

Trauma Of A Nation And The Narrative Of Suffering In Chimamanda Ngozi Adichie's *Half Of A Yellow Sun*

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ABSTRACT

The national narrative captures the struggles and the experiences of ethnic nationalities in specific historical moments. This paper attempts to explore Adichie's *Half of A Yellow Sun* as a narrative that reveals the agonies and traumatic experiences of the Igbo ethnic nation in Nigeria. The choice of Adichie's *Half of A Yellow Sun* is that it is a narrative work that somehow captures the reality the of trauma both at the psychological and physical level in the lives of the Igbo ethnic nation during the Nigerian civil conflict. In effect, this essay sets out to explore how traumatic encounters have permeated the narrative texture of the novel. It is this traumatic encounter with history that constitutes the Igbo nation's experience in Nigeria. This is projected from the depth of author's literary imagination. The argument is that it is trauma which constitutes Adichie's specific mode of self-apprehension and substance of reality in the text. Using the trauma theory, it seeks to explain the traumatic contextualization of the novel and to show how the victims of the civil war managed to negotiate their existence. The thrust of the argument is that *Half of A Yellow Sun* constitutes a significant moment in the history of the Igbo nation's traumatic experience and how this has influenced the pattern of social identity.

Keywords: nation, narrative, war, trauma, Adichie, Nigeria, self-apprehension.

INTRODUCTION

Africa's socio-political realities in the 20th century have been dominated by experiences of civil conflicts after the exit of the European colonial masters. The impact of these civil conflicts in the lives of individuals and ethnic nations is so tremendous that it has fertilized the imagination of Africa's literary artists. Most of the works have been crafted by those who actively participated and witnessed the actual conflicts whereas others have recollected these tragic experiences through their literary imaginations as Adichie's narrative attests. The novel tries to understand what the Igbos have been through together. As a war narrative, it presents the disturbing remains of history which is inscribed in Chimamanda Ngozi Adichie's imagination. This novel represents what Dominick LaCapras calls "historical trauma" (80)¹. What these works demonstrate is that wars in Africa and elsewhere have brought a lot of traumas, horrors and sufferings that have redefined the historical realities of human history.

The Nigeria civil war has given birth to a flurry of literary works like Isidore Okpewho's *The Last Duty*, Ken Saro-Wiwa's *Sozaboy*, Flora Nwapa's *Never Again*, and Phaniel Egejuru's *The Seed Yams Have Been Eaten*, to mention just a few. It is therefore important to analyze the different positions and ways people have been traumatized by painful experiences generated by this civil conflict (the Nigerian civil war). The plot structure of Adiche's *Half of A Yellow Sun* is dominated by the experiences of that traumatic period. It is a historical moment in which the characters and the nation experienced traumatic events at a magnitude which the human psyche finds difficult to reconcile. The

¹Dominick LaCapra, *Writing History, Writing Trauma* (Baltimore: The Johns Hopkins University Press, 2001), 64.

pogrom or massacre of the Igbo's in the northern part of Nigeria is an open wound that cries for recognition. Until that historical moment is acknowledged in national consciousness, the search for national unity or identity will remain a mirage. For Adichie, narrating the experiences of the Nigerian civil war is a search for recognition of that moment in national consciousness. Chinyere Nwahunanya has argued that "The events of the civil war period in Nigeria were traumatic experiences that threatened the very existence of a people..." (102)². In effect, *Half of A Yellow Sun* is a narrative of the traumatic experiences of the Igbo nation in Nigeria. Chukwumah and Nebeife have also argued that "the scares of this war on the Nigerian psyche are as indelible as they are still evident in the contemporary Nigerian body politic" (242).³

Trauma studies, according to Kaplan "originated in the context of research about the Holocaust" (1)⁴. Trauma, what Ruth Leys calls "Mimesis" has become a recurrent feature of modern African literature (8)⁵. This is because it is an experience that "appeared to shatter the victim's cognitive-perceptual capacities..." (Leys, 8-9)⁶. In her book *Trauma: A Genealogy*, Ruth Leys used the term trauma "to describe the wounding of the mind brought about by sudden, unexpected, emotional shock" (4)⁷. As Freud has noted this state of shock induces pleasure. Freud further argues that "mental events is automatically regulated by the pleasure principle..., set in motion by an unpleasurable tension; and that its final outcome coincides with a lowering of such tension—that is, with an avoidance of pleasure or a production of pleasure (1)⁸. Trauma theory is applied in this study because, trauma relieves the story of wounds—both physical and psychological. Besides, trauma theory accounts for how the psychological and physical devastation on individual and group psyche are affected by violent confrontations. Narrating the wound of war allows others who did not experience the actual conflicts to experience the tragic experiences of war victims. Adiechie's text is a narrative of hurt experienced by the Igbo nation during the Nigerian conflict. In other words, *Half of A Yellow Sun* is a narrative that bears witness to the suffering of people of Igbo descent in Nigeria. By extending the concept of trauma to include suffering terror as it features in Adiechie's novel the essay seeks to examine the impact of Nigeria's civil conflict on the psychology of a nation and its people, especially on the relatives of the victims of the war and their reactions to that traumatic historical encounter. Dominick LaCapra has argued that "some losses may be traumatic while others are not and there are variations in the intensity or devastating impact of trauma" (64)⁹. The work on trauma in this century has been shaped by Freud's work, *Beyond the Pleasure Principle*. In the work Freud conceived trauma not only as a "physical injury—" but as a "psychological injury" (34)¹⁰. Consequently, trauma is essentially seen as the shattering of the victim's crucial self and the world. Theorists have seen trauma as a devastating situation that affects the psychology of people and nations confronted by an injurious event. The nation is construed as a community of people united by a common descent, identity, history, culture and language, inhabiting a particular geographical space. It is important to stress that a nation is bound together by common emotional and psychological ties. It is in the light of this that the Igbo people are considered as a nation within the Nigerian state.

Therefore, Adiche's narrative reveals for us the catastrophic consequences of Nigeria's historical moment on the psychic and mental stability of people who found themselves on the geographical space called the Biafra nation. This is because the civil conflict induces a psychological trauma on the major characters of Adiechie's narrative. As Cathy Caruth has argued, "psychic trauma involves intense personal suffering, but it also involves the recognition of the realities that most of us have not begun to face" (*Tra*

²Chinyere Nwahunanya, "War as Communal Tragedy:" *Nigerian Literature in English: Emerging Critical Perspectives*. Ed. Onyemaechi Udumukwu, (Port Harcourt: M&J Grand Orbit Communications, 2010): 101-124.

³ Chukwumah and Nebeife, "Persecution in Igbo-Nigerian Civil-war Narratives." *Matatu* 49.2 (2017): 241-259.

⁴ Ann E. Kaplan, *Trauma Culture: The Politics of Terror, and Loss in Media and Literature*. (New Brunswick: Rutgers University Press, 2005):1.

⁵Ruth Leys, *Trauma: A Genealogy*. (Chicago: The University of Chicago Press, 2000): 8.

⁶Ruth Leys, *Trauma*, 8-9.

⁷Ruth Leys, *Trauma*, 4.

⁸Sigmund Freud, *Beyond the Pleasure Principle*. (New York: Pacific Publishing Studio, 2010): 1.

⁹ Dominick LaCapra, *Writing History, Writing Trauma*, 64.

¹⁰ Freud, *Beyond the Pleasure Principle*, 34.

Trauma: Explorations in Memory, vii)¹¹. For Olanna the traumatic experience revolves around the memory of Arize, Aunt Ifeka and Uncle Mbaezi who were victims of the massacre in Kano. Cathy Caruth has also stated that to be “traumatized is precisely to be possessed by an image or events” (*Trauma: Explorations in Memory*, 4-5)¹². The events of the civil war have shaped Nigeria’s history, and any recollection of that moment is bound to evoke that historical reality since it involves the losses of people at a moment in history and it is appropriate to call the recollection an “historical trauma” (LaCapra 80)¹³.

This paper explores how the concept of trauma has shaped the narrative structure of Adichie’s novel. The word trauma is understood as a wound inflicted not upon the body but upon the mind (Caruth, *Unclaimed Experience* 3)¹⁴. Caruth has also stated that trauma “is always the story of a wound that cries out, that addresses us in the attempt to tell us a reality, or truth that is not otherwise available” (*Unclaimed Experience* 4)¹⁵. She further argues that in “its most general definition, trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucination and other intrusive phenomena” (Caruth, *Unclaimed Experience* 11)¹⁶. Trauma theorists have focused more on physical experiences induced by war but little attention has been paid to psychological trauma. Adichie’s *Half of A Yellow Sun* confronts the trauma of the psychological wound of the Igbo nation during the civil conflict in Nigeria.

1. Trauma of Nation and the Narrative of Suffering in Chimamanda Ngozi Adichie’s *Half of A Yellow Sun*

The events of the civil war period as shown by Adichie’s narrative were quite traumatic to the Igbo nation and individuals who lived in that geographical space called Biafra. The novel therefore is an account of the traumatic experiences endured by both nation and individual. As Ann E. Kaplan has argued, “it is hard to separate individual and collective trauma” (1)¹⁷.

The fact of the matter is that trauma of a nation belonged to what Kaplan described as collective trauma, which initiates other forms of trauma, of loss, abandonment, rejection, betrayal, all of which are classified as ‘family trauma.’ It is difficult to separate the experiences of Olanna or Odenigbo from that of the young nation of Biafra. Therefore, the civil war which is the dominant theme of the narrative can be identified as fallen under what Kaplan has called “collective traumas” (19)¹⁸. It is the civil conflict that shattered Ugwu’s peaceful world. Prior to the war, Ugwu had lived in the world of fantasy. More importantly, the conflict created a condition of anxiety and rupture, the rupture of self-identity:

Ever since the second coup some weeks ago, when the Igbo soldiers were killed, he had struggled to understand what was happening, read the newspapers more carefully, listened more closely to Master and his guests. The conversations no longer ended in reassuring laughter, and the living room often seemed clouded with uncertainties, with unfinished knowledge, as if they all knew something would happen yet did not know what (142)¹⁹.

The issue is that the scenario in the northern part of Nigeria has turned the world upside-down for the Igbo nation and her people. This is captured in the tense atmosphere that pervades the narrative structure of the text: “None of them would ever have imagined that this would happen, that the announcer on ENBC Radio Enugu would be saying now... ‘We have confirmed reports that up to five-hundred Igbo people have been killed in Maiduguri.’” (142)²⁰.

¹¹ Cathy Caruth, *Trauma: Explorations in Memory*. (Baltimore: The Johns Hopkins University Press, 1995): vii.

¹² Cathy Caruth, *Unclaimed Experience*. (Baltimore: The Johns Hopkins University Press, 1996): 4-5.

¹³ LaCapra, *Writing History*, 80.

¹⁴ Caruth, *Unclaimed Experience*, 3.

¹⁵ Caruth, *Unclaimed*, 4.

¹⁶ Caruth, *Unclaimed*, 11.

¹⁷ Kaplan, *Trauma Culture*, 1.

¹⁸ Kaplan, *Trauma Culture*, 19.

¹⁹ Chimamanda Ngozi Adichie, *Half of A Yellow Sun*. (Lagos: Farafina, 2006): 142.

²⁰ Adichie, *Half*, 142.

The reaction of Odenigbo and his friends to these killings is quite traumatic. This confirms Kaplan's assertion that "trauma produces new subjects" and "that it is hard to separate individual from collective trauma" (1)²¹. Therefore, the killings in Maiduguri and the reactions of people of Igbo descent are indicative that 'collective' and individual trauma are intertwined. Specifically Odenigbo's traumatic response to the Maiduguri massacre is what T.M. Luhrman has described as "quite traumas" (qtd in Kaplan, 19)²². In other words, the massacres that provoked the civil war and the experiences of the war itself is what the French scholar has called "collective traumas" (qtd. in Kaplan, 19). This is an experience which people of the same ethnic or religious identity have in common and can constitute their common trauma.

The novel, *Half of A Yellow Sun* tells the sad story of the Igbo nation during the civil conflict in Nigeria between 1967 and 1970. It is a horror beyond comprehension and description. Besides it is a conflict that dispossessed the people of Igbo descent of their means of livelihood. Odenigbo's cousin, Obiozo tells him of the trauma: "Some of our people are coming back now. The lucky ones are coming back. The railway stations are full of our people. If you have tea and bread to spare, please take it to the stations" (144)²³. The war is a wound that ruptured Olanna as she recollects the experiences of the gruesome scene of the massacre of Igbo people in Kano, especially her relatives:

In Sabon Gari, the first street was empty. Olanna saw the smoke rising like tall, grey shadows before she smelt the scent of burning. ...The street looked strange, unfamiliar; the compound gate was broken, the metal flattened on the ground. Then she noticed Auntie Ifeka's kiosk, or what remained of it: splinters of wood, packets of groundnuts lying in the dust. She opened the car door and climbed out. She paused for a moment because of how glaringly bright and hot it was, with flames billowing from the roof... She stopped when she saw the bodies. Uncle Mbaezi lay face down in an ungainly twist, legs splayed. Something creamy-white oozed through the large gash on the back of his head. Auntie Ifeka lay on the veranda. The cuts on her naked body were smaller, dotting her arms and legs like slightly parted red lips. (147)²⁴.

This incident was to become a pathological one in Olanna's life as we shall demonstrate in this study. It creates a hole in her soul. For what she suffers is a kind of fissure. In effect, Olanna's traumatic experience is an historical vicissitude of a nation at odds with history. Therefore, for Olanna, the massacre of her kinsmen is an historical episode that allows her to bear witness to the senselessness, the horror of the massacre in Kano.

The picture painted in the above passage is that Uncle Mbaezi and Auntie Ifeka are victims of the Kano killings simply for being Igbo. It is the memory of this incident that is responsible for Olanna's swoops:

Olanna's Dark swoops began the day she came back from Kano, the day her legs failed. Her legs were fine when she climbed down from the train and she did not need to hold on to the hour drive to Nsukka in a bus so crowded she could not reach out to scratch her itching back. But at the front door of Odenigbo's house, they failed. So did her bladder. There was the melting of her legs, and there was also the wetness of hot liquid running between her thigh & Baby discovered her... Odenigbo carried her in, bathed her, and held Baby back from hugging her too tightly. After Baby fell asleep. Olanna told Odenigbo what she had seen. She described the vaguely familiar clothes on the headless bodies in the yard, the still-twisty fingers on Uncle Mbaezi's hand, the rolled back eyes of the child's head in the calabash and the odd skin tone- a flat, shallow grey, like a poorly wiped blackboard- of all the corpses that lay in the yard (156)²⁵.

What Olanna has experienced can be described as "psychic trauma" (Caruth, *Trauma* vii)²⁶. Physically unharmed, Olanna suffers the symptoms of post-traumatic stress disorder, including panic attacks and paralysis. Olanna's sickness is a manifestation of the classical trauma paradigm and shows Adichie's commitment to bearing witness to the suffering of the Igbo people. This kind of trauma according to

²¹ Kaplan, *Trauma*, 1.

²² Kaplan, *Trauma*, 19.

²³ Adichie, *Half*, 144.

²⁴ Adichie, *Half*, 147.

²⁵ Adichie, *Half*, 156.

²⁶ Caruth, *Trauma*, Vii.

Caruth “involves intense personal suffering, but it also involves the recognition of the realities that most of us have not begun to face” (*Trauma* vii)²⁷. For Olanna, the experience in the northern part of Nigeria shattered her personality and redefines her identity. Now Olanna’s sickness is the effect of post-traumatic stress which Ruth Leys sees as “anxiety, intrusive thoughts and memories.” She writes that “post-traumatic stress disorder is fundamentally a disorder of memory” (2)²⁸. This is largely due to the fact that “the mind is split or dissociated” (Leys 2)²⁹. This situation arises as a result of the mind being dissociated due to certain traumatic events. In this circumstance, Olanna’s is haunted by memory of the massacre. The condition of Olanna is what the Berlin neurologist Paul Openheim has called “traumatic neurosis” (qtd. in Leys 3)³⁰. In this novel, the wounding of individual and group psyche is brought about by the Igbo massacre and the blown civil conflict that followed it. It caused hysterical shattering of personality. Olanna’s swoop is a symptom of post-traumatic stress disorder (PTD) which manifests in victims of tragic and violent experiences. Olanna’s phobias and vulnerability is the result of what Julia Kristeva has described as “direct trauma” which is the result of “the shattering of psychic identity” (qtd. in Leys 222)³¹.

In *Half of A Yellow Sun* the massacre of Igbos was at the core of hysterical experiences which the characters in the novel encountered. As Adichie has shown, the massacre is a wound on the Igbo nation and her people which induced a sudden, unexpected emotional shock. For the Briton Richard, who identifies with the Igbo nation through his Igbo girlfriend, Kainene, Nnaemeka’s brutal killing by the Hausa soldier at the Airport is traumatic: “Richard felt himself wet his trousers. There was a painful ringing in his eyes. He almost missed his flight...” (153)³². Specifically, the scene of Nnaemeka’s death is an assault on Richard’s psyche. In other words, the desire to belong to Kainene’s people compels Richard to lose his sanity and allows him to achieve an emotional bond of identification “that is both ‘anterior’ and even ‘interior’ to any libidinal bond” (Leys, 30)³³. Richard has been so immersed in the trauma of the massacres that he felt shattered:

He got up to leave, knowing that nothing had changed for him either; he would feel the same way he had felt since he returned from Kano. He had often wished that he would lose his mind, or that his memory would suppress itself, but instead everything took on a terrible transparency and he had only to close his eyes to see the freshly dead bodies on the floor of the airport and to recall the pitch of the screams (165)³⁴.

The civil war caused excessive suffering for the people of the Igbo descent in terms of the scarcity of basic food ingredients. In response to Odenigbo’s questions to how relief materials for the war victims was going one of the officers, Mr Ovoko reacted in a manner that typified what the people have suffered in this conflict:

Mr Ovoko rubbed his hands together. He had the lugubrious face of one who simply refused to be consoled ‘Nobody is donating much these days. These people keep coming here and asking me for food, and then they start to ask for jobs. You know, they came back from the North with nothing. Nothing’ (173)³⁵.

It is this kind of experience that permeates the narrative structure of the novel and largely responsible for the trauma of the nation and individuals. Ugwu is traumatized by this kind of experience: “It filled him with sadness, coming here to give garri and fish to people who had fed themselves in the North, listening week after week to Master saying the same things” (174)³⁶.

For Kainene, Olanna’s twin sister, the civil conflict in Nigeria was the outcome of events that has befallen the Biafra nation: “...that war was the inevitable outcome of events and that moving things

²⁷ Caruth, *Trauma: Explorations in Memory*, Vii.

²⁸ Leys, *Trauma*, 2.

²⁹ Leys, *Trauma*, 2.

³⁰ Leys, *Trauma*, 3.

³¹ Leys, *Trauma*, 222.

³² Adichie, *Half*, 153.

³³ Leys, *Trauma*, 30.

³⁴ Adichie, *Half*, 165.

³⁵ Adichie, *Half*, 173.

³⁶ Adichie, *Half*, 174.

from Nsukka was simply as it should be” (180)³⁷. Those events include the suffering that the Igbo people had to endure. Richard could not comprehend how the Nigerian state could initiate action to bring back a people it has so chastised: ‘**Richard was surprised** when he heard the announcement that the federal government had declared a *police action to bring the rebels to order*” (180)³⁸. It is this surprise that made Richard hope the war would be brief. But Kainene knew it would be a long war with its suffering: “They can’t let us go easily with all that oil” (180)³⁹.

Yet despite the untold economic privation, the ordinary people are willing to sacrifice to the cause of a nation forced to defend itself. It is from Major Madu’s perspective that this is relayed: Madu says ‘there is a group of women at the barracks every other day, from all sorts of backwater villages, bringing yams and plantains and fruits to the soldiers. These are people who have nothing themselves’ (182-183)⁴⁰.

The memory of the trauma experienced in Kano has become a pathological experience for Olanna. The issue of the massacre is a unique experience and repeatedly enacted in her consciousness as reinvigorated remembrance:

The heavy weight of four muted funerals weighed on her head, funerals based not on physical bodies but on her words. And she wondered if she was mistaken, if she had perhaps imagined the bodies lying in the dust, so many bodies in the yard that recalling them made salt rush to her mouth. When she finally got to the car open and Ugwu and Baby dashed in, she sat motionless for a while’ aware that Ugwu was watching her with concern and that Baby was almost fallen asleep (193)⁴¹.

The question of identity is crucial to the narrative structure of *Half of A Yellow Sun*. It is the identity of belonging to Biafra and by extension the Igbo nation. This transformation of one’s personality is important for Richard as he said to Kainene:

Happy independence’, he told her.... It was not only because secession was just, considering all that the Igbo had endured, but because of the possibility Biafra held for him. He would be Biafran in a way he could never have been a Nigerian- he was here at the beginning; he had shared in the birth. He would belong (168)⁴²:

It is a transformation that comes to Richard after witnessing the tragic killing of Nnaemeka at the airport.

The bombing scene of Olanna’s wedding is a graphic traumatic experience of psychological wound since the victims did not suffer any physical injury. The crisis bears testimony to the uncertainty and emotional terror of the war: “Ugwu felt the warm wetness of urine on his shorts and was convinced that the bombs would never end; they would continue to fall until everything was destroyed and every one died. But they stopped. Nobody moved or spoke for a long time...” (203)⁴³.

In particular, Adichie’s text gives an insight into the different spheres and contexts people encounter traumatic events. For Olanna, the remembrance of the good old days of abundance is traumatic when compared to this near-starvation of the Igbos as a result of the civil war:

She asks Ugwu: “Do you remember, Ugwu, how we used to throw away soup with meat after only a day?” (284)⁴⁴. Special Julius is traumatized by the stories of the abuse of women. He tells his listening audience:

‘How can we recapture Enugu when the vandals have occupied it?’, Special Julius said. They are even looting toilet seats... A man who escaped from Udi told me. And they choose the best houses and force people’s wives and daughters to spread their legs for them and cook for them.’ (285)⁴⁵.

³⁷ Adichie, *Half*, 180.

³⁸ Adichie, *Half*, 180.

³⁹ Adichie, *Half*, 180.

⁴⁰ Adichie, *Half*, 182-183.

⁴¹ Adichie *Half*, 193.

⁴² Adichie, *Half*, 168.

⁴³ Adichie, *Half*, 203.

⁴⁴ Adichie, *Half*, 284.

⁴⁵ Adichie, *Half*, 285.

Ugwu is both physically and emotionally traumatized by this narrative: “Images of his mother, Anulika and Nnesinachi splayed out underneath a dirty, sun-blackened Hausa soldier came to Ugwu so clearly that he shivered” (285)⁴⁶. In effect, Ugwu is manifesting what Ann Kaplan has described as “family or quiet trauma.” (1)⁴⁷. This is a kind of trauma that happens to individuals due to an affiliation to a national or group identity. The narrative of Special Julius caused Ugwu to suffer repressed memory that victims of rape suffer—that is there is a repulsion at the thought that his relatives at home could become victims of sexual assault and seduction.

As Kaplan has noted, “people encounter trauma by being a bystander... or by hearing about a crisis from a friend” (2)⁴⁸. The idea of the Biafran nation is important to this narrative. The news of what is happening to Igbos reactivated symptoms of traumatized psyche from a number of the characters, but it also brought about new political affiliations and identity:

“Voice of America was reporting it, as was French radio, which Olanna translated: Tanzania was the first country to recognize the existence of the independent nation of Biafra. Finally, Biafra existed” (295)⁴⁹.

CONCLUSION

In conclusion, the trauma theory has been used to examine the effects of the Nigerian civil conflict on individuals and the geographical defunct Biafran state. The novel is a narrative that contextualizes the realities of the civil conflict not only in the physical dimension of injury to individual persons but also as a conflict which inflicts a psychological wound to the mind of the victims and all those who heard tales of that disaster. Therefore, *Half of A Yellow Sun*, is an encrypted tale of the travails of the Igbo nation and its subjects in the Nigerian civil war. Using specific characters like Olanna and Ugwu, Adichie finds a pattern to enunciate the traumatic experiences of the Igbo nation and its people during the thirty months’ civil war in Nigeria. The experiences of the Nigerian civil war demonstrate how people react to traumatic events, especially on the particular cultural and social contexts.

One of the contributions of this paper is precisely analyzing the different forms of encountering trauma as contextualized in Adichie’s *Half of A Yellow Sun*. By addressing the different ways, the characters have reacted to traumatic encounters. This paper has tried to distinguish the different shapes and forms of encounters with trauma in Adichie’s novel. In this study we have tried to identify dimensions of trauma. In the first, there are those who are traumatized by witnessing scenes of tragic events, and there are those who are traumatized by hearing stories of others who experienced traumatic events in the crisis-ridden territories in the North. These two positions of trauma are analyzed in the novel and both do damage and shatter the psyche of individual’s perceptions and psychological stabilities.

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⁴⁶ Adichie, *Half*, 285.

⁴⁷ Kaplan, *Trauma*, 1.

⁴⁸ Kaplan, *Trauma*, 2.

⁴⁹ Adichie, *Half*, 295.

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