
Post-colonialism: Corruption and representation in Ngozi Adichie's *Half of a Yellow Sun*

Stanley Ordu^{1*}, Better Odukwu²

¹CHAPS, Nigeria. stanleyordu12@gmail.com

¹Department of General Studies, Federal College of Education Technical, Omoku, Rivers State, Nigeria.
odukwubetter@gmail.com

*Corresponding author

Received: 12 March 2022 | Accepted: 27 March 2022 | Published: 25 April 2022.

Abstract: Nigerian military authority was marked by poor leadership and autocratic actions during the time. This work tries to examine and expose the corrupt practices used by politicians and military rulers. The work will also examine some symbols that represent political corruption and foreign leadership in Nigeria since the coming of the British. This work will adopt post-colonial and sociological theories in the analysis of the text. Finally, the arrival of the British in Nigeria brought civilization, but it also brought corruption and ethnic differences, which led to war. War kills people and things, so it should be avoided at all costs.

Keywords: Adichie Chimamanda, Corruption, Leadership, Military, Nigeria

Biographical notes: Stanley Ordu was born in Omoku, Rivers state, Nigeria. He took his M.A at the University of Port Harcourt (literature). M.A at the Ignatius Ajuru University of Education Rivers state, (Language).PDE at the federal college of education technical Omoku in Rivers state (Education), TEFL at the International TEFL Training Institute.

Better Odukwu was born in Omoku, Rivers state, Nigeria. She took her M.A at the Imo state University(literature). M.A at the Ignatius Ajuru University of Education Rivers state (Language). she is a senior lecturer in the department of general studies, federal college of education technical Omoku, Rivers State, Nigeria.

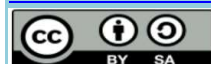
1. Introduction

"Political corruption" refers to a government official's illegal use of power for personal benefit. One of the hallmarks of a corrupt political system is the abuse of government power in order to target political opponents and the use of force by police. In developing nations like Nigeria, corruption is at the foundation of most economic, political, and social problems. Discrimination has also happened due to a lack of accountability as well as the transfer of public resources to private hands. The inability to do anything at all, the inability to do anything at all, the inability to do anything at all. Corruption in politics can stem from a variety of factors, including inefficient political systems, inadequate political funding, and a lack of resources. There is still a lot of secrecy in official documents, which is why the freedom of information and public engagement in government bills currently before Nigeria's National Assembly must be passed.

The colonial overlords have been accused of widespread corruption. In this opinion, the country's colonial history may have hampered the country's early ethical revolution. The majority of Nigerians were poor and ignorant during the colonial era. Many Nigerians were astonished to learn that their country has been named one of the most corrupt in the world by the international community. As a result, although the government took steps to combat corruption, such efforts fell short of their intended goals because they were not carried out in a way that was honest and proper. The state of affairs had deteriorated dramatically. In the years that have gone by, corruption has been a big problem for the country.

It was in the late 1960s that a literary response to the excessive violence and political corruption that had permeated African civilizations began to develop. How can a nation, much less a Pan-African identity, be formed while one's own

Research Article: This article is published by *Jozac Publishers* in the *Journal of Languages, Linguistics and Literary Studies (JLLLS)*. This article is distributed under a Creative Common [Attribution \(CC BY-SA 4.0\) International License](https://creativecommons.org/licenses/by-sa/4.0/). **Conflict of Interest:** The author/s declared no conflict of interest.



country is at war with itself? This threw the nationalist notion into turmoil. Novels, according to Gikandi, began to take on a more dismal tone in the mid-1960s, turning the reader away from previous works' occasional joyous tone and toward a pessimistic critique of the cultural nationalist narrative. For this generation of authors, the concept of cultural nationalism was a relic of the past.

Chimamanda Ngozi Adichie and Ngugi Wa Thiong 'o' are among the authors who have embraced this interventionist approach to African ethnic strife. People didn't know they were Igbo, Yoruba, or Hausa until British colonization. By suppressing Nigerian leadership, traditional rulers supported British colonial authority in the nation. Because of this, Africans were granted power to reign over their own people. In their view, it was a way to abuse those who had more than them and sell their family members in order to gain favor with the superior authorities.

Many people sought their own independence as a result of national and international authorities' actions. Quite a few of them have lost their faculties of concentration. Current leaders hold the colonial rulers and the precursors of independence liable for their behaviour, including failing to accomplish what was demanded of them and embezzling and stealing public money. While they steal and place the blame on the economy and other leaders, politicians serve as catalysts for others to amass riches and influence in society. No one accepts responsibility for their own actions or criminal deeds.

2. Literature review

It is over forty years now since the Civil War in Nigeria ended, yet its ugly scars on the Nigerian mind and soul remain visible and glaring. The defective bearing process of the wounds on the Nigerian psyche from the war has resulted in an extensive gulf between the people of the defunct Biafra and Nigeria, the parties in the war that lasted from 1967 to 1970 and the implication of the war are manifested in diverse ways and degrees in the contemporary Nigeria body politics.

The apparent bitterness and discontent of the people of Biafra about the way they were treated, and the total waste that the Nigerian Biafra was portended, come alive in the fiction on the war. Nigerian fiction on the war, written mostly by scholars and intellectuals from Eastern Nigeria, specifically the Igbo, who directly suffered and still bear the pains of the war, reveals that it was avoidable. The symbols within which the stories are couched are profound. They indicate a close affinity between the Nigerian Civil War and madness. The symbols underscore the people's recrimination of their Igbo leaders, on the one hand, who plunged into a war for which they were ill-prepared and ill-equipped.

Achebe in "the madman" skillfully configures a symbolic dimension into the whole corpus of discourse of madness. The symbolism can be decoded through the formula of the civil war in Nigeria, the actual madman represents Nigeria. Corruption in public life is the most common political theme in West Africa literature in English from Achebe's *A Man of The People* through Armah's *The Beautiful Ones Are Not Yet Born* and Nkem Nwankwo *My Mercedes is Bigger than yours* to the novels of Ben Okri in which politics and its repercussions are always hovering. One of the consequences of corruption in public life is the immorality of politicians.

In a world of social injustice, economic inequality environment degradation, coupled with human right violations, people are asking more clearly than ever before what are the roles of the leaders in bringing about justice and peace in the nation.

Achebe in his book *The Trouble with Nigeria*, stressed that nothing was basically wrong with the Nigerian character, but that Nigeria's problem is the unwillingness or inability of its leaders to rise to their responsibilities. Achebe maintains the opinion that Nigerians are corrupt because the system makes corruption easy, profitable and they will cease to be corrupt when corruption is made difficult and inconvenient. In debunking the phrase "average Nigerian" on the grounds that such Nigerians hardly exist in such social space with limited opportunities for corruption. Achebe emphasize that corruption goes with power, which the average Nigerians does not possess. He believe that corruption is the sole preserver of the powerful and the rich.

In the same vein, Wole Soyinka attacks political intimidation and repression in Nigeria's second republican government using his autobiography: *Ake-* The campaign for freedom, equality and justice continues in post colonial societies (8). Also Wole Soyinka while in Ghana during his exile used his editorship of the journal transition to attack Africa's military dictatorship. In 1978, after the latest Nigerian military government refused permission for the staging of his Opera Wonyosi; (1981) in Lagos, he used his newly formed university of Ife Guerrilla Theatre unit to improvise revenue performances in market places and parking lot for trucks exposing and excoriating the racketeering political murders and army outrage that were the hallmarks of the second Nigerian Republic under President Alhaji Shehu Shagari from 1976 until retirement in 1985 Soyinka was Professor of comparative literature and dramatic arts at the university of Ife.

Furthermore, Wole Soyinka adopts a militant stance in asking for radical changes with his vision; a writer is inclined to paint a picture of doom that would befall the society if care is not taken. This, the writer becomes a prophet of doom. It has been observed that Achebe attained this social vision with the publication of his novel, *A Man of the People* just like Wole Soyinka, Achebe has predicted a military take-over following a chief insight into the political development in his fictional society.

Apparently, the publication of this novel coincided with Nigeria's first military coup.

There are other novels whose action ends in a military coup such as Chief Aluko's *The Honourable Minister* and Armah's *The Beautiful Ones Are Not Yet Born*. The novels indeed proffer a change but more often than not these admonitory works do not reach their target coming off with a lot of deliriously committed political statements. He sees the artist and therefore sees himself as a man leads the army of the revolution into the Promised Land.

The artists are conscious of the fact that, the growth and modernization in Africa are impeded and stamped by bad leadership. The writers create caricature of African leaders, exposing their slavish mentality, lack of organizing ability business acumen and concern for the governed. In "Paths of Thunder; equally Wole Soyinka writes *Kongi's Harvest* to establish a hall of shame for ploto of President Kamuzu Banda of Malawi. He draws a more dreadful, barbaric portrait of the best and brute force in African leaders in *The Play of Giant*, they are masters of terror and censorship, draining the national wealth and improving the masses. Ayi Kwei Armah like Wole Soyinka in his novels focus on the question of how one should live purely in an impure society. Armah's first novel *The Beautiful Ones Are Not Yet Born* (1968) had missed reception in African, as did his later novels. The objective in Africa, commentators to Amarh's novels center on his pessimism, which extend to both his political vision and the terms in which he renders real decay and metaphorical corruption yet, paradoxically, these words are Armah's strength. His emphasis on physical decay makes one see more clearly the depth of which the society we live in is corrupt- corrupt like the decayed waste on the road side waiting for vultures and maggot to feed on.

Emeka Nwabueze in his play *A Parliament of Vulture* attempts to expose the effects of corruption in Nigeria's social religious, moral, economic and most especially in the state holders in Nigerian Politics, He takes on the contemporary Nigerian Political elite, criticizing and making the people see and feel the weaker activities of their hypocritical leader. It also paints a vivid image of the goings on the nation's political arena, especially as it concerns law makers, who were elected to respect their different constituencies in the states and national assembly.

In Nigeria, right from the colonial administration to Obasanjo's administration to the present day, Nigeria cannot be said to be free from corruption. The *House of Hunger*, Dambudzo Marechera 1979, transforms prostitution to a stylistic play of exposing the mutilation social environment of deprivation Kenya, sexual obscenity is socially imposed by impoverished existence and it is a copollary of an odious body – politic. It is a reflection of the social and political prostitution of neo-colonial African leaders. Not forgetting the poems of Richard Nturu, Jared Angira and Oswald Mtshali treat the themes of hunger and dereliction.

Ndibe examines Nigeria from the perspective of the Kaleidoscope of political upheavals that it has undergone. Though Nigeria attained independence in 1960, its journey towards the attainment of self development has been tortuous it is a trajectory strewn with economic mismanagement, ethnicity, cultural devaluation, moral decrepitude and political potholes which have claimed hundreds of lives.

The 1980's and the 1990s witnessed an unprecedented surge in writing about issues of power prison and incarceration and political resistance and confrontation with military regimes in Nigeria. As the Nigeria political landscape becomes more and more desperate, so also does it breed as strident reaction grounded in protest literature from a younger generation of writers, among whom is Ndibe Disillusioned by the pretentious benevolence associated with the military regime and its corresponding notoriety for human abuses, Ndibe employs varied imagination techniques of satire, faction and political discourse to narrate Nigeria in relations to its military rulers. In these text Africa generally and Nigeria in particular, have been portrayed simultaneously as a failed continent and a failed country, betrayed by rulers who have mismanaged its economy and destroyed its political ethos. In their bid to cling on to power at all cost. This has been vividly captured by Kenneth W. Harrow:

The nation state in African today is in crisis
misrule and corruption have danced across
the land provoking widespread skepticism
towards the mechanisms of government and
a sense of resignation over the inevitable
indifference of the wealthy and powerful
to the enormous social problems at hand.
Globalization and Aids has spread their
pandemic effects, war and anomy have
gained the terrain, so that walking downtown
or driving at night have become risky
undertakings in many areas one has
merely to mention the words southern
Sudan or Eastern Congo to elicit a
shrug of despair (33).

According to Achebe, the consequences of the loss of predictable political power in a community is one thing; at the national level, they are quite different. He turns to this latter issue. In his fourth novel, *A Man of the People* which is set in the post colonial period in an unnamed independent African country. The governance of the country is nominally, in the hands of the people. The quality of the leadership and the response of the people to that leadership are the central theme.

There is neither collective will in the people nor responsible leadership. Moreover a collective voice at the community level, through which agreement is articulated in *Things Fall Apart*, *Arrow of God* and *No Longer at Ease*.

Tanure Ojaide uses his novel *The Activist* to enlighten the people of what is happening in the Niger Delta areas. He says those that claim to be literate in the society are the chief criminals sabotaging one another

Everybody in the country is in one way or the other suffering from the harms political corruption brought, we are psychosocially disordered.

In Achebe's *Anthills of the Savannah* he depicts the challenges posed to African societies by modernism and western influence and also the corrupt practices of the politicians. Achebe seems not so much to be blaming the west for African's problems as pointing out the ways in which, years after independence and even longer since things first "fell Apart"... African societies continue to struggle with the legacy of colonialism. The villain are not Europeans but the opportunistic soldiers, politicians and business persons who came to power after the departure of the colonists. Achebe perceptiveness and skillful sketches of characters make this an important work a period piece as representative of contemporary post – independence Africa.

3. Research methodology

This is a qualitative study. Literary text and critical resources (print and internet) are evaluated, assessed, and interpreted using qualitative research criteria. To begin, a summary of the chosen book's analytical methodology is offered. Then, using the applied theoretical framework, pertinent passages from the novel are picked and grouped into sub-themes through critical reading.

3.1. Theoretical framework

In the aspect of literature, the topic of postcolonialism encompasses many themes. The hypothesis is concerned with both previously colonized and colonizing societies' literature. According to McEwan (2009), the word "postcolonialism" has been used by a lot of people. Saada (2014) also says that the word has been used a variety of cultural, economic, and political concerns in places where European colonialism has occurred (as cited in Saada, 2014). Saada went on to say that the term "postcolonialism" refers to a wide range of interactions between colonizers and colonized people. In a similar vein, Thamarana (2015) argues that in the modern era, postcolonialism, which is tied to imperialism, represents issues of ethnicity, culture, and human identity, mostly following the independence of many colonized countries. Meanwhile, according to Javed (2016), postcolonial literature is defined as writing that explores numerous crises and effects of a nation's decolonization. According to Brians (2006), postcolonial literature is literature written by societies that have been colonized earlier. Brians has noted, however, that the word should also include works written following colonisation, not just those written after independence. According to Brians, the term "postcolonial" may lead some people to believe that colonialism has ended, but the reality is that most countries are still culturally and economically subordinate to wealthy industrial states through various forms of neocolonization, despite their technical independence. Despite the fact that postcolonial theory primarily concentrates on the previous half-century, everyone has been colonized in some way, particularly nations like England, which has been invaded by Romans and Normans. When reading postcolonial literature, it's easy to see that the theme of othering is frequently present. Tyson (2015) describes the concept of othering as people in positions of power seeing themselves as superior, civilized, the center of the universe, and a model of humanity. In contrast to the foregoing, Tyson observed that the colonized are frequently stereotyped as other, inferior, and lacking in human traits. Aside from being focused on the process of otherness, postcolonial theory can also be used to identify patterns of hybridity and ambivalence in literary writing. Given the foregoing, the theory focuses on recognizing colonial attitudes in literature, how colonisers manipulate individuals with less political power and how the oppressed attempt to fight forms of persecution in order to reclaim their lost identities.

4. Findings and discussions

4.1. Corruption and representation in Chimamanda Ngozi Adichie's *Half of a Yellow sun*

Post-colonial Nigeria is shown as a chaotic place in the novel. Northern Nigeria attacks Biafrans while the UK and the US support the creation of an independent sovereign country for Biafra. Violence in Biafra resulted in the deaths of many people and the displacement of countless more. Ugwu, a thirteen-year-old houseboy, Odenigbo, a scholar, Olanna, Odenigbo's fiancée and future wife, and Richard, a British expat who comes to Nigeria to study the arts and falls in love with Kainene, Olanna's twin sister, all play a role in the story. Olanna, the daughter of Odenigbo, is one of the three main characters in the narrative. The book tells the reader about the history and geography of Nigeria. For

those who don't know, Biafra was born out of the Igbo ethnic group's desire to break away from Nigeria and start a new country. The novel tackles Nigeria's political history front on, delving into seemingly solid ideas like nationality, race, ethnic identity, truth, heroism, and treachery, as well as deadly power struggles over the military, public service, and oil. The Civil War was primarily an ethnic conflict between individuals who were designated as "Igba," one of the main ethnic groupings, and those who were not. As a consequence of years of political upheaval, the Igbo people were subjected to brutality and famine. Professor Odenigbo, a physics professor at the University of Nigeria Nsukka, had numerous intellectual gatherings at his house, which Adichie used to set the political scene. When there are fights, Ugwu, the houseboy who refers to Odenigbo as his master, is always there to see to it. As ethnic classifications inside Nigeria serve as the basis for the people to be split by conflict, Odenigbo's last argument about being an Igbo foreshadows what is to come. As a backdrop to the tale, this pre-colonial nation is intriguing. The war brought about pain and suffering in the lives of Nigerians. Tribal strife, not a war of conquest, is at the heart of the current situation. The northern Hausa tribe has no sway over the Igbo.

After the war, Biafran supplies of Nigerian currency from before the war were no longer recognized, and all easterners in Nigeria got just N£20, regardless of how much money they had in the bank. As a result of these occurrences, Olanna was completely bankrupt. This is true regardless of whatever bank they used before to the combat. Nigerian or Biafra money is used. As a result, the Igbo middle class's ability to pursue economic advancement is being impeded.

The Igbo people are ill-prepared and under-equipped, and they suffer tremendous fatalities, despite their hearts' support for the revolution and eventual liberation. Children die of starvation, people are killed and tortured, and homes and property are destroyed in the piece, which represents the Biafran people's suffering in a severe and merciless manner. On the train, Olanna is seated next to a mother clutching a calabash with her daughter's severed head (149).

Many people have been killed; little children have been used as soldiers; the refugee camp is in a terrible state; people are dying of hunger without food or medicine. She runs the outside errands alone, and she tells Ugwu to stay inside so that he doesn't join the group of forced kids. Ugwu doesn't follow the command and is drafted. Ugwu is freed when Olanna pays a bribe; this occurs often.

Mothers have been impacted the hardest as a consequence of their attempts to safeguard their spouses and children and to beg for essential items at rescue facilities. The lack of these items often leads to starvation in families. "To save Biafra for the free world is a task that must be done!"

This and other incidents render Nigeria incapable of annihilating Biafrans in a "three-hour police station," which eventually devolved into a "three-year war" of attrition, at the end of which General Gowon declared, "No victor, No vanquished." Putting Western countries' power against the stubborn iron will of a people who are fighting for their lives, it's been a battle of wills.

Pogroms and conflict forced many Igbos from their homes; when they returned, the government, like Olanna's parents, saw no need to reinstate them, preferring to treat them as if they had resigned. Igbo-owned structures and residences are also included in the definition of this phrase. In Port Harcourt, other ethnic groups quickly seized Igbo-owned buildings and homes. The government tried to justify them by claiming that they were "abandoned" homes. This, however, has produced a sense of unfairness since the Nigerian government's actions were perceived as further economically penalizing the Igbos in the aftermath of the struggle.

4.2. Representation in Chimamanda Ngozi Adichie's *Half of a Yellow sun*

half-sun: a yellow sun that has yet to rise to its full power and hence provides insufficient light for good lighting, half-sun This symbolizes the short-lived Biafran war. In spite of their valor, the Biafrans were unable to match the Nigerians in their battle.

The blood of the murdered northern brothers was red; black represented despair, green represented Biafran wealth, and half of a golden sun represented the wonderful future (281). However, paraphrasing the book's title word for word and phrase for phrase may be more accurate.

4.3. Half Sun as a symbol

Half the sun isn't enough to light up the whole world. When the Biafrans arrived, they were unprepared for the rising brightness of their national flag. Both the Biafran and the Biafran are shown with a half-sun. Their incompetence made them fail. As far as the Biafran people were concerned, the sole motivations for fighting were those of freedom and vengeance. With their imitation firearms, they showed that they had no military experience or training. This represents "half preparation of war."

4.4. A symbol of the yellow sun

When the sun rises or shows yellow in the morning, it portends tragedy. In the evening, the lovely yellow sun, which Biafrans viewed as a symbol of hope, brought disaster. To make matters worse, many Biafrans have strong recollections of bloodshed and privation as a result of the war.

4.5. A symbol of a baby

Odenigbo's child, Amala's baby, is a figurative representation of Biafran culture. She represents the newly born Biafran. Possibly because of this, Adichie created Baby, a female character. They called the Biafran people "rebels," meaning that the state had not been established via a fair process and that they were working against Nigeria or interfering with its peace. As a result, Biafra was declared illegal and internationally recognized. When Odenigbo and Amala met, a baby was born. Odenigbo's mother had brought Amala to marry him. Odenigbo and Olanna had a tense relationship after the birth of their baby, who was born out of wedlock. High-ranking military officials were likewise suspicious of the entry of Biafrans. Biafra is illegitimate since Nigeria does not recognize it as a sovereign state. Olanna didn't give the baby a name because she wasn't related to her and Odenigbo. When Nigeria didn't recognize Biafra and the baby didn't have a name, it became a symbol for Biafra. Every little Every alteration that affects Biafra has an effect on one with a name. At the climax of the war, Baby began to have lice and tufts in her hair. This was the general deficiency that struck Biafra. "The weeks passed and the butterflies in the font yard were black and baby's hair grew jet-back," Adichie writes (432).

4.6. Ugwu as symbolic character

"He signifies a shift," Ugwu, another iconic figure. Despite his humble roots in a distant hamlet and concerns about assimilating to a new culture, the Odenigbo family accepts him as one of their own. Ugwu appears as a teacher in the middle of the story, then as a soldier, and finally as a writer at the conclusion. He watched as other soldiers committed a variety of horrific acts, including rape of young ladies. The implication is that the conflict injured some lovely individuals while making everyone else unhappy and nasty.

4.7. Nature is another symbol

Another symbol in the novel is that of nature. The air attacks that ruined Olanna and Odenigbo's wedding celebrations are an example of this. Adichie summed up the existing situation as follows: The sky was overcast. The combination of firewood smoke and wet weather creates an enticing scent (203). Using the concepts above, it is simple to make a connection between Biafra and the sky. Biafra wanted to be stable, but Nigeria's continual threat of devastation and destruction made that impossible. Because of the rain, Nigerian planes are likely to drop bombs on Biafrans. Because of the odor of burning, Biafra is going to suffer tremendously as a result of these bombings. Adichie draws another symbol through comparison. Olanna sat on the ground with her infant, her bridal gown half concealed by a camouflage-patterned army blouse, she writes. Olanna, who was nursing a baby and wearing her bridal gown, was dressed in camouflage as a soldier. This camouflage shirt, like a bridal gown, generates a sense of tension via the hiding of purity. The fight, in which the helpless Biafrans are shown, was disguised as a baby. Olanna's baby is a symbol of Nigeria's rule over the Biafran people, as if the air raid was the reason they were hurt.

4.8. Skull and bone

In addition to a half-yellow sun, the Biafran army uniform bears a skull and bones adjacent to it. Symbolizing danger, it implies that Biafra is in ruins and at risk from Nigerian forces.

4.9. Symbol of Kite

The kite is traditionally known as a destroyer and a devourer. The kite is used by Adichie to signify devastation and devouring. Odenigbo brought Olanna to Lagos with him and used her as an excuse to bring along Amala, a local girl. The chick represents Odenigbo, much as the kite represents Amala, and Olanna represents the hen from whom the kite receives its young. Alternatively, it might be a representation of the bombing plane that was responsible for the Biafran women's deaths. As for Ojukwu, the Biafran Head of State who stepped up to defend the Igbos in the north, Ojukwu is depicted by the hen who was shrieking and rushing after the kite.

4.10. Professor Ezeaka as symbolic

Ezeaka is one of several Biafran academics who joined the war for financial gain; some of them became quite rich as a result. To ensure that a percentage of the food intended for the poor ended up in their own homes and wallets, affluent businessmen engaged academics to work with them. Due to Ezeaka's belief in the exploitation of Biafraland, he and his wife have decided to keep their Nigerian passports. We will fly to Gabon. Our Nigerian passport, of course, may take us to England. The UK has refused to recognize Biafra as a sovereign state!

4.11. Mbaezi as a symbolic character

Mbaezi, Olanna's uncle, is a representative of the Ndigbo in the North. The Igbos, who will be able to withstand the north's persecution, will eventually construct a school. He and his family were the first victims of the fight, but Olanna saw them being slaughtered, so they were the first to be recorded and shown in the narrative.

A prominent Kano Igbo figure, Mbaezi, is used to represent all of the Kano massacre's victims who were of Igbo descent. The vulnerable Igbos were left behind in the north when war broke out.

4.12. Kainene and Richard

Despite Richard's attempts to become and stay an "insider," Richard and Kainene's sorrowful relationship epitomizes Biafra's lost state. Richard's time as a Biafran is over when Kainene goes missing, despite his oath of fealty to the Biafran cause. Hybrid states can't last during times of war because they can't stand the chaos caused by ethnic division.

5. Conclusion

An African novel such as *Half of a Yellow Sun* demonstrates how contemporary African writing is more akin to the disillusionment fiction of the late 1960s. A return to the disillusioned writing of the 1960s and 1970s is evident in the works of authors like Chimamanda Ngozi Adichie, who convey an anxiety about national stability while rejecting redemptive conclusions. "Magical realism" approaches from the 1990s have already been severely contrasted in the African novel of the twenty-first century. This novel's political events aren't just repeated; they're felt via real-life stories, heartbreaking visuals, and the plight of starving children. This is one of the things that sets the novel apart as a work of art. The war for Biafra's independence arose from a highly complex situation.

In the context of national and international politics, the Igbo civilian population's fight has been shaped. True war hardships, such as starvation and desolation, are accurately depicted in her writings. As a result of authors like Chimamanda Ngozi Adichie, whose writings centered on the Nigerian-Biafran War, we should all be encouraged to abstain from violence.

6. Funding

This research paper received no internal or external funding.

ORCID

Stanley Ordu  <https://orcid.org/0000-0003-2137-2842>

References

- Adichie, C. N. (2006). *Half of a Yellow Sun*. Faratina.
- Achebe, C. (1983). *The Trouble With Nigeria*. Fourth Dimension in Publishing Co, Ltd.
- Achebe, C. (1960). *No Longer At Ease*. Nigeria: Heinemann
- Achebe, C. (1966). *A Man of the People* Heinemann John Day.
- Ademoyega, A. (1981). *Why we struck*. Evans Brothers.
- Akinwande, O. (1981). Soyinka. *Ake*. Methicen Publishing Ltd.
- Arnold, G. (1977). *Modern Nigeria*. Longman Publishing Co. Ltd,
- Ayi K, A. (1968). *The Beautiful Ones Are Not Yet Born*. Heinemann Publisher.
- Azikiwe, N. (1970). *Military Revolution in Nigeria*. C. Hurst.
- Durosimi J, E. (1988). *The Writing of Wole Soyinka*. James currey.
- Ebenezar, B. (1986). *The Socialist Alternative Nigeria*, Evans publishing Co.
- Emeka, N. (2003). *A Parliament of Vulture*. Publisher Alexandria, VA: Alexander Street Press
- Fawehmi, G. (2006). "Obasanjo's Administration, the News, 26 February.
- Thamarana, S. (2015). Significance of studying postcolonial literature and its relevance. *Journal of English Language and Literature*, 537-541.
- Tyson, L. (2015). *Critical theory today: A user-friendly guide*. Routledge, Taylor & Francis Group.

