (1902) respectively. In the same light, J.M Coetzee's *Foe* (1986) represents a revision of *Robinson Crusoe* (1719) by Daniel Defoe. These are "master texts" from the West that depicted distorted pictures of Africa and its people.

This theory sheds more light on Chinua Achebe, *Things Fall Apart*. Although there are other works by academics who advocated this hypothesis, but *Things Fall Apart* corrects the current decrease of the black race, it also demonstrates some complexities in terms of political organizations, established social life and religious structures in the initial settings of African society's lives before the advent of the White imperialist. The book's first portion demonstrates the beauty of the African past, the validity of its socio-cultural lifestyle, the established political system, and the complexities of its unabashed and distorted state's entrenched religious practices. The Igbo society is beautifully represented, drawing the aesthetics of this literary piece richly from the oral tradition of Igbo. This is in reaction to other Western scholars' written books. Second, the novel reveals the dilapidations of African cosmology, the distortion of their cultural

roles, and the complete disorganization of their political system as a consequence of Western invasion of African values. According to Achebe, Western colonialism alienates the Blacks from their cultural heritage, which sabotages and confuses identity with current post-colonial political hegemony. Achebe believes that the experiences of colonialism have led by selected few to social intolerance, political instability, ethnicity and bestial corruption, and impoverishment of the people, characterizing the post-colonial era. Therefore, it is tenable to argue that the response of Achebe to colonial intrusion and post-colonial realities is his *Things Fall Apart*.

2.3. THE CONCEPTS OF WAR: BRUTALITY, VICIOUS CLASHES AND THE NIGERIAN EXPERIENCES

Brutality is a purposeful harm or damage assignment. According to Givetz,' it is harmed from fundamental damage to add up to obliteration on individuals or property running, on account of individuals.' (185) Moreover, Nedum sees violence as the "components of fierce ethno-religious, ethno-political, geo-ethnic and economic conflicts" that undermine Nigeria's domestic solidarity and safety. The World Wellbeing Association describes savagery as "the purposeful use of physical authority or control, compromised or actual, against oneself, someone else, or against a meeting or network that either results in or has a high likelihood of causing harm, death, mental illness, improvement or hardship. This definition aligns with the proof itself, regardless of the outcome it generates. Viciousness also includes those protests that result from a power relationship, including risks and terrorizing, disregarding or demonstrating supervision, despite harsh acts that are gradually apparent. Savagery cannot be separated from battle; therefore, in this job, violent conflict is used as an indication of the exceptional, constant and severe aspect of life and property decimation and can be used synonymously as conflict. War / savage clash as a topic in writing was vital to the author as it manages an opportunity for the essayist to make and reproduce history by reviewing the past to shape the present, foresee and possibly influence what is to come. It along these lines retains a strong fascination for the essayist because of what Chikwenye Ogunyemi describes as' the pure inclination to record as honestly as possible a painful, continuous, instinctive experience with which the writer was physically and, moreover, genuinely connected' (41). The essayist's' physical or possibly passionate input' usually affects

the author's decision to 'record as honestly as reasonably anticipated' the historical background of which he / she is a piece, especially when that history has some adverse meanings.

As quoted by John Hawley, Eddie Iroh mentioned an objective fact that authors of his age, who had survived the Biafra struggle, were too close to the enduring to compose the complete records of the war, and that the undertaking would fall into later ages. Writing in 1986, Feuser inferred that after the war there was still not enough time to deliver the kind of composition that would have sufficient enthusiastic separation to transform enduring responsibility into workmanship. As he puts it, 'it will most probably take another age to totally settle with the past, whether it is politically or creatively' (150). Here he echoes Eddie Iroh, who was in the mid-twenties in the midst of the conflict and who said of his era of academics that 'we are now expressing assumptions since we so carefully remember it, but I trust that the more prominent research on the war is yet to come— a reasonable, all-out assessment of the whole catastrophe— and it will be essential' (Feuser, 150).

It's been about fifty years since Iroh investigated the future, and we can measure his prescience by looking at a few late war-themed books: Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006) and Akachi Adimora Ezeigbo's *Roses and Bullets*. (2011) Adichie, Adimora–Ezeigbo and Emecheta narrate the torment of Nigeria's domestic calamity to ease their torment and the torment of their kids.

Composing might serve a settling task in the mental make-up of its author. (7-8) While these academics are trying to confront the reality of the conflict, they remain focused on the demands of passionate reality by maintaining a non-divided stance despite their torment. This nature of the creator is perhaps what prompts Charles Nnolim to remark that 'the non-appearance of a place of judgment or the allocation of faults is a piece of the meaning of this book (*Half of a Yellow Sun*)' (149). The accomplishment of the accounts lies in their non-judgmental tone, i.e. they have not turned out to make full judgments however through their characters, activities, expressions, and arguments, they present unobtrusive embitterment with the war and allow the pursuer to process the difficult memories without outrage and make their own decisions.

In reproducing the war experience, Adimora-Ezeigbo, Emecheta and Adichie evidently injected solid humanistic concern in their books to portray hunger, hardship, mass killings and enduring

war-related events. Perusers are drawn through these fights, misfortunes, and sufferings in the books, and all the time they learn from likely some areas of this particular moment in the history of Nigeria.

These books handle a most sensitive piece of the monstrous past of Nigeria-the Nigerian Common War-that many Nigerians would want to ignore, particularly the political class. Indeed, the story of the common conflict is a dim place in the history of Nigeria. In any event, it further creates an extremely volatile problem in domestic discussion, especially among the Igbo, who sustained the worst portion of the conflict as it continued. The need to deal satisfactorily with the above problems and save descendants ' history and memory of war may have informed Achebe's composition about *There Was a Nation*. The writer himself provides a understanding of this in the presentation of the novel where he says:' It is for Nigeria's ultimate destiny, for our children and grandchildren that I think it is critical to reveal the story of Nigeria, the story of Biafra, our story, my story' (*There Was a Country*, 3). The need to protect the memory of the war against the risk of absent mindedness is inserted in the above focus. Chimamanda Adichie, Buchi Emecheta and Akachi Adimora-Ezeigbo reinforce this condition as a feature of their reasons for composing *War Books*, *Half of a Yellow Sun*, *Biafra Destination* and *Roses and Bullets* separately. For Adichie:' I am angry about the prospect of personalities and the absence of interest of men prompting the superfluous passing of males, women and youths, as I totally must never ignore' (39). Through fiction, the creators safeguard this hard memory of our history. Typically, the errand of going up against an appalling history is frightening, yet as Edward Brathwaite claims' it's just a trick that focuses with the left side on its fundamental principles.' Most likely, Achebe perceives the intelligence in Brathwaite's words above, and as it's running from Achebe's mill, he falls back on the Igbo axiom's logic that ' a man who doesn't know where the downpour began to beat him can't state where his body was drying.'

The books thus become the innovative technique of the authors to reproduce the political history of Nigeria, which has been defaced by the disappointment of ethnicity, religious bigotry and power. The author, who trusts that her job includes "passionate reality," uses fiction as the clearing-up operator that makes reality conceivable by attempting to reposition this history (Achebe 2011). In addition, articulating registered the revulsions of war as a hard copy as placed away in their memory through tales told by their folks and families, and composed documents of

war filling in as a freeing operation. This is because' experiencing the brutal subtleties of conflict is perhaps the primary bona fide mental and otherworldly purging activity for the person or gathering who has encountered all the practices of fearful encounters' (Onukaogu and Onyerionwu, 77-78). Their works account for difficulty, misfortune, and obliteration; they also demonstrate features of self-assurance, survival, and expectation portrayed in the characters.

2.4 THE CONCEPT OF LOVE

Love was a questionable topic for eternity. It is a definition and inferring that since the absolute starting point, masterminds, examiners, and scientists have been looking. Wars were attempted and fought over it, while brotherhoods were started and finished because of this concept. Regardless, what is love unambiguously, and why is it essential to define this riddle? A few books and various study papers were directed to assist depict this concept of love, and meetings were coordinated with The University of Rhode Island's workers.

Dr. Nasser Zawia was encountered to assist understand the neurobiology activity in the midst of the moment spent beginning to look at all the stars. When an individual is fascinated, Dr. Zawia elucidated the central nature of neural connections and mental activity. Dr. Dianne Kinsey has been directed to assist clarify the significance of fondness mind research. Finally, a meeting with Dr. William Krieger disclosed the significance of examining the reasoning and how it refers to worship possibilities.

Research has contemplated that the controls of science, mind science and health are incredibly fundamental in the exploration of love; in any case, more research should be done as such to describe what love really seems to be and how we can apply this data in our normal day-to-day presences. With the widening partition rates and the probability of marriage changing in the current culture, it is not possible to dismiss the essentialness of considering the possibility of veneration. It is in this examination that we, as a scheme, are more likely to receive love than not, and its essence for mankind's survival.

From the earliest stage of moment, the option of fondness was checked. Researchers have made requests such as "What is love?" and "Why do we value it for?" since the beginning of the process. These applications are being requested up to now, potentially in a continually berserk manner. Exactly when adolescents are young, they have scrutinized dreams about Prince

Charming defending a helpless princess, with the two riding off into the nightfall to encounter the obviously "merrily ever after." The Americans for Divorce Reform right is currently assessing that "Presumably, 40 or perhaps even 50 percent of social associations will compete in the division if the examples continue."

2.5 PREVIOUS STUDIES ON *HALF OF A YELLOW SUN AND ROSES AND BULLETS*

According to the assessment by Claire Armitstead on *Half of a Yellow Sun* from Biafra's flag, which embodied the hopes of the breakaway state during the short three years of its life in the 1967-70 Nigerian Civil War. Olanna explains to a group of schoolchildren as one of her main characters: "Red was the blood of the brothers who were massacred in the south, black was for mourning them, green was for the wealth that Biafra would have, and lastly the *Half of a Yellow Sun* stood for the glorious future."

Half of a Yellow Sun opens in a bungalow filled with scholars sitting around drinking beer, listening to music on a bright fresh radiogram and arguing about politics. Twin sisters Olanna and Kainene come from a rich family, and it's not long before their mom scuttles with a jewelry-filled bra to England. Kainene's lover Richard is an English academic who has "gone native" in the language of the day: he's writing a book about "roped pots" that made me smile, because I knew a lot of Richards, and at the moment the south was packed with ethnographers and bargain hunters who were obsessed with the unique grey earthenware generated by a tiny town called Abuja. The reason I could identify so strongly with Adichie's *Igbo Nigeria* is that she is watching it through insider-outsiders' eyes. The first is Ugwu, a bright young village boy brought in a servant whose education from his "master" Odenigbo provides the novel its political background: "They will teach you that River Niger was found by a white person called Mungo Park. That's a waste. Our individuals were fishing in Niger long before the grandfather of Mungo Park was born. But write that it was Mungo Park in your text," Odenigbo suggests.

Richard's awkward view as a white person in a partnership with a black lady in the last chapters, who forgets his scholarly job to become Biafra's propaganda director, illuminates the colonial fantasy that underpins the entire mess. Nigeria did not bomb civilians, that hunger was overflowed, and that everything was as good as it should be in the war. "Richard himself is not

innocent of turning facts into fiction to serve an ideology— there are no saints in this book, but the final page shows him passing the storytelling baton to Ugwu.

Roses and Bullets is the Nigerian-Biafran War's most realistic fictional description. It brings us straight into the war experience. Its divisiveness, the ultimate pain caused by violent death. It is a narrative that is convincing and riveting, performed in haunting style.

Roses and Bullets take us straight into the experience of battle, according to James tar Tsaaior. Its divisiveness, the pain created by premature and violent death, and the humanity that, despite pain and violence, prevails. It emerges from a tone of experience that provides depth and insight in personalities into a tragic era, sharing both the trauma and the hope of fresh lives.

According to Pat Bryden, the most realistic fictional depiction of the Nigerian-Biafran War is Edinburgh Roses and Bullets. The life of Ginika is a symphony of love, war, death, pain, happiness, and treachery.

According to Nwachukwu Egbunike Akachi Adimora-Ezeigbo's Roses and Bullets, one of the finest of Nigerian Civil War novels is distinguished. It's a lovely human tale of an ugly (inhuman) war. Tearful and obnoxious.

CHAPTER THREE

TREATMENT OF LOVE AND WAR IN CHIMAMANDA NGOZI ADICHIE *HALF OF A YELLOW SUN*

3.1. INTRODUCTION

This section would seek to explore the harsh realities of war and the frailties of war emerging, and the subtle and manipulative manner in which sex is used to keep health in the face of insurmountable odds and realities. The commitment is based on the novel *Half of a Yellow Sun* and inputs from various academics to engage the focal points of this assessment and study as well as the distinct lens through which many saw the job *Half of a Yellow Sun*.

3.2 SYNOPSIS OF *HALF OF A YELLOW SUN*

Chimamanda Ngozi Adichie's *Half of a Yellow Sun* is an amazing novel that addresses the Nigerian Civil War's passionate and individual results alongside the recorded monstrosities that accompanied it. *Half of a Yellow Sun* moves back and forth between Nigeria in the mid-1960s and the southern district affected by the late 1960s Nigeria-Biafra Civil War outbreak. It is told through the intertwining viewpoints of three protagonists: Ugwu, a bad town child who discovers a new line of job as a houseboy for Odenigbo, a college teacher; Olanna, a unique girl from Lagos (London professor) who leaves her luxurious life and moves in with Odenigbo; and Richard, an English columnist (in connection with Olanna's twin sibling, Kaneine) who receives permission to compose a novel.

Life brings these three basic characters to Nsukka in the south into what will eventually become the heart of the Nigerian Civil War. Adichie delves into this political conflict, caused by the tentative withdrawal of Nigeria's south-eastern regions (inhabited by the Igbo ethnic gathering) as a proclaimed Biafra Republic. The story uses financial, racial, social and religious pressures among Nigeria's various peoples' communities and attracts the enthusiastic and mental outcomes of the argument to construct a multidimensional version of this conflict.

In the book's previous piece, Nsukka's academic network expresses their ideas through a series of Odenigbo's evening meetings. The host enthusiastically screams in one instance: 'this resistance

settlement is more horrifying than politically-sanctioned racial segregation and isolation, yet we do not comprehend it. They control us from behind closed decorations of windows. It's dangerous! The ideas of the educated world class of a newly independent country reverberate through the pages close by well-disposed disputes between associates, discourses among artisans, musicality of neighbouring music, streaming liquor and delicious food from Ugwu; making the upcoming and upcoming occasions clear and pure landscapes.

The story's pendulum development is best as it becomes a gadget that draws similarities and creates contrasts that indicate that the characters persevere with the physical, mental and enthusiastic modifications. There are cold-blooded minutes that legitimately drive the peruser to the fighting grounds, for example when Olanna gets to visit a partner in the north when the main Igbo murders begin and barely make it back alive to the south: 'A liquid-pee -spread on the train ground. Olanna felt her dress splashing briskly. The woman poked her with the calabash, moving to some other people nearby at that stage. Come, Bianu,' she said. Come and investigate.' The calabash was opened... Olanna explored the bowl. She saw the head of the young lady with the ashy-dark skin and tender hair, moving eyes back and open mouth. She looked at it a while before turning away. Someone yelled.' Adichie unwinds the substances of conflict before going into the mental and enthusiastic characteristics, beginning with the physical and rigorous. She describes the North-South clash blast as a key minute that offers genuine environment and capabilities as a venturing stone in the mental and passionate impact of conflict on individuals, relations, ethnic meetings and the nation in particular.

This story scheme is interlaced with simple minutes where an activity or thought shows the unmistakable passionate and material contrasts that begin to be reflected in most of the characters; when they know how much food they used to have in their atmosphere or miss the scent of cleanser that their parents used to express. Be that as it may, the tale continues to be amazing, drawing away from acting, using diversion to make prepared instead: 'A peddler walked into the compound with a veneer plate covered in documents, holding a seared reptile on a stick...' I need a few, Mummy Ola, it would be perfect if you said Baby. Olanna ignored her and kept her hair brushing. These things are bad for you,' said Olanna... Baby began crying. Olanna turned in disgust and took a gander at Ugwu, and all of a sudden they both grinned at the situation: Baby was weeping to be allowed to eat a reptile. This epic is a polyphony statement

about the Nigerian Civil War. Adichie goes past recorded studies and travels deep into Nigeria's memory, going into the contention's fundamental foundations, into the war's unfairness, viciousness, and torment; humanity's immateriality in the midst of these circumstances.

By intertwining human angles, Adichie breaks the boundary of the verifiable relationship of occasions, turning on distinct receivers for each of these voices to be heard. The topic of conflict opens up into the higher topic of humanity where, among other things, we see characters struggling with problems of affection, class, ethnicity, calling and family. A big part of a *Yellow Sun* is one of the many constructions where fiction can occur in conjunction with history. One might argue that dealing with Hayden White's concept of history as account is an abstract way. *Half of a Yellow Sun*, intemperate by the edges of reality and falsehood that historical experts will certainly produce a real interpretation of the Nigerian Civil War, which is not only an exciting perused but a statement of learning about humanity.

3.3 WAR IN *HALF OF A YELLOW SUN*

The reminiscent story, *half of a Yellow Sun*, and the caught effect and instantaneousness of the Nigeria-Biafra war through the life of the characters verify the inventiveness, inventiveness, and amazing exploration skills of Adichie.

Conceived in 1977, seven years after the end of the Nigeria-Biafra war, her fictionalized though mind-blowing story of pre-war occasions reveals ground-breaking memories of the satisfied past of Nigeria that still obscures and frequents the present. In the drawing of Olanna, Odenigbo and Ugwu, the plot line and the recognized depiction confirm within the scheme of compelling trustworthiness, display a capacity that even the ace storyteller Chinua Achebe acknowledges: "We usually do not associate astuteness with learners, yet here is another essayist enriched with the endowment of antiquated storytellers... Adichie came complete"(blur)

Chinua Achebe and Binyavanga Wainainaina, embracing *Half of a Yellow Sun*, also viewed Adichie's courage, attesting that it requires courage to assume the "frightening repulsion of the respectful war of Nigeria" without turning away (spread). Toni Duruaku (2006) acknowledged boldness as one of the features of a decent imaginative essayist, saying that the innovative author "should be fearless to be consistent with his specialty and assume the role of the gatekeeper of the still, small voice of the general public" (24).

Wainaina remarks that in this novel we "find that honorability of direction has no money in this challenge." Continuing, she suggests that in it we also observe "how efficiently we can love; how delightful we can kill efficiently; how human we can be the point at which a conflict commits itself to take our humanity away from us."

The Nigerian Civil War has been discussed by numerous participants and onlookers. Pundits, for instance, Kolawole Ogungbesan (2005) stated that Chinua Achebe's obvious emotion in the works on the common war is caused by his direct contribution to the conflict. In his evaluation, "Governmental Issues and the African Writer," Ogungbesan states that despite Achebe's "minute reiteration of the terrible inevitable issues facing everyone in Biafra in the midst of and after the war," he nevertheless points to "a closeness of perception and serious enthusiastic inclusion in the circumstances" (51). With the sum total of what was explained about the common war in Nigeria, many will ask why Adichie needs to help individuals remember that dim fix in the checker history of Nigeria.

In placing this book unambiguously composed to make individuals not overlooked, one is helped to remember Achebe's remark in the *Morning Yet on Creation Day* introduction in which, in response to the predominant notion of the time, the opportunities of the Nigerian Common War were best overlooked.

Achebe's regularly cited explanation that someone who doesn't know "where[he] turned out badly, where the downpour began to beat[him]" won't know "where to begin drying[himself]" (Achebe 44) winds up notable in view of the reality that the objectives of both the causalities (e.g. ethnicity, tribalism, religious extremism and monetary government) of that conflict and the expected effects of estran This is probably the primary way that this occasion's mix-ups and drills can guide stuff to come to ensure that those mix-ups are not rehashed.

In any event, if the advancing disruption in the Niger Delta is characteristic of anything, it is because Nigeria has not yet benefited from its previous oversights on the most competent technique to compel and bring together its divergent ethnic groups. Stressing this point, Steve Ayorinde (2007) quotes Chimamanda as stating (on the event of *Half of a Yellow Sun* winning the Orange Broadband Prize for fiction): "This novel is my reluctance to ignore." Adichie's

accomplishment to some extent probably stems from her separation from the occasion in time, introduced to the globe seven years after the war's end.

Adichie's "reluctance to ignore" underlines one of the essayist's main components in customary African culture, comparable to those of storytellers. Authors, for example, René Wellek (238-9), Wole Soyinka (21), Chinua Achebe (7-8) and Chukwudi Maduka (11) have agreed on various occasions that the essayist in African culture is at the heart of the general public and his abilities as: historical specialist, safeguarding his past; pundit, breaking down Adichie raises the purpose of the all-inclusive cruelty of all wars through parallel illustration.

She referred to: "The German women who escaped Hamburg with their children's scorched assortments packed in bags, the Rwandan women who took small parts of their battered babies." (82) Her comment that we should not draw similarities only elevates these correlations. Richard's view of Nnaemeka and other Igbo's thoughtless' butchery' at the Kano aircraft terminal further intensifies man's brutality in war conditions:

Nnaemeka moved back to his desk. Richard picked up his briefcase. The side door opened, and three men were running to hold long rifles. They were wearing green military uniforms, and Richard wondered why the soldiers would make such a show of themselves, throwing in like that until he saw their eyes red and wildly glassy. The first soldier, Ina nyamiri, waved around his weapon! Where are the Igbo people? Who is Igbo here? Where are the infidels? You're Igbo,' the second soldier Nnaemeka said.... (Half the Sun Yellow, pp.152-153)

The identity of Adichie depicts breathing life into her characters. As the tale progresses, all the basic characters, Odenigbo, Ugwu, Olanna, Kainene, and Richard, produce. Specifically, Ugwu produces an ingenious "teacher" and "tyke fighter" prepared to distinguish himself in combat

conditions from the cumbersome little town child, unsure of himself and who lays down with pieces of chicken in his pocket.

Half of a Yellow Sun is not just a record of the abhorrence of the thoughtful war in Nigeria; Adichie is refreshingly investigating some topical concerns through which the war's nerve-racking encounters are depicted. Significantly, she is investigating war topics; human ruthlessness and inhumanity; disloyalty of affection, trust, kinship and country; and, among others, child soldiers. When you think about the incidence of deals with the topic of the prevalent conflict in Nigeria, it's incredible to see a novel testing this with deft freshness over trodden manner, and that's a persuasive perused. It is a sign of Adichie's exceptional ability that without queasiness or plain drama she can deal with the verifiable realities of war brutalities and impacts. Within the ambits of their impacts on the characters ' everyday existence, the problems of conditions and end outcomes are explored. As violent as the slaughtering and killing of pregnant women, the assault of young women, and various frightening acts have been, the expertise of Adichie adapts and transposes these, appearing to have an attacking impact on the minds of the various performing artists.

Abdulmalik's severity and brutality emerged in slaughtering the Mbaezi family irrespective of the connection that exists between him and the family within the "war" environment:

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.
(*Half of a Yellow Sun*, p.147-8)

Half of a Yellow Sun is, moreover, an account of adoration and double-crossing; of dreams and broken dreams rather than drugs; of strategic manoeuvres and control of human misery; of disregard and shameless' fiddling while consuming Rome' which has become the daily practice of administration in Nigeria from supreme times to the present. It is a record of overbearing

responses to genuine "a standing space" demands in a country to which one obviously has a position; and an assessment of coherent governmental modifications without any perceptible change or benefit to the life of the general population depicted. The approach, in this novel, accepts an immovability of fitness just linked to bosses, little miracle that Achebe notes that "Adichie came entirely created." Half of a Yellow Sun is similarly an account of adoration and selling out; of dreams and broke dreams instead of drugs; of strategic maneuvers and control of human affliction; of dismissal and brazen' fiddling while Rome consumes. It is a record of overbearing responses to genuine "a standing room" demands in a country to which one obviously has a position; and a criticism of coherent governmental modifications without any detectable change or benefit to the life of the general population being administered.

Faultfinders have seen that using different story voices in a novice essayist's hands could prompt awkward structure as the divergent storytellers could lead a peruser into an incomprehension labyrinth. That's not so in half of a Yellow Sun in any case. In this novel, the approach accepts an immovability of ability linked to specialists; little wonder that Achebe notes that "Adichie came entirely created." The story style of Adichie is liquid and fundamental. She explores the vicissitudinous concept of war on standard natives ' life through characters like Odenigbo, Olanna, Kainene, Ugwu, Richard and others. From the good' old days when Odenigbo, Olanna and their companions were engaged in the scholarly exercise of the North / South division's logic of pepper-soup and lager dishes, through the ' main shot' proclaiming the genuine war, to the weakening effects of the war, one sees the crumbling lives of the various characters as they strive to hold their humanity together. Adichie follows the characters ' relapse through even such a daily thing as sustenance. From the bounty that excited Ugwu when he first arrived to live with Odenigbo and discovered that he was really "eating food every day"(3), making him put pieces of chicken" in the pockets of his shorts before going to bedroom"(8), to the point that "dwelling some dried cassava in water"(343) advanced toward extravagance. As the vision and confidence of an incredible new country's fantasy began to blur away, Adichie began to investigate the strings that hold worn out dreams and was replaced by frustration and misery. Not love, energy, or any of the good' old days ' logic, but just the will and the will to last.

3.4 HALF OF A YELLOW SUN AND TRAUMA

Trauma symptoms appear to resemble (post)modern literary methods such as repetition, focus, lacunae, confusion, open or undecided endings, and interrupted chronology. In trauma-related novels, there is often a repeat of the same scenes from distinct points of perspective, which demonstrates the disbelief in one universal, achievable reality. Authors don't try to discover the one truth anymore because they think it doesn't exist. Some facts can be confused, often triggered by distinct interpretations; the past as a whole can no longer be reached in a simple manner. The story's chronology is also interrupted in many instances. The order of scenes may be scrambled, or traumatic experiences may be difficult to locate within a obviously specified timeframe, as they appear to have occurred in a temporal vacuum.

In second and third generation literature, these traumatic symptoms occur, but in an alternative form. The main features here are mediation, the use of myth and fairy tales, the existence of a quest, unreliable narrators, and language failure. The existence of various versions of the past that are strongly mediated is linked to the perspective of the past as unattainable. Some of these methods are present in the *Half of a Yellow Sun* of Adichie as she attempts to overcome the war trauma. As I said earlier, most of these theories were created in relation to the Holocaust, so the preferred method of inquiry here is a cautious method with close attention to the information.

This theory may be transmitted to a postcolonial context, but it will be necessary to adjust some aspects. It will become clear that Adichie is using some of the listed elements, but in some cases, or not at all, she is applying them differently.

AFRICAN CONTEXT

There's nothing but a clear association between colonization and brain science. Ward comments on this in her dedication to *Postcolonial Studies with The Routledge Companion*. Edward is a scientist who is busy with postcolonial contemplates and explains for this volume 'mental formulations.' (Edward190-201) Edward invites Sam Durant to clarify the focal conundrum that lies at the heart of some postcolonial works:

Postcolonial narrative, which addresses the individual reader both in its own particularity and as a member of

broader groups, is caught between these two obligations: its conversion from the past into a narrative is at the same time an effort to invite the dead and put them to rest. (Durrant, section 9)

Psycho-analysis is said to be usually busy moving past the previous injury. Nicola King strives to clarify this stress further as she highlights how "horrendous recorded occasions seem to call for re-portray and re-perusing, to oppose memorialization that is similarly a kind of overlook, the overlook that expects recollection to take place." (Ruler, p.180) Adichie also appears to be struggling with this Catch 22 as she attempts to exorcize the fantasies of her past, yet argues for a constant vibrant reminder of the past. As she tries to comprehend her present, she arranges this oddity. According to Ward, "the points of post-colonial thought may once in a while share a conflictual connection with the locations of mental talks." (Edward, p. 190) The pressure between Western treatment and post-colonial tales could be further heightened by the preceding supposed Eurocentrism. Brain science has not emerged in a "social vacuum," as Hussein Abdilahi Bulhan points out, the order is settled and deeply cherished within a culture that has colonized a comparable culture to which we would apply it. (Edward 191) We can't overlook this, but the hypothesis shouldn't be completely excessive either.

Ward points out that "Bulhan also acknowledges that it is essential to consider this past from a mental view in order to understand the drive and effects of colonization." (P.191) While we must be careful in implementing postcolonial injury theory and acknowledge the difference between the two environments, we should also perceive the use of this hypothesis when considering postcolonial narratives. "These masterminds [of injury theory]," says Ward, "Give a fundamental vocabulary for, and mindset about, injury and memory that are deeply lucrative for a post-colonial mental inquiry." (p.196)

Adichie points out how Nigeria's previous colonization injury still affects the circumstances of the current day, and in the meantime opens the double between "a knowledgeable Western subject and a knowledgeable subject." (P.40)

By making Ugwu the author of *The Book* Adichie shows her view on who should compose Nigeria's historical background. At that point, Richard turns into an image of the West's

advancing border relationship with Africa and African people as he cannot move past his provincial base. As Ugwu voices the Nigerian past's injury, it turns out to be obvious that the issue is certainly not a pioneer other who can't talk, but a Western recipient who can't tune in.

Adichie's story shows that the audience is never a "clear screen" and that they "transmit to the foreground social, religious, ethnic, racial and various accounts that form their knowledge and response. This is the position of the British in the *Half of a Yellow Sun* who continue to observe Africa through their partial appearance as a fierce and base landmass.

The reason for the massacres was ancient tribal hatreds, "the Herald wrote. Time magazine named its piece *MAN MUST WHACK*, an expression printed on a Nigerian lorry, but the writer literally took whack and went on to explain that Nigerians were so naturally susceptible to violence that they even wrote on passenger lorries about its necessity. Richard sent Time a tight letter. He wrote in Nigerian Pidgin English, which meant eating. (*Half of the Sun Yellow*, p. 166)

Ugwu addresses the Western peruser in the sonnet he incorporates into *The Book's* epilogue: "You don't need to imagine. There were pictures shown in your *Life's* shiny pages." (*Half of a Yellow Sun*, p.375). Here, with his Western look, Adichie stands up to the peruser and demonstrates how some cliché images have moved towards becoming comparable with African culture.

By introducing this line, Adichie does not allow the characters' injury to wind up in connection with the "outlandish," and she shows the actual world's constructiveness. The injury can and must be spoken, and the individual who suffered the accident will not stay silent. It is evident from the dialog that it would not be useful effectively to apply the thoughts of injury, one must listen to what the material itself says.

A part of the present (post) parts referred to above are accessible in *Half of a Yellow Sun*, but may not directly refer to an injury-related environment. By looking at what parts Adichie uses and how she uses them, it will become apparent how she wants to talk about previous injury.

She uses these tactics both in portraying the wounds of the character and in describing the long-term, waiting effects of colonization on the culture of Nigeria.

Olanna and Richard live their terrible encounters in the second piece of the book, which will greatly influence their life. These are spoken to in the tale altogether, they are not spoken to in any substitute way other than occasions that occur. Adichie uses the pragmatist mode to disclose her tale and to talk to the terrible encounters.

The characters' injury is not officially spoken to, yet it is specifically. This will be discussed in the novel has no open or uncertain consummation; it ends with a conclusive note: the war for Biafra is over, numerous things have been lost all the time, and everybody licks their wounds.

This may prove that Adichie could finally close that portion of her life in the aftermath of thinking about her novel. Or maybe she wants to cut it off again. Similarly, there is no reiteration of scenes from different perspectives reasons; the peruser sees most occasions through one character's eyes. The occasions follow each other, each observed by another personality, and along these lines the story propels. This shows the perspective of Adichie on how to speak to truth in writing. She uses flashbacks, which can be seen as a reiteration form.

These are legally attached to the horrific accidents encountered by the characters. Olanna and Ugwu are experiencing these flashbacks. These three also speak to the novel's three main characters. The past attacks the present when these flashbacks occur. However, as the Nigeria-Biafra War finds some conclusion, Olanna's sister Kainene is pursuing goods when she tries to cross the outskirts. Olanna is looking for her, and she falls back on the ancient beliefs and conventions when her quest prompts nothing. She advocates a "dibia," a so-called "drug person":

She gave him a whiskey bottle and some cash for the oracle to purchase a goat. She drove to the Niger River to take a copy of the photograph of Kainene. She came to the house of Kainene in Orlu and walked three times around her. And she was waiting for the week stipulated by the dibia, but Kainene didn't come back. (Yellow Sun Half, p. 433).

She swings to her history, the customs of her progenitors, at the stage when all other expectations were lost to her. This seems to mean that it has some significance for her regardless, and that she is pleased to have a go at anything to take back her sister, the most important thing she lost in the war. She tells: "I'm putting inventory in it. I believe in everything. I believe in anything that will take back my sister." (p.433) she's pleased to retrieve her sister effectively, and she's probably going to spend a mind-blowing rest looking for her. This demonstrates how convention can imperatively wind up again after a terrible meeting in someone's life.

3.5 Thematic Elements

In her novel Adichie endeavors to capture for everyday people the terrible result of colonization and the common war. Each of the storytellers, Olanna, Richard and Ugwu, are living through a terrible meeting they are fighting against. These encounters are legally linked and brought about by the opportunities paving the way for and in the midst of the war between Nigeria and Biafra. It will be certain that each injury is near to home and should be handled accordingly.

I will start this examination by identifying the origin of the terrible effects in the various characters, starting with the Olanna character. Her injury comes from seeing the dead devastated groups of her parents Arize, Aunty Ifeka, and Uncle Mbazi: "Aunt Ifeka lay on the veranda. The cuts of her exposed body were littler, dabbing her arms and legs like marginally separated red lips." (Half of a Yellow Sun, p.147)

Around the same moment, Richard perceives how a guy named Nnaemeka, a custom officer, gets shot because he's Igbo:

[H]e [Richard] wanted something to happen in the stifling silence and, as if in response to his thoughts, the rifle went off and Nnaemeka's chest blew open, a sparkling red mass, and Richard dropped the note in his hand. (p.153)

Ugwu's trauma is of a distinct kind; it happens when he is conscripted at a later stage in the conflict. He's haunted by his own action, he's raping a girl:

When he came into her, she was dry and tense. He didn't look at her face, the guy holding her down, or anything at all, as he rapidly went and felt his own climax... A release of self-loathing. (p.365)

He's not the individual in question, he assumes the guilty's work here. By and by this experience he is frequented and harmed. What is obvious from the above-mentioned parts is that the terrible minute is spoken in full detail in the novel. The scene from the perspective, disconnecting in front of their eyes, is recorded in a minute-to-minute manner of composing; it's like time backs off. The examination will cover Olanna separately of Richard and Ugwu in order to have the ability to speak about all the terrible delayed effects current in the novel. A part of the side impacts they encounter are the equivalent, but it is essential to treat them separately to observe as the origins are so distinctive.

OLANNA

I'm going to start the inquiry with the Olanna character's situation right off the bat as it seems she's been most deeply affected by the injury, and also because her fight is the one portrayed in the most detail in the novel. I have placed together my inquiry into the injury theory generated through Caruth to have the ability to unwind her tale and her fight. Caruth has substantially sophisticated Trauma's inquiry. I will draw on the unbelievably persuasive lectures she composed for the book *Trauma: Explorations in Memory* (2004). Her hypothesis is critical to the concept of PTSD (Post-Traumatic Stress Disorder). She portrays it as follows:

T]here is a reaction, sometimes delayed, to an overwhelming case or event taking the form of repeated, intrusive hallucinations, dreams, ideas or behaviours stemming from the case, along with numbness that may have started during or after the experience, and potentially also enhanced

excitement to (and avoidance of) the recalling
stimuli of the case. (Caruthp.4)

As Olanna's trauma appears, she is experiencing this problem. Because of PTSD, the basis of the problem is recognized with the manner in which "the [traumatic] occasion at the moment is not fully absorbed or experienced, but only late, in its rehashed possession of the individual who meets it." (Caruth, p.4) This is the scenario for Olanna; it is obvious from the depiction in the novel of the horrendous experience that she does not seem to fully enrol it at the moment. As mentioned above, the experience is like a film playing in front of her eyes, while she only reviews it and does not take an interest inside. After seeing her relatives' assortments, Olanna "felt a watery squeamishness in her entrails before death spread over her and stopped at her feet." (Half of a Yellow Sun, p.147) She does not yet recognize what has happened, as evidenced by her reaction to Mohammed pulling her away from the compound: "Nevertheless, she could not leave without Arize. Arize was anticipated whenever. Arize should have been close to a specialist." (p.147) she has not yet killed Arize.

It seems to be in this way that within the experience itself there is a "natural dormancy." This is a word used by Caruth and derived from Freud's use of the word "dormancy." This term shows the period following the injury in which the experience's impacts cannot be detected. Caruth goes on to say that what is especially striking is the way in which the experience is not effectively ignored, but instead there is a natural idleness within the occasion itself, it is simply not fully experienced as it occurs. In the previous passage, this has been brought up and described. It seems that the novel really speaks to both the concept of desensitizing (present in the significance of PTSD) and of natural inactivity. After the horrendous experience, as Olanna returns home, she does not believe about her relatives' disappearance. It is only when she touches base at home that the physical blow of the injury sets in, and the deadness she felt before her feet died: "Her feet were okay when she went down from the train.... Be that as it may, they fizzled at the front entrance of Odenigbo's house. So did her bladder." (Half of a Yellow Sun, p.156) This loss of movement continues for a while; she is physically deadened. She also experiences what appears to be alarm attacks in the book "Dull Swoops": "A dense cover slipped from above and pressed solidly over her face as she tried to relax." (p.156) All

these manifestations are delayed; there was a certain division in moment between the sighting of the occasion and the start of the signs.

Olanna crumples at the front entrance after arriving home, and that extremely night she reveals what she saw to Odenigbo. It appears that she depicts the scene in a considerable amount of detail: "She portrayed the enigmatically ordinary clothes on the headless bodies of the yard, the still-jittery fingers on the hand of Uncle Mbaezi." (Half of a Yellow Sun 156) The idea of declaration and declaration after a horrific encounter is a thought that is fundamental to Laub's hypothesis of injury. Seeing that the horrendous experience is not enlisted, it is essential that another individual who is going to tune in is given a statement of it. As Laub points out: 'The not telling' of the story fills in as a propagation of its tyranny.' (Laub, 'Bearing Witness or the Vicissitudes of Listening,' p.64) This demonstrates Adichie's emphasis on representation importance. One will not be liberated from the grasp of the occasion on the off chance that the viewer does not relate the narrative of the horrendous experience to an "empathic crowd." As stated by Laub:

Therefore, the development of the story being heard—and heard—is the method and the location where cognizance, the event's "knowing" is born. (, p.57)

This may seem a logical inconsistency to the position of Olanna, as she refers to Odenigbo her tale. It seems that this is the place where Odenigbo misses the mark; he is unable to tackle Olanna's head-on injury: "But Odenigbo reliably said," Shush, nkem. You're going to be okay. "He spoke to her too gently. His voice sounded so meaningless, so dissimilar to him." (Half of a Yellow Sun, p.156) Laub adds that this might prompt "the saying... Being itself lived as an incident—a re-encounter of the occasion itself. (Standing the Vicissitudes of Listening, p.67) The memory of the terrible experience should be reintegrated into the present, and it seems that this has not yet happened to Olanna. She also seems to have trouble finding the words to verbalize her experience: "Talking was a job. At the time when her folks and Kainene visited, she did not say much; it was Odenigbo who revealed to them what she had seen" (Half of a Yellow Sun, p.157).

As flashbacks and anxiety fits, Olanna experiences the rehashed disruption of the past into the present. These invade her life as if they were flashes from an previous moment; they are not omnipresent in the novel, but rather suddenly appear and then quickly disappear again. A flashback occasion is at a rally when a image in the current triggers the past's memory:

Odenigbo lifted his arm as he spoke, and Olanna felt how awkwardly twisted the arm of Aunty Ifeka looked as she lay on the floor, how her blood pooled so thickly that it looked like glue, not red but near to black. (Yellow Sun Half, p.163)

From the concentrate it is evident that the memory interferes with the line of reasoning of Olanna; it prevents her from being present at the moment. She then tries to regain control and return to the present: "Olanna shook her head, shake off the musings, and took Baby out of Ugwu's neck and embraced her nearby" (Half of a Yellow Sun, p.163).

Olanna has been living with these flashbacks and interruptions of the past for quite some time, as the accompanying comment she makes shows: "It was often difficult to imagine anything strong that was not dulled by the memories of Arize and Aunty Ifeka and Uncle Mbazi, who did not feel like living on suspended time."

RICHARD AND UGWU

The injury of Richard is of an unexpected kind compared to that of Olanna. He observes how a Nnaemeka custom officer gets shot, basically because he's Igbo. After that, the fighters at the air terminal performed handfuls of more Igbo people. Richard conversed flatly with this person in no moment before he was murdered and saw his brutal passage from so close to Richard's stuns to his middle. His injury work operation takes on an alternative framework from Olanna's; this should not shock anyone as each injury is unique for each person on a very fundamental level. The experience is again shown as if a film were playing before his eyes, he couldn't behave; he's solidified: "One of the policemen walked very near and shot him and then went for the alcohol containers lined behind and shot them. The room had an aroma like whisky and Campari and gin." (Half of a Yellow Sun, p.153) Richard is deeply shocked by this, and his body seems to be challenging. (p.153)

In the accompanying declaration, the manner in which Richard meets the terrible fault is depicted:

He often wanted him to lose his mind or suppress his memory, but instead everything took on a terrible transparency and he only had to close his eyes to see the freshly dead bodies on the airport floor and remember the pitch of the screams. His mind stayed clear. (p.165)

Richard can certainly get to the memory, seeing as he is not experiencing the ill effects of the past's unexpected and unwanted interruptions. Whatever it may be, what scares him the most is the fact that these terrible memories are not being attended? He feels like he should be increasingly affected by what had happened: "I'm going on. Life is the same," Kainene said. "I should answer; things should look like something else."

In his composition, Richard intends to verbalize his injury; as an author, he is aware of the cathartic effect it can have by all accounts. In any case, as he tries to do this, he feels as if he can't: "The reverberation of falsity burdened every word; he obviously recalled what had happened at that aircraft terminal, yet to explain it, he would have to rethink it, and he didn't know if he could." (Half of a Yellow Sun, p.168) The focus inclination in the statement is weakness; Richard knows he's got the memory; he can't get to it efficiently, though.

Recording his experience is his kind of statement, but it seems he's not yet ready to work through it. Here Adichie certifies the portrayal's imperative meaning. As the novel ends, it generates the feeling that Richard has not yet fully tended to his prevalent war injuries as his brain is fully occupied with Kainene's discovery. Her disappearing is an injury from which he will most probably never fully recover, as his last declaration in the book demonstrates: "[H]e realized that he could never again observe Kainene and that his life would look like a candle-lit space; he would see stuff in the shadow, only fifty-fifty impressions" (p.430)

In Ugwu's case, it is critical to note from the earliest starting point of the examination that he is in a double circumstance: he winds up in what is called by Primo Levi "the hazy area". The qualification between unfortunate victim and guilty is obscured in this area, and in the

meantime an person may be both of these. This idea arises from Levi's own encounters with the Holocaust in Auschwitz, where a few prisoners would end up in this divided view. Ugwu can be seen as the victim of brutality, seeing as he is recruited, and is forced to fight in battle.

Nevertheless, when he attacks an honest young lady, he is also a culprit of viciousness. At the time when Ugwu recovers from his wounds in Nsukka, he is spooky by his recollections of the war and the young lady's bar: "He could not recall her highlights, yet the look in her eyes stayed with him, as did the strained, dryness between her legs, the manner in which he had accomplished what he had no intention to do." (p. 397) this is again an example of hypermnesia and amnesia: The separation is evident from the depiction of the fighting scenes: "Ugwu's fear overpowered him some time ago, he solidified him. He unwrapped his body parts, separated the two while lying in the channel. ... The shooting ka-ka-ka, men's calls, the smell of death... was remote." (Half of a Yellow Sun, p.365)

Anyway a while later, when he is far from the impending danger of a war zone in the camp, the memories re-emerge: "Yet back at the camp his memory turned out to be evident; he remembered the guy who placed two hands on his blown-open intestine just as holding in his digestive tracts." (p.365) a comparable tool is by all accounts placed at the bar with enthusiasm, when Ugwu attacks the young lady from the minute the experience is over, he's packed with self-hatred.

Composing is a demonstration of amends for Ugwu, as discussed in Part Three. To begin to "digest" the past and embrace the here and now is a way for him. Like Olanna and Richard, Ugwu also finds it difficult to find the right words to explain about the detestations of conflict: "He could never delineate the very dreariness of bombing hungry people. Whatever it may be, he tried, and the less he imagined, the more he composed." (Half of a Yellow Sun, p.398) By showing these three instances (Olanna, Richard and Ugwu) Adic. According to the thoughts of Laub, Adichie seems to feel ask although portrayal has the ability to make a useful impact in the speaker or essayist. This depiction is spoken to from one view as a unique and individual undertaking; this is illustrated in Richard. Then again, as Ugwu's book may have, it is also spoken to as an effort with an benefit for the entire network. Furthermore, the relational point of view is essential; Ugwu promotes Olanna to clarify her tale.

3.6 LOVE AND SEX IN *HALF OF A YELLOW SUN*

While the Biafran conflict is the vital focus of Adichie's *Half of a Yellow Sun*, Adichie involves sexuality and relations as a side-by-side subject that ends up weaving an ongoing concept among all the critical characters. Sexuality has several aims in a *Yellow Sun*'s half. One, of course, is the usual reason: to have children. In any event, having children means different characters with unique stuff. It means the pride of having her own unique granddaughter to Odenigbo's mother, perhaps to replace the liberal kid she never knows or receives it again. To Amala, the despicable after-effect of a disgraceful activity is by all accounts, which becomes even more frustrating once Baby is a young lady. The promise of Mother to a grandson is thrown as quickly as the kid itself. To Odenigbo and Olanna, having a kid at first meant another way for them to be connected, as they two seem to fear the loss of the other (which is another prevalent theme in the book: deeply established frailty between darlings. Perhaps a depiction of the frailty of the common conflict and an attempt to carry on with a typical individual life disregarding the exterior conflict?).

Moreover, sex is largely an illustration of disloyalty in the novel, in an abnormally formed triangle of love (not exactly a triangle and not exactly cherished) between Odenigbo, Richard, Amala, Kainene, and Olanna (and peculiarly the most unexpected and seemingly unfeeling of the five is the most steadfast). Odenigbo sells Olanna, who helps Kainene double-cross Richard, who double-crosses Odenigbo at the same moment. In this muddled situation, sex is an individual sign of conflict by all accounts: everyone is confused, lost, on the incorrect side, missing the right side, considering which side is right and which is incorrect. People are beautifully mind-boggling and confused creatures, and there is no such colossal gap between the way we explicitly carry on and the way we behave despite battle.

Much of the novel also portrays sex itself as a necessity; a carnal demonstration conducted for shallow fulfilment between two situational dependent people. The associations of Ugwu with his age's young lady are brisk, dull, and aimless. None of them feels a link outside the physical relationship to the next one. Nnesinachi's fantasies of Ugwu do not seem to expand more remotely than her physical appearance and the desire to interact with her. Why? Ugwu never really communicates a desire for a partnership or a passionate association, just a teenage child's explicitly loaded passion. When Odenigbo lays down with Amala, it's programmed and

inclined by all accounts. When Kainene lies out of the blue with Richard, it does not seem to be out of affection or energy, but rather the fundamental reality that a young man and woman are in a comparable space. After being disgraced by her sweetheart, Olanna's enticement of Richard is completed as a free demonstration, and sex between Richard and Susan seemed out of engagement. Is sex just a distraction in the warmth of savagery in society and politics? Or, on the other side, is it out of affection, as it should be, as with Odenigbo / Olanna and Richard / Kainene? The characters seem to get through to a point in their connections when sex ends up becoming a joining factor and a hobby, but these are similar characters that control sex to mean inevitably what they need or need to mean, and each time is unique.

Adichie introduces sexual intercourse as distractions in the midst of an emergency just as it brings together acts between protagonists who expect to dedicate themselves. In her examination of sex in *Half of a Yellow Sun*, Zoë Norridge quotes Adichie: "I was determined to create my novel about what I like to regard as the abrasiveness of being human— a book about links, about people engaging in sexual intercourse, eating sustenance and giggling" ("Authenticity" 50). Adichie explores the functional, enthusiastic, and recreational estimates of sexual links in her novel, particularly in a era of political defilement and viciousness recolored.

Half of a Yellow Sun handles political and verifiable occasions, but it is also deeply near to home, particularly in the worship between its personalities. The sentimental links between Olanna and Odenigbo, Kainene and Richard, and Eberечи's captivation of Ugwu are at the center of the novel, just like Olanna and Kainene's family love. As with everything in the book, the political and the other way around influences the individual: Olanna's adoration of Odenigbo brings her into his universe of radical legislative issues, and Richard's affection for Kainene makes him cross racial and political boundaries.

The bond between the sisters becomes a kind of picture for Nigeria's solidarity, as they are agonizingly cut off connections but are ultimately reunited. The conflict impedes Ugwu's longings for Nnesinachi and Eberечи, and after that he carries out the monstrosity of attack as a soldier—a definitive degradation of worship. The book's most suffering appears to be the bond between Kainene and Richard and the worship between the sisters, which makes it even more awful when Kainene vanishes. Adichie eventually digs into all the deep components of human

experience: sex just like viciousness, feeling just like remorselessness, and yet she shows exceptional shame and pain she also portrays love that can withstand such pain.

CHAPTER FOUR

THE TREATMENT OF LOVE AND WAR IN AKACHI ADIMORA-EZEIGBO'S *ROSES AND BULLETS*

4.0 INTRODUCTION

This chapter would be based on the post-colonial realities of the *Roses and Bullets* book. The section would examine the complex and grim realities of the dangerous conflict between Nigeria and Biafran, a war that has obscured this great nation's wealthy historical context. The section would also examine women's subjectivity, and women's roles came to play on the nation's stability.

The section would participate fully the contextual interpretation of the statement "Women are the worst enemies of women" by looking at the two sides of the coin as depicted in the job and finally looking at the brutal structures that the civil war gave this specific narrative.

4.1 SYNOPSIS OF *ROSES AND BULLETS*

The swayable love of Ganika and Eloka is in the midst of the strafes and flakes fighting for national unity and the advancement of the new Biafra nation. Ganika's love is deprived in a strict father, Ubaka, being saved in Eloka's arms and her brother's attentive nature, Nwakire. The dream of Ganika's nuptial bliss with Eloka is full of the invincible force that characterizes the conflict. When the civil dispute ends, Ganika will hope to return to college. Also, when Biafra eventually gains independence, she will nurture the faith of reuniting with her lover-turned-soldier. As Ganika and Eloka's characters are overwhelmed by these marshy hopes and grim situations, only the flailing effects of conflict will describe who they will eventually become.

Although the book is wrapped around the hackneyed story of the Biafra war, it is not aimed at getting the horrible civil struggle to be reckoned with as many were used to. *Roses and Bullet* succeed in bringing the grim realities of the Biafra moment to a close; which I believe is highly applauded by the unbiased opinions that skew some of the objective stories. It irritatingly drip-feeds an unconscious reader with the nuances and intricacies of the Nigerian civil war as an

educational data material, which is one of the snags in the piece. That alone makes it slow to try so dearly the patience of an uncommitted reading.

Difficult as it may be to agree, in the literary genres of the country, the Biafra problem has been overbeaten to mundanity. There are book deluges on the topic. These books understand only distinct updates in distinct views each time without providing fresh views. Sometimes you wonder whether what you are reading is not a copy-paste of another familiar book published on the same topic. The similarity in Biafra-majored parts of activities and thematic organisations is readily observed and predictable. It's the subtle boredom that creeps on the reader's fault. *Roses and Bullets* are infected with this malaise because it appears overwhelmingly similar to other Biafran novel occurrences. In order to at least maintain its own book of this thematic predictability and be worth reading, the narrative must abandon the precipice of saying the conflict to show the dawning burdens with which the victims are left. *Roses and Bullets* fits in creatively in that respect. Reflecting the civil struggle that once threatens the unity of the country, *Roses and Bullets* packs a lot of writing ardour in recreating fresh pain from the civil mayhem's decades-old cadavers. It encloses the worn-out with the creative creativity that will unburden the reader with the ordinariness that is likely to spring from the primary theme. Memories long forgotten are juggled in the imaging thought impossible.

ADVANCING THE BIAFRA; BATTLING THE VANDALS

Ganika can walk the Biafra boundary's length and breadth without fear of sudden conscription fighting for the defense of the land. It's true that she doesn't have to overcome the assaults on the war front by the vandals (Federal troops). But the impotence caused by the loved ones, suddenly taken from her, will redirect her life course. After Nwakire, her brother, joins Biafra's soldiers to advance Biafra's noble cause, Ganika struggles to live under her uncaring dad (Ubaka) and Lizzy, her nagging stepmother, who is a caring mother's semblance. Later, Ganika discovers consolation in Odunze Eloka's loving arms. It's not going to last too. The love of the cocoon Eloka ensconces her is torn when Eloka enters the Biafran force proudly. This causes the origin of Ganika's final sadness as she struggles with her mother-in-law's tearing difficulties. She is defeated by the unbridled semen of a Biafran lieutenant in Nkwere in her resilience to overcome her multiple pains. *Roses and Bullets*, p.371-376} Eloka and Nkwere (Ganika's brother) may indeed have outplayed a forced military call-up. Nkwere and Eloka

respond to the new nation's patriotic beck as the only decision of honour. They volunteer to undertake what their contemporaries do in conscription. The horrid conflict is changing humanity's fate with irredeemable taints. Roses and Bullets, p.502-504} during the civil feud, the unity campaign of the Nigerian government is carried out in the new Biafra nation by mass pogrom and distortion of the psychology of its citizens. I wonder how Ejike Okoro's flicker becomes the focus of a Biafran soldiers ' armed camp. Ejike Okoro is not worth what he meets. Like those internally displaced by the conflict, he is innocent. He's not rebellious. He was never at the front of the conflict. Roses and Bullets, p.263-265} what the inhabitants of Ama-Oyi are only looking for is a safer and more isolated region to continue the practice of making their lives viable. They defile sacredness, shifting their Orié market into the forest to prevent the attention from an armed jet that they might call. It turns out that not well thought out is their course of action. They fail to remember that anything Biafran has to be droned for unity to live in the sight of the jet plane of a federal government. Bullets and roses, p.207-212}

It's just the war's end. When her husband, Eloka, goes home, Ganika's only wish is to redeem her marriage honour. When Eloka listens to her woes, she asks for forgiveness. She doesn't need Sule Ibrahim's love to be complete. The unfastening of the burden that weighs her soul is all she hopes for. That Sule Ibrahim circumcises himself before she takes care of him is just a scarecrow she sets up to stay the property of Eloka{ Roses and Bullets, p.473-475}. Why should the FG armed people who came to ask her for Sule Ibrahim's blood {Akachi 491-496} violate her? She doesn't have a hand in her death. Sule Ibrahim is his foolish topic. Why was he motivated by infatuation at his age to circumcise his genitals?

Udo and Ganika are the ideal allegory of kids being subjected to psychological torture during the war. Udo's battle front experience robs him of his puerile innocence. After the war is declared finished, the witnesses of Udo's hunger and horror will create him a new being.

Amina Yaro's discomfort, a northerner in the class of Ganika, points to the cutting of the taunting rope of the apparent unity between the North and the East. Amina Yaro is unable to bear the discussion generated by the alleged civil conflict. Amina stops going to school out of self-will. She sees herself as an East threat. She returns {Roses and Bullets, p.169} to her country.

4.2.1 THE STEPMOTHER AS THE 'OTHER'

The lady's subjectivity is based on the contrast legend or the "other." The name "other" refers to multiple adverse characteristics that have been sustained throughout the hundreds of years by a male-centred framework that remains established as a consequence of the status of a particular sex. (Michie, 1989; Minh-ha, 1989; Showalter, 1989). "Other" reflects a class-and distinction-dependent general public, for each individual is not (naturally or socially) equal. The regular classes of the "other" include the recognized old maid, the mature, the desolate, and the mother of just female youths, the stepmother, and the relative among these gatherings.

She's coming into a position for the stepmother where she's not completely invited. Their quality, abilities, and abilities are continuously measured against that of the other wife, husband, or left wife and mother. For this, she is quickly pummelled with the "other" mark. In this manner, she requires to buckle down to win the recognition and consideration of the other's youths and distinct relationships. Every move she makes and every discourse she makes is unknowingly produced and reliably noted to be needed. When the progression mom starts to think, the response expects a continued fundamental disposition whenever the mom starts to think.

The last creator, Akachi Adimora Ezeigbo, features in the character portrayal of Lizzy, the hero's stepmother, Ginika, in *Roses and Bullets*. Ginika's father, Dr. Ubaka Ezeuko, married another woman, Auntie Lizzy, having lost her mother when she was only six years old and her solitary kin, her more established sibling, Nwakire, was nine years old. In line with the other's portrayal, the creator utilizes phrases and descriptors that marked Auntie Lizzy as the ordinary advance mother's horrible and devilish, excellent characteristics.

Initially, the peruser met the stepmother on page 7 of the novel when she accompanied her important other, Ubaka, to bring Ginika from his sibling's home: from the outset, the peruser is drawn into an aversion to Auntie Lizzy and the subsequent chapters offer further reasons why the abhorrence should be advocated. The correlation between her and Auntie Chito, Ginika's aunt, is conscious: the destruction of Ginika's mother finishes a home where there is love and friendship, which she can't get with the new mother's closeness, but which she can get into Auntie Chito's home.

Auntie Lizzy is portrayed as troublesome, vain, sluggish, materialistic, and hard to please, in accordance with type. She encountered a mass of antagonistic atmosphere from her advancing youngsters, Ginika and Nwakire, who had chosen not to cherish their father remarries to supplant their mother from the minute she went into her conjugal home. To exacerbate the scenario, she was portrayed by the creator as uninterested in the youngsters and not frequently nurturing and frame of mind:

Ginika blinked instantly but disgustingly in the bright sunlight. Auntie Lizzy: that's the name she told them to call her–Nwakire and herself–after marrying their dad (Roses and Bullets, p.29).

The stepmother of the name Ginika and Nwakire had asked to address her with strongly distinguishes her from parenthood. How can she anticipate that when she has set up an obstacle, they should relate to her as a mom? The word, Auntie, suggests a sister and a companion's characteristics, not a mother's qualities. This further showed the youth that she wasn't a material for the mom.

In order to express their complete abhorrence of her, we are advised that in attaining young adulthood, Nwakire chose to oppose her further by legitimately tending to her as "Lizzy," dropping the nice moniker, "Auntie," to some degree.

It is somewhat strange that their father, who is known to be steadfast with his children, did not lift an eyebrow to his significant other because of his child's apparent discourteousness. Perhaps this is proof that she was just a home social member, a woman to maintain the single man from desolate inclination. Many instances have big quantities of the novel where we see Auntie Lizzy carrying on in accordance with type: an insidious stepmother.

Her ostentatiousness and honest nature, which are her characteristics, are used to assert her initial status against her. The few instances managed to show her that she is not deliberately cold-hearted towards her progression children are subsumed under the general mark that she is inhuman—when Ginika started her monthly cycle at the age of thirteen, the underlying compassion of her father provided attitude to stern alerts when he saw her conversation with a child.

Be that as it may, Ginika recognized the reaction of her stepmother to this, affirming the "other" lady's subjectivity in her connection with Auntie Lizzy. The latter had warned her to be aware of her kinship with young men in her standard reckless manner, especially in accordance with the initiation of her period: "on the unlikely chance that you will do anything with them, afoime achaala, pregnancy will come."

In any event, it is the reaction of her stepmother that Ginika admitted, and not the unpleasant attitude of her father:

Ginika squirmed in her seat, hated every phrase that emanated from the mouth of Auntie Lizzy, wondering why she and her dad should pick her up this way. Was that what every girl in her home went through? Would she treat her as Auntie Lizzy handled her if her mom were alive? (Roses and Roses, pp.119-120).

Additionally, the subjectivity of Aunt Lizzy was enhanced by her inability to bear young people, and despite the reality that the peruser is not told that she lamented about this, the creator showed how tormented she was at the stage at which she was accused of being desolate because of her functional nature and straightforwardness. It was during her battle with Mrs. Ndefo, Ubaka's companion's wife, who had stayed with them because of the conflict with her relatives.

In the resulting war of words, one of the young people of Mrs Ndefo, Amaka, countered:

Please, don't talk like that to my mother. Do you abuse us because you don't have your own kids? (Bullets and Roses, p.74)

Her consideration and family sense is hardly remembered. She would welcome Nwakire back home on the occasion of his adventures (Roses and Bullets, p.75) or when he returned home after becoming an agent for the Biafran Army (Roses and Bullets, p.256), having family meals prepared (Roses and Bullets, p.107), and disregarding the dislike of Philomena, Ginika's partner, she was still able to go with them in the house through the end of the week (Roses and Bullets, p.107).

4.2.2 MOTHER VS DAUGHTER-IN-LAW

Merniss (1985), Ezeigbo (1993), and Chukwuma (2004) talked about the doubts that women identify with each other, and the connection that exists between a marriage mom and a little girl in-law is a typical precedent.

This argument can be followed by the moulding of the female sex in a male-centred network: women are raised not to trust each other, to trust the most horrible around each other, and to reliably observe the following woman as a "contender." In this way, the ordinary relative does not see the little girl in-law as a family, but rather as a usurper, one who comes to distract from the mom the consideration and love of the son.

This is especially so if the primary kid is the guy referred to. In this manner, she runs hard and quick from the beginning to put the younger lady in her location, which is mainly that she is the "other," the outcast, a mistaken piece in a confounded jigsaw. Different texts have portrayed the argument as age-long, and faults have been raised as the reason against both. In his proposals on masculine and female subjectivity, Sigmund Freud clarifies the link that children have for their moms and why this proximity remains even after the marriage of the boy. As Freud (1961) pointed out, young people and women are experiencing appalling phases in their personality and subjectivity growth.

Despite pursuing different methods, young males and young women are suffering from torment and misfortune in order to experience the delights of heterosexuality. The child struggles to overcome numbness, scepticism, fear, and agony to achieve all the manly characteristics that his character requires. To further demonstrate this, Freud designs this experience on the fantasy of Oedipus cited by Sophocles (494–06 BC), on the Greek ruler who slaughters his father and marries his mother out of oblivion. His sexual progress starts at the bosoms of his mother for the masculine tyke.

By breastfeeding, he makes the most of the affection and consideration of his mom. In any event, he soon realizes that his father holds a remarkable offer of the worship and consideration of his mom. He winds up desirous and uncertain and reaches the passionate stage of wanting to dispose of his father in order to ensure the complete focus of his mother on him.

He considers that his mother does not have a penis while on this assignment. Since the father controls his mom's sexual love and consideration in his argument, he was more probable than not to be the one who mutilated her. He ends up apprehensive, confident that his father will also be able to maim him on the off chance he wants to fight over his mother with him. The Oedipus complex finds some conclusion for the child at this intersection. From this fear of emasculation, his subjectivity and personality starts.

As Freud (1961) pointed out, it was the acknowledgement that women are mutilated that makes the Oedipus complex of the kid—the desire to kill his father—stop. He chooses to give up his mother as she has a place with his father, searches for another non-phallic replacement to shift his affection toward him, and refers to his father by tolerating his position over him. His growth and personality end up on the ground zero from a man-centred culture along these lines. Her lack of a penis for the young lady starts the complicated participation of Oedipus in her. She considers the need to be a young lady as a discipline and reproaches her mother for bringing her forth. She builds up a penis envy, shifting her worship to her father or to another male in her inability to get him.

She substitutes her penis envy with a man's desire for a kid. As with Freud, it is this lack of a penis that makes her experience a sense of mediocrity.

Two ladies' experience throughout men's lives, an experience that started in adolescence, could also explain why men can benefit from wedding in excess of a wife—with certain husbands, especially the original ones, attaining a "nurturing" status, while subsequently husbands fit more in the defiant, sexual, and mischievous form.

Moreover, moms will generally hesitate to take seriously the enthusiastic link they have with their kids, rather than their little girls. They relate better with their in-law kids in this way, given that there is no feeling of ill will about a usurper removing the girl. (Pinker, 1999; Winston, 2004) In any event, moms sometimes experience a feeling of segregation wherever their kids get struck; they feel that the children's attention and friendship, the 'little spouses,' would move to a contender, more youthful and gradually beautiful. Be that as it may, one should ask: what is the correlation's assumption?

Akachi Adimora Ezeigbo portrays in *Roses and Bullets* the deep-rooted chilly connection that exists between a marriage mom, Akunnaya Odunze, and her in-law girl, Ginika. The creator shows the affection with which Akunnaya has for Eloka, her lonely kid, from Part One of the novel, titled "The Beginning." He was the primary kid who "permitted" her marriage, because a woman is not considered to be truly hitched on the off chance that she had no male children.

He is also the one who will maintain the name of the family in endlessness. In this way, the people of Eloka love him and see him as the apparent beneficiary to the wealthy fortunes of the family. Comfort was her happiness to his mother, Eloka's, and she walked frequently as if she lived to swing over him. "(Akachi 123) on page 70, we are provided another motive behind why Akunnaya shows affection for her kid:

She called him Nna, dad, because his dad, his grandfather, was said to be a reincarnation. She

lovingly touched her face, enabling her hand to slide down her chest.

Be that as it may, when Eloka married Ginika, his folks treated her in their home with fulfillment, and as the new pair lived with them in their home, they linked to her with respect for a good little in-law girl.

The Nigerian Civil War started at that stage, and Eloka joined the Biafran Army, and Ginika's relative asked her to come, maybe she'd like to speak to her about a problem. It is at this stage that the creator presents the well-established dispute between the two that she had to acknowledge that she sometimes felt intimidated by her mother-in-law, particularly since Eloka left home. He was a buffer between her and her family, making sure that she was well treated. Not that she really had something to complain about, but sometimes she felt the resentment of Eloka's mom. (Bullets and Roses311).

The true reason for the two women's rivalry was on the fertility problem. The mother-in-law of Ginika required to understand why her little one had not given in, especially since her kid had left to join the army. Her stress was that he wasn't going through the war? She was amazed that Ginika allowed Eloka to join the army without first making sure she conceived. Be that as it may, Ginika could not understand the trepidation of her mother-in-law. She gave the reason for not being pregnant yet:

Eloka said that during the war he didn't want us to have a child that we had to wait for it to complete our education.
(Bullets and roses362)

And when Ginika said she agreed with the scheme, her mother-in-law became really upset with her alleged naivety.

Starting here, the struggle between the two ladies was drawn; Akunnaya felt provoked by Ginika's unhurried position of having children, her grandchildren, while Ginika felt angry about her relative obstruction in her conjugal problems. While one may not tend to forgive the more youthful lady's naivety about the importance of marriage fruitfulness, especially when the wife has gone to war, one will not similarly forgive the more experienced lady's strong position in presenting the subject. Male-centred culture is brutal on fruitless women, people who do not need young people because they feel unfit to give them appropriate consideration and time, individuals who need to defer the perfect chance for origination, individuals who have an obsessive fear of labour, and people who only have young lady children (Ogundipe 1987).

For some females, their desire to hold on to childhood or have wonderful children is a consequence of trust, as children are intensity destinations for these females. Women are determined to have children in perspective of the accompanying feelings of achievement, pride and happiness (Okonjo-Ogunyemi, 1996).

Perhaps the above explains why the mother-in-law of Ginika reacted cruelly to her. She makes it a step further three months after her kid as a policeman, Eloka, left them again for the fighting area after a brief opportunity. Not watching her little girl in-law sign of pregnancy, she asked to speak to her, who declared her most horrible fear: she was not yet pregnant. Her reaction this time was harsher:

From my point of view, you didn't try to see stuff, did you?
You are listening to Eloka and allowing him in this matter to have his way. He's a guy: what does a person know about such matters? I'm amazed at your lack of common sense—a woman who doesn't worry about having a kid for a soldier's husband! Are you familiar with tomorrow? Do you know what might happen in the next minute? And you enable Eloka to leave again without trying to get you pregnant at least. (Roses and Bullets362).

The result of the argument was that Ginika was pushed out of her wedding home, especially when she was wounded pregnant after being attacked by a friend. For her, the most agonizing part was that she lost her officer spouse's affection and respect, Eloka.

4.2.3 BONDING AND EMPOWERMENT

The clamour that trailed the media and scholarly works ' negative portrayal of ladies has offered a path to a gainful reaction whereby ladies rework history and depiction into practical adaptations of who women really are. Despite the reality that in countless instances females are still considered to be substandard, they have declined over the centuries to have the image and frame of mind stay, as they have proved through their aptitudes and obligations to humanity, that these images up to this stage that chastise their personality for the most part are not what they are.

In *Roses and Bullets*, Akachi Adimora-Ezeigbo provides a practical record of the different components of substances that occur in the connection between women residing in a male-centric culture, noting that while a few women would normally fall into the prototype instance endorsed for them, there are also countless other aspects that are normal people: caring, kind and caring. Her novel is a mixture of these two kinds of characters along these lines. She goes amiss all the more significantly from the allurements of composing a novel loaded with characters that are largely awful and all great. Her characters are grounded in the network where they are placed, mirroring that setting's social norms and estimates.

The creator introduces female characters to the ordinary saying that women are the cause of all their own issues, demonstrating the error of conviction. These characters create the parity that the novel is supposed to avoid falling into an extremely moralistic novel populated by characters that are either excessively fortunate or unfortunate. Two of these personalities are Auntie Chito, the mother of Ginika, and Miss Miriam Taylor, the English auxiliary teacher's literature of Ginika. These characters involved important focus in the female hero's lives; they gave the stay and bolster she needed when the problems of life turned out to be virtually

intolerable. Aunt Chito, Raymond's wife, Ginika's fatherly uncle, came all the way through the novel's plot as a surrogate mother to Ginika. Having lost her organic mom at the age of six, and not receiving the motherly fondness and love she pined for from her stepmother, Ginika found this in Auntie Chito's person, who opened her heart and home to her.

The epic opened up with the two women's prevalent camaraderie. Ginika's father and her stepmother, Aunt Lizzy, suddenly stopped the cherishing nature they felt towards each other. Their unwelcome closeness and hostile attitude appeared strongly differently from the previous's glow and friendship. For Ginika, Auntie Chito and her family were continually compensated for the misfortune she felt at her natural mother's demise. One of Ginika's individual emergencies was the point at which an army officer, Lieutenant Ugoro, attacked her (Akachi 374–376), and much later when she was attacked (Roses and Bullets 494–496).

Her restricted expulsion from her wedding home and the demise of her solitary family, Nwakire, and her better half, Eloka, were integrated in various problems around the same moment. It was the adoration and support that Auntie Chito and her family provided her that ultimately mended her. In this manner, where love and duty have made a difference, women break the iconic belief of being the cause of all their own issues, connecting and helping. Miss Taylor, the teacher of the minister, actually falls into the "other" class. In any event, in the favourable light, her difference was discovered: she was white, a preacher and a teacher.

Her difference pulled her into her undergraduate studies and she was given a particular kick out of Ginika's opportunity. She required to move back to England when the Civil War started, but her nation went after the war to search for Ginika. Her arrival matched one of Ginika's emergencies: her detention and a sergeant's attack. At the end of the book, Auntie Chito explicitly conveyed the messianic work she performed at Ginika's critical need purpose.

It is important that the novel began with the holding that exists among women and ended with the consoling closeness of women in general, providing Ginika fellowship and solidarity after

her experience. Ladies like Auntie Chito, Miss Taylor, Amaka, and Mrs Ndefo, the mom of Amaka, all break women's initial fantasies as mischievous, troubling, and jealous, among others. This equalization in the portrayal of personality provides one of the novel's elevated purposes.

4.3 LOVE AND WAR IN *ROSES AND BULLETS*

The youthful hero, Ginikanwa, is fostered by a letter she had lately received from her father when it opens the novel. In this, the Author first predicts the common conflict that will strengthen Ginika's subsequent verbal defiance. The larger anecdotal universe in which a grisly conflict seethes between Nigeria and Biafra parallels Ginika's limited universe with each of its torments and nerves as she struggles straightforwardly with knotty war problems.

As Ginika goes to her town where she meets and marries Eloka, her training is placed on hold. Eloka had to go to the front of the war and leave his young wife helpless in front of a philandering father-in-law and a relative whose colossal desire for a grandchild puts an undue weight on the young Ginika.

Ginika is medicated, attacked and impregnated by a Biafran fighter as she continued to seek help and is thus rejected by the family of her stronger half, her father and her significant other, Eloka. According to Sergeant Sule, who passes in an offer to have the Biafran gem, Ginika receives in her offer to stay above water. In punishment, she is captured, assaulted, wounded and detained by Sule's associates until she is spared the auspicious mediation of "Miss Miriam Taylor, her teacher and companion." The end, however it may be, delineates the capacity of man to survive despite unwilling forces. Suddenly, the tale requires a very agitating and controversial bend towards the end, including killing and suicide. The magnitude and result of this double disaster forces the peruser to grill the reasoning technique for such avoidable enhancement.

On Ginika, the mental and physical results of conflict are widely worked out as best portrayed in her "appalling" appearance when she was shielded from practically faltering army installation. Effectively, *Roses and Bullets* question man's reasonability by illustrating his carnal propensities from his place' behind the scene' to the 'organize' all typified in a devastating depiction that sends normal chills down the spine of a Peruser.

The epic brings the Peruser to the war areas to observe war detestations and introduces the results to him / her in different homes and lives. Voices of exploited individuals spoke perceptibly even in their unceasing quiet and quiet presence, inside and outside of a few fighting grounds. Disconnected appendages, headless bodies and incorporeal heads, ruined, spoiled and malodorous tissue all join together to reinforce the wonderful statements of hunger, attack, sexual indiscrimination, disease, distance, oust, persecution, rejection and above all covetousness all reporting the savagery of the so-called humanized person. Be that as it may, both the terrible and the alluring are shown within the anecdotal oeuvre of *Roses and Bullets*. Enervating torment and reinforcing pleasure in a sensible portrayal of human existence live together like Siamese twins. Sorrow punctuates happiness while happiness replaces distress. The clear representation, sensational recording and nitty gritty graphic portrayal of Ginika and Eloka's lucky love connection injects essential elements of happiness into that awful tale and makes an atmosphere of warmth capable of sprinkling the concrete pressure of conflict. That angle is primarily responsible for the novel's great nature. Moreover, the unalloyed assistance provided quickly and enthusiastically by Chito's family to Ginikanwa is another point of view that tries to discover great even in the midst of evil. This adds a fundamental human face to the tale. At the same moment, as it creates tragic tears, the book inspires excellent chuckling. It accepts the status of a standard human tale past as a war tale along these lines.

Simply pursuing the novel as a story of a past occasion or a recorded piece means diminishing its general hugeness and thus doing offensive bad form to the novel's throbbing power and illuminating mission. Indeed, even today, wild projectiles regularly batter the increasing

flowers of our truth, activated by common doubt usually formed on our disparities. Therefore, it is not a account of ' earlier' yet a tale of ' now' and a story of ' after,' as long as humanity continues to bow to disturbing components of language, ethnicity, religion, class and sexual orientation.

Roses and Bullets is an extremely fascinating book, incredibly difficult to close once it is opened because of the powerful ' what next? In the plot, the soul conjured up. In its competent job of clear language, vibrant command of natural images and images, and emotional projection of occasions in the fight against its particular topical issues, it has an indefinable intensity of conviction.

4.4 VIOLENT CONSTUCTION IN *ROSES AND BULLETS*

During the Nigerian-Biafran war, the novel *Roses and Bullets* exhibited a lot of violence that inundates the then Biafran republic as it appears in the pages of the job. The game shows how outrageous savagery has been attributed by any means to honest natives who are not on the war front. To tell the truth, everyone in Biafra felt the scourge of war the same number of wounded in camps of displaced persons and those who did not finish in outcast camps lost so much to the war that incorporates their properties, friends and family, assets, honesty similar to Ginika and Udo's instance.

Next comes rough tightening influences being occupied with *Roses and Bullets*:

- **RAPE**

Rape was predominant in the novel as the various policemen took their sexual pleasure to a different length as they went likewise as attacking honest females merely to satisfy their horrible desires explicitly. Ladies are the victims of attack reliably and it demonstrates especially during violent clashes / war in the general public. This is on the basis that in the general public this situation produces malevolent and moral wilfulness. Officials of the armed forces often bring opiates and liquor to allow them to resist the pressure and sight of what they are witnessing, and all things deemed that they may end up acting absurdly. In *Roses and Bullets*, Ginika was abducted and secured a space in the Barracks since she was accused of executing Sergeant Sule Ibrahim, who came to circumcise himself so that he would marry her. Ogbazi says that, ' as a rule,

women endure the worst portion of multiple sizes and kinds of underhandedness and corruption in fighting conditions (27).' Three guerrillas sprayed her reduced leg in the room and attacked her.

She fought to free herself, but they were holding her up and pushing her to the floor. She shouted and her mouth was covered by one of them with a rough side. Divesting from his clothes, the sergeant grabbed her legs and opened them... I'm going to fuck you, ashawo. You're killing Sule. He's better to pass all your siblings who are rebellious. Something you don't lend to Sule, I'm going to bring it today. Ashawo! Make you do your own, he said, pointing to one of the troops.

What's more, as a consequence of her mother's hostile behaviour in law, Ginika was sedated and attacked when she went to a military camp with a partner (Janet). Accordingly, she became pregnant for the nowhere soldier to be discovered who wiped out her marriage and caused the novel's catastrophe.

- **STARVATION**

Starvation is one of the opposite effects of war, and these female writers wrote extensively on the effects of hunger on the general population, especially women and children. There was an unusual state of hunger in the territory as can be found in the play's graphic depiction of misery as experienced during the Civil War.

The rate at which Kwashiorkor was beginning to be needed by many people was disturbing. Destitution was not restricted to the land's poor alone, yet even the supposed white collar class and wealthy actually suffered a comparable trust as the techniques of subsistence were slightly winding up due to land siege and various triggers. This can also be confirmed in Auntie Chito's and her children's lives. She used to be upright and had enough to eat reliably, in any case, in the later piece of the novel when the war had adversely affected the family, they had scarcely

enough every day to experience. To tell the truth, hunger and need was severe to the point that Ginika chose to hazard her life by purchasing things behind the opponent's lines.

So next week I'm planning to go to the ahia attack-attack market. Maybe I can take food home. The condition as you can see is hopeless. (Bullet 322 and Roses)

The portion above shows the size of hunger in the land and the size it was driving Ginika as she was prepared to chance her life to rescue her circumstances in need. Udo had to act like a shell-stunned officer at another point in the novel to get relief materials for them not to bite the dust of hunger.

- **EMOTIONAL TRAUMA**

The horrendous sights led the women to experience mental anguish during the war that saturates their creatures and leaves there a lasting gravure. Ginika's reaction to the AmaOyi market slaughter was really terrible in Roses and Bullets, and this is captured in this scenario:

Ginika cries uncontrollably as if weeping could wipe out the pictures she saw on the market and wipe out the nightmare's memory. Involuntarily, she remembered Port Harcourt railway station and mangled bodies that she had seen in the unidentifiable man's carriage and decapitated torso. Her eyes were fresh tears... (Roses and Bullets213)

She stared out of the window after the incident and saw Udo playing in the veranda and telling Dozie and his siblings the tales of the air raid. She was amazed how rapidly he was able to recover from the experience.

- **DISRUPTION OF ACADEMIC ACTIVITIES**

War disrupts any society's scholastic exercises. Schools were either shut down, destroyed or used as camps for displaced persons during the war. The fast result of this school conclusion was early marriage and extramarital perversion, which provided unwanted pregnancies to ascend. This is because an inactive character is the tool of a fallen angel. Ginika married Eloka in Roses and Bullets despite the rejection and hostile behaviour of the guardians towards her

since she was inactive. Despite the war, she would have been at Elenwa's college considering how to create her future brilliant.

CHAPTER FIVE

SUMMARY, FINDINGS AND CONCLUSION

5.0 SUMMARY

The thesis was able to examine the post-colonial era and subsequent realities of this period in Nigeria. We could see how these realities played out in Biafra at first hand.

The thesis began with an introductory section which introduces us to what the thesis would involve in the sections that followed. The section looks at the theoretical structure to be used, the goals and goals, as well as the research issue. This section opens our minds to the study purpose and how the study would look and approach the post-colonial Nigerian concept of love and war looking into the works of *Roses and Bullets* and *Half a Yellow Sun*.

Chapter two examines distinct scholars' distinct academic commitment with respect to engagement discourse. The section examines the distinct positions of various academics on the ideas of love and war alongside the Nigerian Civil War and the distinct perspectives on African literature.

Chapter three explores *Half of a Yellow Sun's* comprehensive assessment of the thematic issues about love and war as articulated in the novel. The chapter also looked critically at the kind of suffering that Biafra's inhabitants suffered, showing how hunger took over the land and how people were constantly lingering in want, and many turned to the destitute to lose all that was precious and valuable to them.

Chapter four examines how her masterpiece *Roses and Bullets* was used by Akachi Adimora-Ezeigbo to look at the grim realities of the Nigerian-Biafran war. It also looked like the distinct sides of a coin can be love and conflict and yet so intertwined. Where you give the strongest pain to those you love the most.

The section examines the fundamental realities of war, and females who are quite instrumental in the war are always seen as spoils of war. This can be seen in the manner soldiers frolicked with females and even went so far as to violate a case that Ginikanwa was twice the victim.

In conclusion, the study had been able to examine the various realities of conflict in post-colonial Nigeria widely and also brought to the fore the evil of such problems. In expansion to make a declaration against such happening in the future.

5.1 FINDINGS

In Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Akachi Adimora-Ezeigbo's *Roses and Bullets*, most writers have several opinions of discovering their studies on the therapy of love and war. In Adichie's novel *Half of a Yellow Sun*, love was handled more than the novel of *Roses and Bullets* by Akachi. While War was handled more than Adichie's book *Half of a Yellow Sun* in Akachi's book *Roses and Bullets*. The way love and war are explained by each author is distinct from each other.

5.2 CONCLUSION

Looking through the history of Nigeria, we would find out that the history of Nigeria had a cloudy time created by the conflict between Nigeria and Biafran that not only put a mark on our wealthy history, but also caused us so many troubles.

Many in our past continue to shy away from this dark history as part of our history that many would have preferred to be well locked in a very near portion of their hearts never to be opened again.

Two of the brightest minds in Nigeria, however, decided to take it on their shoulders to look at this grim history and ask questions about this period that many would gladly not talk about.

The works *Roses and Bullets* and *Half of a Yellow Sun* by Akachi Adimora-Ezeigbo and Chimamanda Ngozi Adichie not only addressed the topic head-on, but also looked forward to the subjective constructions being created to label a specific people during the war.

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