

ALIENATED AND FRAGMENTED IDENTITIES IN CHIMAMANDA NGOZI

ADICHIE'S *PURPLE HIBISCUS* AND *HALF OF A YELLOW SUN*

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BY

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DEDICATION

I dedicate this work to my family, my husband and my children- Chibusonma, Chibuokem ,
Tobenna and Chidiebere who are my inspiration and motivation.

APPROVAL PAGE

This research topic has been approved for the Department of English and Literary Studies, University of Nigeria Nsukka, for the award of Doctor of Philosophy (Ph.D.) Degree in English and Literary Studies of the University of Nigeria, Nsukka.

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CERTIFICATION

This is to certify that this research work entitled ‘Alienated and Fragmented Identities in Chimamanda Ngozi Adichie’s *Purple Hibiscus* and *Half of a Yellow Sun*’ was carried out by Ulogu, Ngozi Dorathy with registration number: PG/Ph.D./07/42921 in the Department of English and Literary Studies, University of Nigeria, Nsukka. This thesis is original and has not been submitted in part or full for any other degree of this or any other university.

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ABSTRACT

This thesis, 'Alienation and Fragmentation of Identities in Chimamanda Ngozi Adichie's *Purple Hibiscus* and *Half of a Yellow Sun*' is an exploration into the underlying cause of neurotic behaviours manifest in selected individual characters encountered in the novels. Psychoanalysis is the framework of analysis using alienation and fragmentation as the tools of investigation to ascertain the mind and thinking process of such individuals in relation to their feelings of alienation and fragmentation. This is because the selected characters are seen to exhibit tendencies that are discrepant and ordinarily abnormal from others at the level of interpersonal experiences. For example, the relationships existing in Eugene Achike's family in *Purple Hibiscus* and that between Odenigbo and Olanna and other individuals in *Half of a Yellow Sun* reveal violent and abnormal tendencies in the characters showing signs of neuroses. However, a reader's first encounter with these novels is perceived as a reading of past events in the country and exposition of certain ideological issues of culture and tradition. Hence these constitute major issues of analysis in the existing literature as scholars and critics have taken great interest in exploring diverse themes and analytical issues from the texts. These and more critical issues make up the bulk of the literature review. The thesis is organized in six distinct chapters including the Introduction, the Literature Review, the Conceptual Analysis, Troubled Behaviours identified in the characters and Victim's Victims that explore the characters at crossroads of cause and effect of their neuroses and fallout of such impacting on others in contact with them. The conclusion reveals the fact of the individuals' alienation and fragmentation resulting from the deep recesses of their minds presenting as repressed memories.

CHAPTER ONE

INTRODUCTION

1.1. Background of Study

Purple Hibiscus (2003) and *Half of a Yellow Sun* (2006) by Chimamanda Ngozi Adichie present what some see as lived experiences and events of the past. The contextual reading of the texts presents them as Nigerian novels representing events and experiences of Nigerians. The novels are classified as African and Nigerian fiction written following the style of Chinua Achebe and other African literary predecessors, including Cyprain Ekwensi, Festus Iyayi, Ayi Kwe Armah, Ben Okri and others, referred to as literary sons of Achebe. The writer herself Chimamanda Adichie is perceived as the Twenty-first century daughter of Chinua Achebe where 'she recreates African history in the fictional worlds of *Purple Hibiscus* and *Half of a Yellow Sun* as she revisits like Chinua Achebe, the bequest of colonization in the lives of her fictional characters in the two novels' (Orabueze 3). *Purple Hibiscus* which opens with the allusion to Achebe's *Things Fall Apart* readily compares with the text and lays claim to Achebe's literary legacy. It tells the story of a family that suffers from a high-handed and arrogant father, Eugene, who ironically is highly acknowledged as a good man by the immediate community.

Half of a Yellow Sun is perceived as one of the captivating epics of modern African novels presents the devastating and traumatic effects of the Nigerian civil war, on the premise that the war was caused by pogrom and religious fanaticism. The text's narrative is equally seen as the depiction of real events in Nigeria since, 'the title of the novel names the emblem of the breakaway Republic of Biafra. The story documents Igbo affairs during the turbulent period from 1963 to 1970. It covers practically every event of historical significance among Ndigbo....' (Onukaogu and Onyerionwu 23). Both texts are understood as relating social and

cultural facts and activities; such as male domination, domestic and gender violence, corruption, love and relationships, and other every day frustrations, stresses and distresses.

However, beyond the well-crafted narration by the author employed in the narratives; and mere peripheral understanding of the texts as relaying social, political and family issues, there are actions and behaviours about the characters that can be explained as abnormal. Conspicuous among the characters is Eugene, who readily attracts the critical attention of the reader because of his uncommon cruelty. Eugene is described as assuming an ambivalent identity, first as a philanthropist who readily makes donations to the church and performs works of charity in the community, and as a harsh and arrogant domestic beast and religious extremist who inflicts violence on his wife, children, father, sister and those that do not share similar religious sentiments with him. This perception of Eugene is contained in Onyemaechi Udachukwu's essay, 'Adichie's *Purple Hibiscus* and Issues of Ideology in the Constitution of the Nigerian Novel' in which he presents him as 'a zealous even fanatical catholic and entrepreneur. Our first encounter with him is on the very first page of the novel, at a moment of crisis as he reacts to his son's refusal to go to communion' (Online). Such sharp and perplexing contrasts are perceived as uncommon and contradictory in the fictional characters who in different ways manifest behaviours incongruous to their outward identities. The texts are generally viewed as social chronicle of events in the lives of the characters.

The events and experiences of the individuals recorded in the narratives are painful and devastating, such that individuals have in the course of the events experienced and felt alienated from the reality of their existence through the thought processes, or felt fragmented by the effect of the experiences they encountered which are usually traumatic. The individuals are overwhelmed by the constant effect of stress and pressure which affect their mental balance and which cumulatively manifest as behavioural syndrome in the form of neurosis. Neurosis presents as behavioural disorder or abnormality as evident in the actions and reactions of some

of the characters that will be studied. To achieve this aim, the research work will study the texts from the perspectives of Psychoanalytic theory that will explain the inner traits beyond the physical elements that propel the characters behaviours, using the concepts of Alienation and Fragmentation as tools of analysis. These concepts will be used to determine the root cause of the behavioural inconsistencies and identity crisis in the characters.

1.2. Statement of Problem

Individual characters in *Purple Hibiscus* and *Half of a Yellow Sun* manifest behaviours that are abnormal and irrational. These behaviours are found rather perplexing, and call-for questioning. The individuals are found to possess both latent and manifest behavioural traits that prompt their actions. Hence they act out of compulsion and instinct. There are social, economic and environmental factors assumed to be contributory to this behavioural incongruity. These characters are hypothesized in this study as victims of alienation and fragmentation because of the unpleasant experiences, most of which are traumatic leading to neurosis. Neurotic tendencies are depressive and involve constant show of spates of violence. Trauma and neurosis are common experiences and behavioural manifestations by the individuals that make them feel alienated and fragmented. The research examines the driving forces of action in the characters in order to understand the possible root causes of these behavioural syndromes and their different manifestations.

These seeming abnormalities need to be investigated to understand why the individual character behaves the way he is perceived by examining the root cause of the abnormal manifestation. This work therefore, aims to study the hidden causes and manifestations of these behavioural inconsistencies in the individual characters in the novels.

1.3. Purpose of Study

The main thrust of this research work is to examine the psychological determinations of unusual and abnormal behaviours identified in key characters in *Purple Hibiscus* and *Half of a Yellow Sun*. Since individual alienation and fragmentation develop within the context of an ongoing relationship between the character and other entity, group, society or culture, the characters will be studied and understood in their environments, unique circumstances and individual histories. This psychoanalytical aspect of the study of the character's behaviour examines the individual's psyche and social experiences that suggest and explain possible causes of these behavioural maladjustments. Psychoanalytic theory which studies the mind and thinking process and the concepts of alienation and fragmentation are the theoretical framework of analysis used to identify and explain possible inner conflicts that have shaped the individual's behaviour.

1.4. Objectives

This research work is aimed at achieving these objectives:

1. To undertake an in-depth literary analysis of alienated and fragmented identities in Chimamanda Ngozi Adchie's *Purple Hibiscus* and *Half of a Yellow Sun*.
2. To examine the humanity of the individual character with emphasis on the thinking processes, thought patterns and mental states of selected individuals in relation to alienation and fragmentation.
3. To investigate the relationship and interconnectedness between alienation and fragmentation by studying the conscious and unconscious actions and reactions of the characters.

4. To examine the psychological determinants of neurosis and unusual behavioural and personality disorders in the individuals by identifying the latent and manifest behavioural syndromes.
5. To examine the effect of psychic domination, social experiences and ongoing relationships between the characters and other entity that will explain the behavioural maladjustments manifesting as troubled behaviours in the individual character.
6. To examine the ripple effects of fallouts of an individual's actions, situation or circumstances on others as victims of these situation and actions.

1.5. Significance

Previous studies of the texts have majorly dwelt on the historical, sociological, political, ideological, and cultural issues and concerns, among others. These are seen in the critical works, reviews and analysis already done on the texts. *Half of a Yellow Sun* is easily understood as a chronicle of events of the past. Most outstanding event in the text is the Nigerian–Biafra civil war. The events leading up to the war include military misrule, coup and counter coup, military ethnic imbalance policy, ethnic dissension, hatred and agitation, pogrom and eventual war and mindless massacre of Igbo soldiers and other Igbo people living in the North. The demand for secession by the Eastern population from the entity called Nigeria, and the eventual proclamation of the Sovereign State of Biafra by the leaders are advanced in the text as factors that inflamed the civil war.

Issues of family and domestic violence occupy the study of *Purple Hibiscus*. Literary scholars have assessed the text based on ideological and cultural issues of violence against women and male patriarchy and domination. The Bildungsroman culture of growth and development of young characters in literary sphere forms part of existing studies on the texts. Also the structural issues of Linguistic and Language use have been given critical attention in

both texts. The study of Alienation and Fragmentation in African Literature is a common feature and area of existing study in literary analysis also x-rayed by scholars..

Against these existing studies on the texts, this research work finds a gap to fulfill, having observed that much of the work already done are structural, historical, linguistic, social, or ideological. This work therefore is poised to undertake an in-depth literary analysis on the humanity of the individual characters, with emphasis on the thinking processes, thought patterns and the states of mind of selected characters in the texts. This will be achieved by dwelling and focusing on the psychological impact of the stress factors. The study will equally investigate the issues of conscious and unconscious unprocessed actions and reactions that explain states of the mind and the thinking processes as determinants of an individual's behaviour.

Here the characters are studied as individuals living their normal lives, experiencing love and hate, life and death in their immediate world. These issues will be investigated using a psychoanalytic theory to explain the inner conflict and pain as causes of the behavioural abnormalities manifest in the individual characters. The significance of the research is that it will make an inroad into the study of the individual's psychological history and inner states of being. It is a paradigm shift from the already existing aspects of research done around the texts, and will make a unique contribution to body of knowledge on literary criticism and analysis.

1.6. Limitation

In carrying out this research the researcher encountered challenges such as the non-availability of relevant printed materials and published books on literary criticism on the texts under study. Most, of the available books are published abroad making such materials expensive and hard to get. There is a dearth of literary journals, and where they are available, are found not to enjoy consistent and sustained publication or production. Also functional

libraries could not supply the needed current printed materials because most of the books on the shelves of the libraries are outdated. The existing Libraries and those with internet facilities are not fully utilized and accessible because of the epileptic power supply being encountered. The use of online publications poses its own difficulties too, in the sense that some of the online books and journals are for sale, and in foreign currencies making it difficult for the researcher to use. Certain essays, comments and articles online are not peer-reviewed as to support a qualitative research work of great importance as this.

Added to the challenges are the inhibiting factors affecting proper placement of the causes of individual identities in *Purple Hibiscus* and *Half of a Yellow Sun*. These include social, environmental, economic and cultural issues that all together create undue burden and physical pressure on the individual characters. In examining the psychoanalytic factors, so many other determinants come into play and interfere in shaping the individual behavior. It therefore poses a challenge to this study to examine particularly the mental or psychic factors of distress that propel the individual characters. In this psychoanalytic study, there are elements of social theory and thinking that crop up in the investigation of the circumstances of domination and oppression. The intermingling of these factors affects the general reception and response of the characters. Therefore, the application of psychoanalysis in this research work involves both the social and the psychoanalytical elements. The combination of the two offers a vantage position that will account for the various sources of oppression, the unconscious and behavioural abnormality.

1.7. Scope

The study is a psychoanalytic examination of selected characters in *Purple Hibiscus* and *Half of a Yellow Sun*. These characters include those assumed to present both normal and abnormal behavioural traits. The psychoanalytical study will examine the characters on the basis of the inner drives or instinctual psychological promptings based on the outward behavioural manifestations. There are obvious existential problems and drives that affect the individual behaviour causing extreme disarray and deep distress on the individuals. These include, power relation, abjection, prejudice, exploitation, cultural imperialism, and marginalization functioning as stress factors. There are also certain unresolved conflicts that continue to trouble the individual a great deal manifesting as depression and repression of past memories.

Taking cognizance of these, this study will apply the psychoanalytic method that will go beyond the physical sphere and make an in-depth examination of the workings of the individual's mindset and psyche, especially the unconscious and unprocessed actions. The work will confront the deep psychological structures of alienation and fragmentation in the individual characters as a measure that will place each individual identity in proper perspective.

CHAPTER TWO

LITERATURE REVIEW

Chimamanda Ngozi Adichie's novels *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006) have elicited critical analysis from diverse perspectives. There are already ample volumes of discourse given to the novels. Scholars and critics have dissected the novels from various critical standpoints in form of book reviews, critical analysis, essays, articles majorly published in Journals, books, Newspapers, online and other media. In reviewing the related existing works, the researcher observes that a lot has been done on the texts as a chronicle of history and historical consciousness. There are also issues on sex and sexuality; language use; comparative studies; socio-political and ideological studies.

Researchers have studied the events and incidents in the novels as materials for history and not as historical records. The narratives chronicle past events most of which are not first hand or direct experiences. This vision of history is explicated by Chijioke Uwasomba in, 'Story as History; History as Story in Chimamanda Adichie's *Half of a Yellow Sun*'. In this paper, the scholar reviews the novel as a story, as well as a historical document depicting social conditions of certain periods in history. The story and the historical views of the war are weaved together, focusing on the monumental effects on individuals and their capacity to survive in the midst of the hostilities. Uwasomba writes that, '*Half of a Yellow Sun* is a continuation of the Story of the Nigeria-Biafra War.... In this novel Adichie skillfully re-narrates the civil war pointing-out its damning effects on all classes of people living within the enclave of Biafra' (33). The war narrative shows all as casualties of the war, bringing out the human tendencies

in each character. Following this, Onukaogu and Onyerionwu posit that the writer herself affirms that writing a story on the Nigerian civil war is important, 'because she doesn't ever want to forget', especially in *Half of a Yellow Sun* (78). History is important so as to preserve historical truth and facts.

Complementing the view put forward by Uwasomba, Joke De Mey observes that the political and the personal story lines intersect and complement each other in, 'The Intersection of History, Literature and Trauma in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*', stating that:

It is a character driven story in which personal experience forms the focal point of the tale.... Like many other authors of Nigerian war fiction, Adichie does not get involved in fictionalizing events about which there are no historical facts available.... Rather, she uses the historical events to punctuate the lives of the characters (21).

The facts of history only serve as part of the process to relive the human tendencies and experiences of the characters.

De Mey brings out the historical aspect of the novel and writes that, 'most of the places that are mentioned are real, and are plausible when they are considered in the historical context....The place names mentioned in the story are places that were important in the course of events that took place during the Nigeria-Biafra War' (22). The researcher presents all dimensions of the war through different contact points such as, a historical and a character driven novel but with a less emphasis on the historical events and more focus on the personal life and struggles of the characters.

The fact of recording the events, and the need to preserve the memory of the war against possible forgetfulness and for national unity is presented in, 'History, Memory, and the Politics of National Unity in Adichie's *Half of a Yellow Sun* and Achebe's *There was a Country*'. In

this work, Bernard Dickson C. and Kinggeorge Okoro Preye write that, ‘Chimamanda Adichie in *Half of a Yellow Sun* and Chinua Achebe in *There Was a Country*, have each claimed to have recorded 'truths' of the events leading up to and culminating in the Nigeria-Biafra Civil War and beyond’ (83). Also the issues about keeping the memory of the war alive, and its importance to maintaining the unity and oneness of the nation remain of the foremost importance, and perhaps the intention behind each writers drive or motivation. For example, they posit that Achebe's writing of *There was a Country* 'is for the sake of the future of Nigeria, for our children and grandchildren, that it is important to tell Nigeria a story, Biafra's story, our story, my story’ (Dickson and Preye 84). The common feature posited by the researchers is that both texts are records of the civil war but while Adichie records emotional truth, imagined and learnt, from sources, Achebe records historical truth, witnessed and experienced.

In her own submission, Sophia O. Ogwude in ‘History and Ideology in Chimamanda Adichie’s Fiction’ assessed *Half of Yellow Sun* as a manifesto for writers on the way forward concerning the existence and relevance of true history, myths and literature on our continent, She writes that:

Half of a Yellow Sun is Janus-like. It goes beyond recounting historical events to provide a positive social vision. Of interest is the novelists handling of relationship, within the academia, across various strata of society, and interestingly among women of different social and educational standing. In this novel, the African world, including its values, its culture and its civilization are all portrayed positively (Ogwude 48).

Sophia’s essay has elucidated the fact that *Half of a Yellow sun* is not directly a historical recording of events but a fictionalized account of the Nigerian civil war.

Ojinma Umelo in 'No Humanity in War: Chimamanda Adichie's *Half of a Yellow Sun* describes the novel 'as an evocative tale that captures the impact and immediacy of the Nigerian-Biafran war through the lives of the characters. She acknowledges the text as Adichie's imaginative ability, creativity, and remarkable research skills' (1). Umelo in the same vein as Ogwude posited further describes *Half of a Yellow Sun*, 'as a fictionalized but masterful tale of events preceding the war that evokes powerful memories of Nigeria's cloyed past that still beclouds and haunts the present' (1). The war experience creates a bad and lasting effect on the minds of the individual victims leaving a feeling of hopelessness and despair. She writes that:

The issues of causes and effects were surveyed within the ambits of their impacts on the day-to-day existence of the characters. As gory as the killing and eviscerating of pregnant women, rape of young girls and other atrocious acts were, Adichie's skill humanizes and transposes these, showing the ravaging influence of the war on the psyche of the various actors, as Wainaina says: it is the war that is "stripping our humanity from us" (Umelo 4).

The researcher presents *Half of a Yellow Sun* not just as an exploration of the horrors of war experiences on the civilian population, but highlights the issue of universal inhumanity of all wars. These are presented as themes such as human brutality and barbarism, betrayal of love, trust, friendship, and child soldiering. Umelo approaches the text as a historical narrative told as a tale and presents Adichie as a storyteller and a historian using appropriate language:

Adichie displays a mastery of language and the art of storytelling by her utilitarian disposition of the three types of language style-grand/formal, middle/informal, and low/colloquial, and which she

stretches and expands to accommodate the multi-faceted messages. She uses the appropriate language suitable for each character as occasion demands (6).

Adichie's refusal to forget prompts her to chronicle the war event. Umelo in this paper takes a categorical stand in maintaining that *Half of a Yellow Sun* is a story craftily told by Adichie.

Further literary studies on the texts attest to the consciousness of the events in the past as records of indirect aspects of history. Maria-Elena John commenting on 'Black Issues', says, 'this prize-winning author's place in literary history is secured with *Half of a Yellow Sun*, a tribute to her people, the Igbo, who after being massacred in 1966 broke away from Nigeria to create a Republic of Biafra. But this novel is not a standard war account: though we are not sheltered from its horrors, Adichie excels in the way she tells about war' (Times Paper Review, Online). In 'Denver Post', David Milofsky affirming the text as a work of imagination writes that:

Half of a Yellow Sun, which follows a group of upper class Nigerians during the social upheaval of the Biafran war of the 1960's, is a protean work of the imagination that is still more remarkable at having been written by someone who isn't yet thirty. The novel is Tolstoyan in its grasp of history and in its ability to traverse various ends of the social spectrum from a village manservant to the daughter of wealthy bureaucrats (Times Paper Review, Online).

History and historical consciousness accessed the novels as records of past events, a fictionalized tale, figs of imagination and pieces of artistic narration, but never as a true

historical account. These presentations have opened up a wide vista of logic as to the issues of history, imagination and creativity in the novels of Chimamanda Adichie.

Scholars discussed the theme of sex and sexuality as gaining impetus in the novels of Chimamanda Adichie. For example, Fermi Osofisan and Charles Nnolim differently capture the sentiments of the older generation critics who frown at such forwardness. In ‘Wounded Eros and Cantillating Cupids: Sensuality and the Future of Nigeria Literature in the Post-Military Era’, Osofisan compares the daring artistic disposition of the new writers and the older generation thus:

Up at least till the turn of the new millennium, you will observe that the exploration of romantic love or of sex as theme was remarkably rare in the output of our writers. Virtually no literary work dared venture, except in the deflated language of metaphor and refringent echo, into the contentious area of carnal experience. From Tutuola to Okpewho, Achebe to Iyayi; Soyinka to Sowande; Clark to Onwueme- we are talking of over four decades of writing - there is no instance of a memorable kiss.... But nowadays, when we look at our new crop of writers, from Helen Habila to Okey Ndibe...and note their seemingly unbridled surrender to the goddess of Eros, the question inevitably tries to confront us, has our present literature walked away then from that original purpose? (175-6).

In a similar agitation, Charles Nnolim expresses what he views as ‘the seemingly purposelessness of our literature, as occasioned by the brazen subscription, to the ethos of Eros and related attitudes.... He summarized contemporary Nigerian literature as fleshly, and categorized the new practitioners as members of the “fleshly school”’ (176). These assessments are rather generalized and overstated as there are ample indications and representations of sex

in the earlier generation texts and novels. However, the arguments have lit up further discussion and awareness on the issues demystifying sex in Nigerian literature.

To counter the views of these older literary critics, Onukaogu and Onyirionwu make a succinct analysis of sex as sub-themes. These include: sex as ideological signpost; sexuality as indication of progressive maturation; sex as a tool for emotional balancing; sexuality as indicator of exploitative tendencies and sex as reflection of the workings of the human consciousness as x-rayed in ‘Eros of humanity: The Sense in Adichie’s Sexuality’ (181-9). The themes boldly discuss sex and intimate affairs of the individual characters, highlighting sex and erotic feelings as part of human activity.

Promoting the idea of sex and freedom in, ‘Sex and Sensuality in the works of Chimamanda Ngozi Adichie, a scholar, Eromosele, Ehijele posits that the major characters achieve psychological, physical maturation and independence the moment they experience sex. He writes that:

Purple Hibiscus is a novel about growth, and thus, a story of maturation. It chronicles the transition from self-ignorance to self-discovery and self-awareness. Most critical readings however focus on Kambili’s discovery of her “voice”, emphasizing the psychological independence she achieves and de-emphasizing the very vital part of her person that finds expression later in a sexual metamorphosis (99).

The research work has put forward the fact of sexual awareness as a force for self-discovery and emancipation from the concept of sin and setting the way for all round maturity of young characters in the novels.

Even as she acknowledges the kind of responses her sensual preoccupations have elicited, Adichie maintains that, ‘I want to write about sex the way I write about war ... to look

it in the face and not use vague language. I think it's real, in the sense that, as bombs are falling, people are loving. People go on with life. The aim was to humanize characters. I wanted the reader to remember that these people had full lives before the war' (Onukaogu and Onyerionwu 178). Adichie has succeeded in promoting the humanness of the characters by her choice of words, presenting them as real human beings living out their experiences in spite of the prevailing war situation.

Sex is studied as an active ingredient of betrayal, dispute and vengeance while sex talk is viewed as a peculiar artistic device and skill to express the human aspects of the characters. Scholars have highlighted the receptiveness of sex and sexuality as acceptable thematic index. These have added to a better understanding of the texts under Study.

Following A.N. Akwanya's postulation in *Semantics and Discourse* that, 'since Aristotle's Poetics, criticism has moved in three main directions: the study of the character, the study of the action, and the study of the linguistic structures or even linguistic effects. (5). This highlights critical attempts made by researchers to evaluate Adichie's use of other linguistic items than the English Language. For Example, the use of special English and importation of Igbo linguistic items, words, proverbs and others that enhance communication and understanding of the narratives.

Researchers have studied the use of Language in the texts and have analyzed linguistic and paralinguistic devices, graphological and structural elements in the texts. Confirming the use of vernacular in the texts, Adichie says of herself, 'I do write in Igbo (which I sometimes think of doing, but only for impractical, emotional reasons)' (Onukaogu and Onyerionwu 268). Such effect is captured using linguistic positioning, narrative framing, discourse implicature and special English strategies' (291). This reflects in the use of pidgin and Igbo language in the narratives. In the essay, 'Adichie: The Igboness of Narrative' with the subheadings: The Communicative Functionality in Adichie's Igboness' and 'The informational Role of Igbo in

Adichie's Narrative'. The researchers acknowledged that 'the most important functions of language include the informative, the expressive, the phatic, the directive and the ideational' (Onukaogu and Onyerionwu 270). All these linguistic devices have helped to make the understanding of the texts easier.

Studies on Paralinguistic devices focus more on the non-verbal aspects of form and visual appearance in texts such as, length of text, paragraph structure and punctuation marks. For example, Ebi Yeibo and Comfort Akerele in 'Graphological Foregrounding in Chimamanda Adichie's *Purple Hibiscus*' analyzed the length of *Purple Hibiscus* as a sequence of four parts: BREAKING GODS: 'Palm Sunday', SPEAKING WITH OUR SPIRITS: 'Before the Palm Sunday', THE PIECES OF GOD: 'After Palm Sunday' and A DIFFERENT SILENCE: 'The Present'. The researchers indicate that:

What immediately attracts attention in this graphological device is the manner in which Adichie uses key synonymous phrases i.e. "Breaking Gods ..." and "The Pieces of God ..." and the antonymous words and Concepts: "Speaking" and "Silence" in the heading as the backdrop against which actions are delineated in the novel (13).

Yeibo and Akerele observe that these parts have uneven number of pages with the Second part having the largest number. The structural analysis of paragraphing; the use full stops; the Comma, and question mark, typography, such as word fonts, italics and capitalization to achieve foregrounding reveals that:

The print type of Adichie's *Purple Hibiscus* is a significant graphological device through which foreground has been achieved and sustained throughout the text. Whereas the type is of the normal font; some have been italicized either for meaning or to show foreign or local words or phrases, and others capitalized

to catch the attention of the reader.... “This is what our people say to the High God, the Chukwu”, “Papa-Nnukwu said (Yeibo and Akerele 15).

These linguistics and paralinguistic devices are applied to highlight the salient graphological features that appeal to reader’s visual attraction.

In ‘Language and Ideology in Chimamanda Adichie’s *Purple Hibiscus*’, Olusola and Alabi take a clearer look at what they call the use of special and unique codes in addressing the aspect of the ideological configurations of gender and power. The researchers expressing the oppression of the female gender write that:

The tension and oppression Papa’s presence has created in the house are vivid and alarming; for example, words such as ‘silence’, ‘broken’, ‘sliced’, ‘suffocated’, ‘ bearing down’, ‘moving towards’ are subjugating and oppressive ... especially with the way Papa (Eugene) stands powerfully oppressively above everybody in the family subjugating them with his adherent religious fanaticism ... (13).

The lexis and structure that portray the level of poverty gives vivid impression of hardship and struggle in the psyche of the individual characters. The efforts to make ends meet by roadside hawkers who try to sell their ware are expressed thus:

Hawkers ‘descended’ on our car ‘pushing’... into every window of the car chanting ‘Buy from me, oh, I will sell well to you’. The man, Eugene, must have looked on them with pity for “Although papa bought only bread and okpa wrapped in hot banana leaves, he gave a twenty-naira note to each of the hawkers and their ‘Thank you, God bless you’ chants ‘echoed’ in my ear as we drove off.... (Olusola and Alabi 14).

This demonstrates the application of language in expressing certain ideological dispositions including that of gender, power and poverty. The essay while it outlines some social themes

and ideological factors such as poverty, the denial of rights or violation of human rights, social relations, religious dogmatism and extreme abuse of power, portrays linguistic indices of power as used in the novel.

In addition the essay, ‘Code-alternation in Strengthening Indigenous Cultures and Languages: A Feminist Reading’ by Amaka Ezeife discusses the writer’s use of indigenous language to relive the African experience and culture in *Half of a Yellow Sun*. The researcher observes the circumstances where writers need to clarify some messages to make themselves understood through code-switching and juxtaposition of two languages or codes, for example: 1. ‘Go well’, *jee ofuma*. ‘Greet Aunty and Uncle and Arinze’. II. ‘...Ogbenyealu is a common name for girls and you know what it means? Not to be married by a poor man’ (250). In explaining these sentences, Ezeife posits that: ‘In example I, the character switches to indigenous language which functions as an adverbial clause of manner.... In example II, the speaker switches from Igbo to English, repeating the same idea.... The above examples clearly show that code-alternation users are purposive’ (250). There is code-alternation for different purposes and circumstances identified and analyzed by Ezeife in sub-headings like ‘Code-alternation for Clarification’; ‘Code-switching for Tone-softening’; ‘Code-alternation for Euphemism’, ‘Code-alternation for Humour’ and ‘Code-switching for Gap-filling’. Ezeife has demonstrated the use of code-alternation in showing the relevance of Igbo language and culture in the texts.

In ‘Igbo Rhetoric and the New Nigerian Novel: Chimamanda Ngozi Adichie’s *Purple Hibiscus*’, Christopher Anyokwu posits that, ‘Adichie has also perfected a strategy of infusing Igbo grammatical elements below the sentential level in her narrative. Here, linguistic elements of the lexical and phrasal levels are deployed as information’ (85). Such examples are classified into word e.g. *Nwunye m*, My wife; phrasal, e.g. *Bunie ya elu*, Lift him up higher; clausal/sentential levels, e.g. *Hei, chi m o! nwunye m! Hei!....* Alas my God! My wife, what a

disaster! The use of the indigenous language in the texts of Chimamanda Adichie indicates a compromise between two different languages. Collaborating the importance of this compromise, Akwanya in his essay, 'The Criticism of African Literature' posits that 'art for the Igbo is a way of experiencing the variousness of things, and the artist is one who surprises his audience with the fact' (Opata and Ohaegbu 59). The 'variousness' includes the exposure and introduction to the African oral tradition, the use of proverbs, songs, music, riddles, folktales, idiomatic expressions, code switching and alternation. They are the surprises the readers get from the narrative in the texts cross-woven with English and Igbo as means of communication and identity. The language mix as posited by researchers boosts the writer's intention to establish the humanity of the characters.

On another platform, Chimamanda Adichie's works are compared with texts of other writers, including Chinua Achebe. For example, literary critics have studied Chimamanda Adichie's writing pattern, subject matter, narrative technique and use of indigenous linguistic codes and items alongside Achebe suggesting some similarities. However, Adichie writing in the post Achebe era is assumed to be a 'daughter' of Achebe. Crediting her motivation and inspiration to Achebe's influence, Adichie states that, 'Chinua Achebe is the greatest of her inspirations.... It was only after reading Chinua Achebe and meeting characters "who looked like [her]" that she began to write about the things she knew well' (Yohannes 62-63). Very important areas of similarities and commonalities available in the texts of both writers abound.

Henry Akubiro in 'Digging into the Palimpsest: Chimamanda Ngozi Adichie and the Nigeria Tradition' observes that, Adichie follows in the footsteps of Achebe in instituting the Nigerian tradition in Literature. He affirms Bruce King's opinion that, 'Chinua Achebe's *Things Fall Apart* inaugurates 'the real tradition of Nigerian literature in English.... His craftsmanship can be seen in the way he creates a totally Nigerian texture for his fiction: Igbo

idioms translated into English are used freely' (Emenyonu quoted in Akubiro 26). Some of the features in Achebe's *Things Fall Apart* are replicated in Adichie's novels. For example, Adichie's *Half of a Yellow Sun* is assessed as 'a major successor to such Twentieth-century classic piece as Chinua Achebe's *Things Fall Apart*' (Akubiro 28). Though Adichie's *Half a Yellow Sun* shares little feature with *Things Fall Apart*, this may not have provided enough material and evidence to sustain the claim of imitation.

Writing on the contrary in 'Purple Hibiscus Adichie's Debt to Achebe', Ahmed Maiwada argues that *Purple Hibiscus* is actually not a debt to Achebe but a mere resemblance. He observes that similarities between *Purple Hibiscus* and *Things Fall Apart* do not go beyond the first sentence of *Purple Hibiscus*. Maiwada is of the view that, 'the proponents of the theory that *Purple Hibiscus* is heavily indebted to *Thing Fall Apart* have lampooned the former novel for not following in the footsteps of Achebe's reverence for traditional values – notably in his well-oiled use of proverbs' (24). Maiwada further condemns the improper analysis of Adichie's texts by Professors Lamikanra and Osofisan upon which premise they based their propositions observing that:

Professor Adebayo Lamikanra ... seemingly knew little about Chimamanda Adichie's life when he wrote ... that Adichie is ... a product of the Nigeria's embattled; increasingly frustrated and perhaps, hopelessly marginalized intelligentsia.... An equally wrong-footed Professor Femi Osofisan joined the chorus thus: But in fact it is the master, Chinua Achebe himself, that she echoes more accurately by her deliberate manipulation of syntax and trope her control of irony and suspense, and her mastery of those subtle details that build and heighten affects (26).

On this account the Professor drew a haphazard parallel between Adichie's *Purple Hibiscus*

and Achebe's *Things Fall Apart* and then concludes that the former novel owes tones of gratitude to the later. It is hard not to mention Adichie as a literary daughter of Achebe because of the perceived similarities in the texts. However, Adichie has insisted on her individuality despite getting inspiration from reading Achebe and refutes the idea of being tagged the new Achebe.

In an intensive exploration on the level of appropriation and adaptation of Achebe in Adichie, Daria Tunca in 'Appropriating Achebe: Chimamanda Ngozi Adichie's *Purple Hibiscus* and 'The Headstrong Historian' observes some semblance by way of appropriation and divergence in the texts. The aspects of similarities drawn by the paper include trivial coincidences such as Adichie's temporary occupation of Achebe's former house in the Nigeria university town of Nsukka, and significant literary intersections of explicit intersexuality in thematic and narrative analogies. With these the researcher posits that, 'so many points of convergence with *Things Fall Apart* have been detected in *Purple Hibiscus* that at least can claim that Adichie's first novel could be considered a "re-writing" of Achebe's book' (234). For instance, 'both stories feature stubborn and violent patriarchs with unshakable moral values; both novels describe family tensions across three different generations; and both books even present a "slightly different version" of the same folktale at same stage' (Tunca 235). With these, the writer views the interconnectedness in the texts of the two writers as a rewriting, reflection and revision of *Things Fall apart*.

In a more direct comparison in the form of adaptation to the pattern of Achebe, the researcher notes that:

Nowhere has Adichie expressed her wish to address her Achebean heritage more clearly than in the story, 'The Headstrong Historian'. 'Unlike *Purple Hibiscus*, this piece may uncontroversial be labeled a conscious "appropriation" or "rewriting" of some of Achebe's novels, and particularly *Things Fall Apart*.

There are first of all overarching correspondences between Achebe's works and Adichie's short story. The beginning of 'The Headstrong Historian' is set in Igbo land towards the end of the nineteenth century and recounts the arrival of the first Christian missionaries in a manner similar to *Things Fall Apart*. Adichie's piece covers a time frame spanning three generations, as does Achebe's so-called "African trilogy" (Tuncan 237).

There are intertextual allusions, including similar names of characters, while a major difference is noted in the identity of the narrator whereby the short story has a female narrator. Putting forward the issue of appropriation as involving a new way, a little change and variation to the already existing pattern, Tunca observes new inclusions of elements of Achebe that feature in Adichie's texts. He submits that:

Scholars' insistence on the Achebean intertext in *Purple Hibiscus*, results from a similar wish on their part to appraise the original components of Adichie's book from a safe critical vantage point.... Cooper indicates that Adichie's inclusion of the same folktale as Achebe "signals the changes and also the brutal continuities" between nineteenth-and twentieth-century Nigeria. In other words, the multiple intertextual allusions that appear in Adichie's book provide an opening for critics to satisfy the ambiguous compulsion they share with other readers, namely the desire to see "the known pattern" combined with "a new variation" (Tuncan 236).

With this the writer suggests that appropriation and adaptation while acknowledging crucial influence of the older novelist's work on Adichie's imagination has added something different to make *Purple Hibiscus* depart from being perceived as a rewriting of *Things Fall Apart* to an 'expression of her convictions on gender, religion, historiography and literature' (234). The paper reiterates Adichie's further insistence that whatever semblance with Achebe is a stroke

of chance. Daria Tuncan has expatiated on this debate by opening yet wider vista of analysis and invoking more thoughts on the argument.

Exploring the dynamic intergenerational intertextuality in Adichie's text and those of literary predecessors, the scholar J. Roger Kurtz demonstrates Adichie's *Purple Hibiscus* as a third generation piece characterized by appetite for experimentation with language, stylistic and thematic ranges, identifiable and unique literary voice, as well as influenced by the legacies of parents and grandparents. In the essay, 'Intertextual Imagination in *Purple Hibiscus*' the researcher thereby shows how all four of these trends overtly and dramatically manifest themselves in the text. These make her novel 'an excellent representative text for the "third generation" of Nigerian Literature, but even more, one that is well aware of its historical antecedents and thus characterized to a remarkable degree by an intergenerational intertextuality' (Kurtz 25-26). Adichie's novel is marked by a strong and overwhelming interconnectedness with Achebe and his age-mates Soyinka, Okigbo, Ekwensi and with other Nigerian writers.

The researcher further identifies the exploration of 'Okonkwo Complex' and the imitation of discursive register in the form of understandable 'untranslated Igbo' words and the use of proverbs and 'Igboism' as common in both texts. It equally records similarities in the description of the arrival of the first European missionaries among the Igbo and in the retelling of the folktale about why the tortoise has a cracked shell. The scholar observes that the story told by Papa Nnukwu in *Purple Hibiscus* is significant as it raises questions and speculations that offered new possibilities to Kambili. Thus:

More are importantly in Adichie's version it is not so much the content of the story that is significant as the way that the listeners participate. The children join the songs at the right times, and at the end they raise unanswered questions

about the story, suggesting that this is precisely the point of a narrative to raise questions and speculations. This is a new idea for Kambili who has been raised in the context of Eugene's monolithic narratives, and it shows her that these stories offer new possibilities (Kurtz 30).

Interestingly still, in spite of these, Kurtz re-echoes Adichie's insistence that *Purple Hibiscus* is not a deliberate or conscious reproduction of Achebe. This analysis adds more to the understanding of the facts of seeming convergences and divergences found in Adichie's texts and texts of other literary predecessors.

A comparative analysis on the nature of oppression that hinges on the dignity of the fictional female protagonists and on how the females are able to regain and sustain their freedom is analyzed by Iniobong Uko. In a paper 'Affirming the Humanity of Oppressed Women: Female Roles in Nawal El Saadawi's *God Dies by the Nile*, Flora Nwapa's *One is Enough* and Chimamanda Adichie's *Purple Hibiscus*', Uko identifies societal, familial and economic issues as the main factors behind female oppression. She posits that, 'Indeed, the oppression of women is deeply embedded in the entire economic, political, and social structures of capitalist society, and women must recognize and organize around their problems, and unify diverse struggles for liberation' (188). Uko has succeeded in assessing the efforts of the females in mobilizing energies around solving the male-induced problems. She further discusses the women protagonists and the different challenges bedeviling their marriages and general existence by juxtaposing the pattern of female oppression and challenges and the level of awareness and determination of the affected individuals to extricate themselves from their slavish predicament.

In the analysis, the researcher portends that *God Dies by the Nile*, by Zakeye symbolizes the poor, lonely and hungry peasant women who fall victim of severe battering and exploitative attitudes from the family and village leaders. Amaka in *One is Enough* is a metaphor for the

suffering and humiliation of childless mothers; while Beatrice in *Purple Hibiscus* personifies diverse physical, emotional and psychological brutality suffered by women. She concludes that 'each of these constitutes an aspect of protest by the women. Whether violent or not, whether repugnant or not, each woman's response to her condition is to affirm her humanity and to validate her as a strong and capable being with potentialities (Uko 188). Each response is a reaffirmation of the humanity of the individual and the women folk and the most unusual antidote to the plight of the oppressed women.

Confirming the submission of feminist literary critics on Adichie's identity as a feminist and the doggedness of her women as strong females, with undaunted confidence imbued with superior guts than their male counterparts, Iniobong Uko in 'Transcending the Margins: New Directions in Women's Writing' quoted in Onukaogu and Onyerionwu observes that:

Contemporary African women writers are not only establishing the new woman who is free to love and express love: they also essentially surmount all sexist depictions and capture those in very succinct descriptions and picturesque portrayals. They show that though the woman may be said to be situated on the fringes, the borders, the margin, her strength and resilience keep her in control of the centre (196).

These women are not intimidated in matters of their personal concern, including, sexual freedom, unlimited empowerment and individuality. They have equally proven their resourcefulness and relevance in the socio-economic sphere by providing support and succour to their families and other individuals in hard times.

In 'Tragic Heroes and Unholy Alliances: A Reading of Chimamanda Ngozi Adichie's *Purple Hibiscus* and Mariama Ba's *So Long a Letter*', Francis M. Ganyi examines the level of heroism and the influence of religion on the major male characters. These individuals are

perceived as tragic heroes acting under the influence of religious demands and inclinations as well as traditional or secular norms whereby, 'Islam allows for a male dominated society that subjugates its female gender. The two institutions of religion and tradition seem to connive against the wishes and aspirations of the female protagonists' (8). Religion and tradition are seen as symbols of women oppression while the perceived extremist characters cannot be emulated or recommended as heroes. Having acted below reasonable expectation, 'their show of manhood becomes their tragic flaw because their ideas are lost to time, instead of their success as assertive personalities, society is cleansed of undesirable elements like Eugene, Modou, and even Mawdo' (8). The paper concludes that the trios are worse than mediocres who are undesirable elements that should be discarded and scorned by society. The paper posits that the real heroes are the female characters who suffer and bravely bear the scorch of male domination. He writes, 'these are the real heroes but who are unwittingly thrown into frustrating marriages because they want to fulfill the laws of nature as dictated by religion. Ifeoma in *Purple Hibiscus* is like Ramatoulaye or Assisatou in *So Long a Letter* independent and assertive, with a clear knowledge of what they want even in distress' (Ganyi 8). These female heroes bearing the heavy scorn of male spite and tyranny, but still like Nietzsche's heroes, survive the violence by their efforts in tackling their challenges.

Writing in the paper, 'Experience of War and Cultural Imagery in Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Festus Iyayi's *Heroes*' Smart Malife indicates that ordinarily people travel for pleasure, fun and sightseeing, but the experiences of people in the two war novels portend danger and pain as people move from one place to another for safety. He describes the movement of people from one place to another as painful projecting 'the experience of war and cultural imagery as a painful legacy to present Nigeria ... this may be termed "War Tourism" (100). The towns mentioned in the paper are of cultural importance as they tell the bitter story of the devastation of the war, especially in the Southern part of the

country. Nsukka gives the image of an intellectual tourist center projecting its infrastructural beauty, human potentials and capacity. Thus ‘the mention of Nsukka, the University town, as a place of intellectual brainstorming and human development shows it as a centre of tourist attraction and the melting-pot of all knowledge and fields of research. Its infrastructural excellence and human development were dreams everyone strives to accomplish’ (Malife 101). Other movement destinations are, Igboukwu, Abba, Umuahia, Port Harcourt and Orlu. These towns are of great significance to the war victims and casualties. Researchers observed that while Adichie relays the painful movements during the war, Iyayi reflects the dire implications of the ills of the war, especially as relating to the moral lives of the people.

F.O. Orabueze writing in 'The Representation of the Rough Beast in Chinua Achebe's *Things Fall Apart* and Chimamanda Ngozi Adichie's *Purple Hibiscus*', identifies the negative and destructive effects of the actions of those terrorist characters on the communal and familial order as the image of the rough beast. She describes the rough beasts as:

Individual citizens and foreigners whose action and behaviour are outside the society's standard. Their coming would be devastating to the culture and would leave terrible, indelible imprints on the consciousness of the people. However, like everything in human affairs, the activities of these rough beasts who are seen as divine forms, would be checkmated by revolutionary leaders, who could destroy the hold of the rough beast on the people and restore order and equilibrium in the system (216).

However, in the natural cause of events, the actions of these oppressors are challenged and defeated by some other individuals whose actions restore calm and tranquility into the system. Orabueze identifies anarchy as the characteristic and consequence of the rough beast, citing Amechi Nicholas Akwanya's and Virgy Anohu's, 'One Long Crises: The Career of the Rough Beast', as saying that the coming of the rough beast is marked at the social-political level with

war and slaughter; and it has implications at the cultural level as well.... Finally, and perhaps most crucially is its impact on the consciousness of the individuals who survive its passage' (218). Disintegration, warring and chaos at the social, political and cultural levels are the negative effects of the presence of the rough beast. It leaves a lasting destabilizing memory in the psyche of individuals who experience it. While the consequences of the presence of the rough beast cannot be imagined, the agents of the rough beast perpetuate the destruction coming from the masters. Researchers have made reasonable comparison of the texts under study with others thereby helping in the intrinsic understanding of Adichie's intention.

Existing literature on the texts also portray socio-political, ideological and cultural issues identified and pertinent issues of nation building, core values of equity and justice as they concern individuals. There are also social maladies, political corruption, cultural issues of domestic violence on the female folk, as well as the devastating economic disintegration of Nigerian society. The blatant disrespect of human rights, corruption in government, insensitivity and neglect of the law by the military form major flashpoints.

Reflecting on the effect of wartime trauma on female individuals who experience or witness different forms of abuses and violence during the war, Atieh, Majda. R. and Mohammed highlight the traumatic experience of female non-combatants resulting from war. Writing in 'Post Traumatic Responses in the War Narratives of Hanan-al-Shaykh's the *Story of Zahra* and Chimamanda Adichie's *Half of a Yellow Sun*, Atieh and Mohammed state that:

Both *Story of Zahra* and *Half of a Yellow Sun* evolve as significant modes of war trauma narratives.... In this context, al-Shaykh's and Adichie's narratives rectify this lacuna and address the effaced trauma of female individuals. *Story of Zahra* presents a mode of individual trauma, namely pre-war childhood trauma where Zahra, a Lebanese female experiences domestic violence, alienation from the mother, gender discrimination, and sexual abuse; all

complicated by the escalation of the Civil War. In *Half of a Yellow Sun*, witnessing the Biafran Civil War atrocities precipitates a collective trauma as several female and male civilians undergo fear and hunger (5).

The degree of brutality and violence on the female individuals in the two novels reveals the extent of trauma they suffer from the shocking experiences of physical and psychological oppression.

The issues of violence, subjugation, oppression and inhuman treatment of persons of the female gender are discussed in the work of Chibueze Prince Orie. In his submission, ‘these discourses have either affirmed or logicalized or wavered the subject matter: woman predicament (which we suspect is a constant threat that keeps every woman being frenetically worried) has been traced as manifesting from the lore of patriarchy’ (195). However in spite these negative tendencies, the female gender is projected as culturally, politically and economically empowered with appropriate power and voice in matters concerning them.

Assessing Adichie’s *Purple Hibiscus*, Chibueze Orie in a text *Who is a Woman Being? 21st Century Nigerian Female Debut Novels, Moods in Essays*, observes that female writers gladly own up to the fight against constant brutality on the woman by proudly presenting female characters with voice of their own and with bold confidence. He points out that:

Through her debut novel, *Purple Hibiscus*, Adichie has presented a more ideologically protesting stance of the woman before her surrounding emasculating men. She seems to raise a finger of protest pointing at the unfriendliness, cruelty, brutality of man against the woman. Also she seems to mobilize support to pull down the threatening wall of patriarchy, an ingredient of post-coloniality (Orie 29).

The female writers equally mobilize support for the female gender to dismantle the existing male domination so as to project and protect the female gender.

Projecting similar feminist thinking, Grace Okereke in her essay, ‘African Gender Myths of Vocality and Gender Dialogue in African Literature’, questions the cultural adoption and assigning of powers of voicing and dialoguing on issues only to the male folk while the female gender is expected to be silent. Okereke posits that in time, women due to increased formal education and involvement in creative writing begin to find their voice and to establish their presence. Thus, she writes that, ‘women's rebellion against their patriarchal-imposed silence can be seen in their decisive vocality in literary creativity.... This vocality is symbolized in their focusing on female protagonists and female lives’ (Okereke 149). This view also is projected in the writings of new Nigerian female authors who find voice and expression in their works to fight all forms of subjugation and relegation as explicated in the texts. They mobilize support and protest against discrimination and all other forms of inhuman treatment of the female folk.

Whereas Ada Gloria in ‘A Reformist-Feminist Approach to Chimamanda Ngozi Adichie’s *Purple Hibiscus* outlines the oppressive tendencies and habits in the male folk and hopes that such men can change on their own while negotiating with the patriarchal society so as to win an end to women subjugation. She observes that:

Domestic violence is the most common form of gender abuse in *Purple Hibiscus*. Beatrice experiences this abuse at the hands of her husband and bears it in salience....The only available proofs are the “Jagged scar on her forehead”, the swollen eye and the fact that she polishes the figurine on the étagère after every episode of beating (264).

She further observes that, ‘Kambili and Jaja are physically violated by their father and live in constant fear of his violent attacks’ (268). The issue of silence as domination and servitude is equally given prominence as a concrete experience in *Purple Hibiscus*.

Okuyade Ogaga in 'Changing Borders and Creating Voices: Silence as Character in Chimamanda Adichie's *Purple Hibiscus*' projects silence as a strong weapon of intimidation and patriarchal control perceived in Eugene's home. It is such that 'silence in Eugene's home is so magnified to the extent that it could be heard.... Kambili, Jaja and their mother speak with their spirit. Sometimes they converse with their eyes, Kambili's mother hardly talks and when she does, it is in monosyllables' (247- 8). These abuses come in different shades and degrees including victimization of children. The issue of silence brings to the fore what is most experienced in some families as a patriarchal tool of control.

In contrast to silence Okuyade Ogaga in the spirit of Bildungsroman, records the reawakening and liberation of the protagonists from silence as servitude and intimidation to active negotiation of their existence by recovering and realizing their voices and subverting the weapon of domination, 'kambili could not hold back anymore. She is not ready to watch her father tear something she molds sacred from her just like that. She is not willing to observe her father truncate the stable transition of her development which the painting will help her realize within the circumscribed radius of her father's walls' (253). In attaining this desired maturity, Okuyade observes an analogy in the pattern of maturity and liberation between the protagonist and the nation such that just as Kambili continues to search for her voice, so also Nigeria continues her search for self-definition and nationhood. In placing the nation side by side with Eugene's household, 'Eugene's home becomes a microcosmic of the entire Nigerian nation. Eugene's hegemonistic cum religious rule coupled with his idiosyncratic posture articulately parallels the despotic disposition and histrionics of General Ibrahim Babangida's regime '(254). The issue about physical and psychological development is presented as veritable factors for the attainment of freedom and liberation.

Similarly in 'Feminism: Silence and Voicelessness as Tools of Patriarchy in Chimamanda Adichie's *Purple Hibiscus*', J.N. Ifechelobi highlights silence as a weapon of

patriarchy and domestic servitude. She observes the degree of silence among Eugene's household and states that 'the members of Eugene Achike's household live in a deafening silence; they are friends of "silence" and practice silence wherever they go' (23). Silence assumes a metaphor for fear leaving the individuals concerned with no sense of belonging. Ifechelobi equally mentions domestic violence as a tool of patriarchy, describing Eugene's cruel attitude and harsh treatment of his household. She writes, 'he equally employed the use of domestic violence in championing his cause. Eugene beats, maltreats and even burns them with hot water at any slightest provocation or "failure" on their part. He beats and abuses Beatrice almost on daily basis' {sic} (21). Abuse and domestic violence feature prominently as common experiences and issues of discussion by most researchers. Abuse of any form creates fear in the victims, especially in children. It then forms an aspect of protest and critical condemnation.

These also form major concern in 'Domestic Violence in Chimamanda Ngozi Adichie's *Purple Hibiscus*' by Margaret Nutsukpo. She observes that 'in *Purple Hibiscus* Eugene Achike revered as a model citizen and family man, turns out to be extremely abusive in his home. He dominates, subjugates, batters and inflicts injury on his wife, children, sister and father, physically and psychologically' (264). Betrayal of trust and abject disregard of the humanity of the individuals in question affect and diminish the potentials of the victim and inhibit their overall development into mature and independent individuals.

However, contrary to the negative views about *Purple Hibiscus* is a positive assessment of the text in 'A Freedom to be, to do, Resilience and Audacity in Chimamada Ngozi Adichie's *Purple Hibiscus*' posited by K. Jha Kulshreshtha. It projects a kind of optimism that opens a soothing angle of analysis that is hopeful and librating such that seemingly negative challenges and experiences are eyes openers to freedom and liberation for the characters. The paper explains that this freedom comes alive through indoctrination, defiance and rebellion, as seen

in Jaja who got indoctrinated by Auntie Ifeoma's allusion to the defiance of King Jaja of Opobo's rebellion against the white men by not allowing them to take control of the town. The researcher writes that, 'it is indeed true that the book's name sake flower is a representation of hope and freedom and audacity to struggle against all tyranny and odds. When Jaja sees the unusual purple hibiscus in Ifeoma's garden he feels that there is hope and possibility of creating something new out of the smothering circumstance' (Kulshreshtha, Online). Talking about confidence and audacity, Kulshreshtha observes the change in temperament and disposition of the victims of domestic violence who regain confidence after a long period in bondage and intimidation. He is of the view that Kambili's audacity makes her struggle openly to perfect the torn pieces of Papa- Nnukwu's painting but the result was very horrible. He feels that Beatrice's silence and tolerance of Eugene's misdirected anger and violence culminate in her final decision to eliminate him through poison. He explains Papa- Nnukwu's uncompromising stance about his religion in spite of the neglect by his son Eugene as audacious.

With this Kulshreshtha portrays '*Purple Hibiscus* as a tale of retribution and resilience of characters who have undergone effacement of identities and choices, yet they rise up against all odds and dash away the tyrant with all their might' (Online). The researcher projects a soothing angle of hope and liberation such that the negative challenges and experiences are steps forward to freedom, self-realization, emancipation and coming of age for characters.

The emancipation of the black woman from the standpoint of Marxist-Feminism is the focus in 'Beyond the Emancipated Woman: Revisiting Fictional Experiences in Nawal El Saadawi's *Woman at Point Zero* and Chimamanda Ngozi Adichie's *Purple Hibiscus*' by T.M .E. Chukwumezie, and Okechukwu Agu. The researchers examine what the woman does with her newly acquired powers after she secures the much agitated freedom. The example of Auntie Ifeoma, a younger sister to Eugene Achike as a fragmented female who remains resolute and focused in the fight against tyranny is highlighted. 'She refuses to submit to her brother's

capitalist demands.... But I will not ask my brother to bend over so that I can lick his buttocks, to get these things. She says to Beatrice, Nwunye m, things are tough, but we are not dying yet' (67). The paper has shown the characters firmness in their resolve to transcend the unfriendly situations and circumstances of their gender.

However, whereby some females, the likes of Auntie Ifeoma, successfully manage their case, the need for caution and tact in the use of power remains imperative. This idea is explicated in Chimalu Nwankwo's essay, 'Soothing Ancient Bruises: Power and the New African Woman in Chinua Achebe's *Anthills of the Savannah*'. He posits that, 'power may be unassailable from the viewpoint of the wielder but various human actions suggest that the security of power is fragile and illusory... in the final analysis, whether in utterance or in action, what the author endorses is caution for whoever dallies with power in any form' (Holger 57). Characters like Beatrice seem to lose the essence of the freedom gained by misapplication of such powers with its attendant repercussions and complications.

Similarly in '(Re)writing Postcolonial Bildungsroman in Chimamanda Ngozi Adichie's *Purple Hibiscus*, Nilima Meher analyzes *Purple Hibiscus* as a novel of formation, dwelling on the physical and psychological development of the main characters, Kambili and her brother, Jaja, in their struggle for self-realization and effort for a better future in the face of their present predicament. Bildungsroman in the context of African tradition, 'projects the problems of the Twenty-first century African youth conditioned by socio-cultural, political climate of the time. The protagonists attain maturity, self-realization and can comprehend the necessity of creating their space in their concerned society as citizens' (Meher 206). The protagonists are transformed by their later exposures and experiences into maturity and full attainment of their identity.

Following this, Nilima Meher observes that, 'Kambili having extricated herself from the trauma of the past finally has the strength and self possession to bear witness to all that has

happened. Like Nigeria itself, she now must find her way forward slowly, resolutely, indefatigably into the future' (Meher 208). Kambili's march to freedom and self-awareness is likened to a protagonist's growth into a nationalist. Slowly, but determinedly, she navigates the future.

Anthony Chennells highlights the debate on doctrinal and liturgical practices in the essay, 'Incultured Catholicism in Chimamanda Adichie's *Purple Hibiscus*'. He posits that intolerance and detachment from the existing indigenous spiritual practices run counter to the evangelical expectation of the central Christian belief and faith by way of acculturation. He reiterates the fact that the novel describes a Christian society that rather than seeking to be informed by indigenous spirituality, debates doctrinal positions or liturgical practices within Catholicism. For example, how so called "pagans" should be regarded is only one issue within those debates' (17). These debates are implicated in the understanding of the individual character's expressions of Christian life, celebration and thought and in the understanding of liturgical signs, language and symbols.

Explaining the implications of the literal breaking of 'God' in the title, and of ceramics ballet dancers of figurines that occur in the first section, the researcher observes that:

Gods need to be broken if societies or individuals are to recognize Christ's presence within themselves and their societies, and if they are to refuse to bow idolatrously to mere representations of a deity. Palm Sunday is the commemoration of Christ's entrance into Jerusalem, which is his first public enactment of his messianic identity, and if he is the messiah, once promised and now come, his advent will mark the end of the old covenant and the beginning of the new. What that covenant will look like in African Catholicism is something that *Purple Hibiscus* reveals (Chennells 19).

The study explores the devotional practices of the individual character in understanding and living the new Catholicism. Individuals such as Eugene, Kambili, Ifeoma, Amaka, Papa-Nnukwu have roles to play. Chennells posits that, ‘the narrative draws a contrast between Eugene's Christian home, walled against the world and what he would call the pagan home of his father’ (19-20). He adds that Eugene is a failed Christian, ‘Eugene's failure, and his is a vicious failure is not only his intolerance of his father’s traditionalism, but also his failure to enact in his own family the liberalism which he demands that the state should observe’ (24).

Here also ‘kambili learns to communicate with unfamiliar spirits.... The masquerade is a central episode in the novel, but its centrality lies as much in Ifeoma’s skepticism as in Kambili's recognition of the supernatural power that tradition once accorded the masks. Jaja wonders aloud how people enter one of the larger masks so that it becomes mobile’ (Chennells 20). Papa-Nnukwu relishes the masquerade outing as he orders the children and Ifeoma to avert the gaze of some dangerous masks because they are non-initiates.

The researcher looks at other issues of doctrine and faith including the debate between Amaka and Fr. Amadi on the validity of taking only English names for the sacrament of confirmation as a local diocesan regulation. Similarly, Ifeoma argues with Eugene on the authenticity of the apparition of Virgin Mary at Aokpe and the motif for a pilgrimage to the apparition center. In a superior argument Ifeoma remarks that, ‘what matters is why we go, and it is from faith. That remark is informed by acculturation for the faith of the people is known through their language, their signs and symbols’ (21). Kambili seeks explanation from Father Amadi on his commitment with the village soccer boys and on his remarks that the boys don’t need him to believe in them as much as he needs it for himself. Father Amadi explains, ‘I need to believe in something that I never question’ (22). This suggests that the whole issue about inculturation rests on questions and answers. Chennells has intricately dealt on aspects of the novel that highlights cultural integration with Christian tenets.

In 'Feminist Inclinations in Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and *Purple Hibiscus*', the researcher Ogechukwu .A. Ikediugwu portrays Adichie's female characters as subtle in resistance and non aggressive in dealing with the men folk. She calls this 'African feminism' and applies Carole Boyce's description of African feminism as 'that which supports the African female consciousness as not antagonistic to men, but challenges them to be aware of certain salient aspects of woman subjugation' (4). Instances of female characters dealing with the male characters that align with this description are given. The female characters are presented as assertive, firm, independent and at the same time kind hearted supportive and generous.

For example, Ikediugwu presents Olanna's insistence on marrying Odenigbo and her subtle and firm stance in refusing her parent's imposition of their choice of husband on her as rejecting the old patriarchal order. Equally, she presents Olanna's subtlety in admonishing her father's infidelity while she still reserves the respect for her father. She observes that, 'she does not go on dictating to him what he should do. Her subdued tone gives her words some weight which makes her speech a command' (5). Similarly, Kainene is imbued with feminist traits and presented as fearless, strong, courageous, loving, supportive, accommodating, and serious minded, likewise Auntie Ifeoma. Ikediugwu is of the view that Beatrice though described as gentle, soothing, and calm does not conform to the tenets of African feminism because 'her actions negate the principles of feminism. African feminism never encourages women to murder their husbands, but to tell them the things they do wrongly and to demand for their ratification. African feminism cherishes vibrant women who will square up with men and tell them what they feel about them, without fear or favour' (13). This is because murder involves aggression and aggressiveness and is part of a patriarchal order.

The researcher goes further to present male characters in the texts as indiscreet, weak, indecent and morally lax. For example, she presents Eugene as, 'a foolish man who cannot

reason beyond his nose and as such becomes a burden both to his immediate and extended family members. He is unduly autocratic, fanatical, rigid, lacks discretion and a good sense of direction' (10). Characters such as Father Marcel and Richard are also beamed as lacking moral strength. Ikediugwu argues that, 'though Richard is lured into the intercourse by Olanna herself to pay Odenigbo back for sleeping with Amala, Richard would have tried to resist her. By succumbing to Olanna the author indicates that men generally behave like beasts when it comes to sexuality. They cannot control themselves and therefore lack focus in that regards' (7). The male characters have individual traits of misdemeanour that make each lose credibility and trust of their females. The essay though a plain contrastive analysis of the male and female characters in the texts adds to a wider appreciation of Adichie's narratives.

Highlighting the literary construction of the Nigerian Woman and by extension the African woman in the colonial and postcolonial era in Nigeria, Gloria Ajami Makokha in 'Portrayal of the African Woman in *Half of a Yellow Sun* presents Olanna as the hope for African woman and defeat of patriarchy using the term 'public patriarchy' as that which makes women subordinates within public arena. She talks about the place of the woman in postcolonial Nigeria with reference to Olanna whose father, 'still wanted to impose a man on her by displaying her to the public for the men to see and have her in exchange for money and tenders' (114). Olanna's firm stand in this issue of choosing her own husband gives hope of victory for the African woman against patriarchy.

Makokha also posits that the postcolonial Nigeria places more premium on child bearing with preference on male child as much as abhors educated women as 'ruined'. The paper projects female children as profitably valuable just as the boy child with examples of Olanna and Kalnene, 'Adichie by assigning them a bourgeois family makes them successful, well-schooled, intelligent, and gives them the best life a child would have. This breaks the traditions of patriarchal Nigeria, and elevates the Nigerian girl child to the same level as the

Nigerian boy child in postcolonial Nigeria' (115). There is also the portrayal of the woman as sex object as indicated in the war experience whereby soldiers sexually violated young and vulnerable girls. Most especially recorded in the paper is the case of army commander who sexually abused girls publicly, and that of Father Marcel's sexual exploitation of innocent girl children at the refugee camp, while Eberechi is offered as a gift to an army Colonel in exchange for her brothers better posting in the army. Ironically, the Biafran leader Ojukwu is captured as equally guilty of female sex scam. Makokha writes that, 'this was ironic because the women who were supposed to be protected by the soldiers were the same women being sexually abused by both their Biafran leaders and soldiers' (116). Sexual exploitation and rape of the women and children without any hindrance is a reflection of the degenerative state of the wartime and the social and political breakdown.

Women are portrayed as mothers. Olaana and Mrs. Muokelu represent the hardworking mothers who strive to take care of their homes in spite of the ugly war situation. Laziness was not entertained. Adanna's mother is taunted for begging for cooked food from neighbours, 'but mama Oji discourages the other women from helping her because of her Laziness' (117). Using Olanna as the hope for the African women and as a defeat of patriarchy, Olanna like Nigeria gains victory by accepting the prevailing situations. The analysis put forward by this essay adds to the ideological and cultural, understanding of the issues on patriarchy and views on women that will gain a favourable mindset for the womenfolk.

'Globalization and Nigeria Socio-political Landscape in the Novels of Chimamanda Ngozi Adichie' by Dare Owolabi and Omolara Kikelomo Owoeye makes a social analysis of the national issues affecting Nigeria's socio-political, cultural, economic and historic landscape in the era of globalization. These political and globalized situations seem to tend towards disillusionment and pessimism. The writers observe that:

Adichie's preoccupation includes those issues that have come to plague Nigeria, arising mainly from globalization.... In *Half of a Yellow Sun*, it is the horrifying Nigeria's civil war and its attendant difficulties and ethnic prejudices and mistrust. Although occurring earlier, its effects keep reverberating by the present global realities.... Generally, Adichie's two novels border on Nigeria and Nigerians' myriad of problems to help the world have more realistic view of the Nigerian situation (29).

Such problems impact on the nation negatively, such as the inglorious reign of the military, the civil war that claimed lives in millions, religious fanaticism and intolerance. Whereas, the bad effect of globalization is seen, 'as the major conflict in *Purple Hibiscus* depicted as struggle against society seen in both Kambili and Jaja in their desire to be free from the clutches of their father's overbearing attitude' (30). The bold treatment of sex and sexuality with liberties and the exposure to multimedia are seen as responses to the generational influence of the West. This paper makes a historical and social chronicle of issues of the Nigerian society and global problems but without any suggestion of a pragmatic solution to the myriads of problems.

Gitemoni Saika in a very brief write up, 'Chimamanda Ngozi Adichie: The Portrayal of Child Characters', presents child characters as major and minor players and narrators that leave their mark on the readers. Saika observes that Adichie portrays these characters with 'authenticity and authority' (37). Thus Ugwu is highlighted as a major character with a handful of dreams, wonders, and specific determination to please his master, and perform his duty without any complaints. Ugwu is also shown as possessing sharp I.Q and could easily distinguish very minute details.

Kambili is understood as the protagonist in *Purple Hibiscus*, a heroine, imbued with other positive traits. Saika writes that, 'Kambili a girl of fifteen years who is also a narrator

besides heroine. The novelist has endowed a lot of traits in her such as, intelligence, shyness, observance' (38). There are other child characters such as Jaja, Kambili's sister and Kambili's cousin, Amaka , mentioned as minor characters. Saika through this short piece presents in a skeletal analysis the characters of Ugwu and Kambili as major characters with some innate qualities thus expanding the scope of appreciation of the characters.

In 'The Symbolic Use of Palm, Figurines and Hibiscus in Adichie's *Purple Hibiscus*' Andre Kaboro studied the symbols and indications of palm, figurines and hibiscus in relation to certain characters in the essay. For example, the palm is presented as symbolizing victory of triumph and solidarity. Another level of meaning of the palm indicates ashes whereby, 'Mama holding the palms and Papa the ashes foreshadow the end of the narrative where Papa becomes ashes by being poisoned by Mama who thus gains victory over him, victory hinted at by her handling of' the palm fronds' (33). Each of these symbols is viewed as ambivalent and ambiguous in connotations.

The figurine is associated with Mama and presented as relating to mama's fragility. The writer observes that Mama is always happy polishing the glass, delicate and breakable figurines with devotion. The researcher establishes another level of significance whereby the figurine represents mama's gentle attempts to cope with her husband's violence. She writes, 'interestingly, each time she is beaten by her husband, after her miscarriages for example, she spends sometime with the figurines as if retracting to think over and find solution to stop such abuses' (34). Beatrice shows much attachment to the figurines and it matters so much to her. The shattering of the figurines by Papa's missal indicates a deep hurt and irreplaceable damage from Papa's violent actions on the whole family. Thus, 'this instance, however, becomes the turning point because Mama is going to make sure she would not be beaten again in the future. In fact, since the smashing of the figurines, the relationships in the family have changed. Mama secretly gets ready for vengeance. Her retaliation will bring consequences to the whole family'

(34). This irredeemable change indicates that things are going to change perhaps for better or worse.

The purple hibiscus is discovered at aunty Ifeoma's garden at Nsuka. The researcher connects Jaja to hibiscus, being the first to discover the blooming flower at Aunty Ifeoma's garden. She draws attention to Jaja's fascination with the unusual beautiful and delicate flower and brings together, 'the one who shows interest in hibiscus and the one who irritated Papa on Palm Sunday. This helps to see the hibiscus as a symbol of courage to effect change. We can see this in Jaja's defiance of his father' (35). Hibiscus is seen as a symbol of courage which Jaja discovers at Nsukka which he builds up to freedom 'as the purple hibiscus he planted takes its time to grow (3.6). The hibiscus is interpreted also as a sign at freedom. Henceforth he builds up defiance against his father, 'fully "bloomed" he no longer asks permission from his father but just informs him, after talking to Aunty Ifeoma on the phone, that he and Kambili are going to Nsukka right away: "we are going to Nsukka. Kambili and I", I heard him say' (36). Freedom in this instance is ambiguous as it ends Jaja in prison where he is not free to do what he wants, likewise Beatrice gets troubled by the sought for freedom. Kabore in this study opens up the complexities of the significance of the symbols in relation to understanding the individual characters in the text.

Orabueze Florence in her dissertation entitled 'The Dispossessed in Chimamanda Ngozi Adichie's *Purple Hibiscus* and *Half of a Yellow Sun* uses what she calls a 'systematic framework provided by Freud's Psychoanalysis, Karl Marx's economic and political ideology and Julia Kristeva's semiotic model to study characters and groups who are dispossessed or deprived of their rights to properties. She identifies three variations of dispossession to include psychic or psychological dispossession, economic and political dispossession, and cultural dispossession.

Identifying the causal factors of dispossession, the researcher opines that, ‘nature or heredity and nurture or environment are implicated in psychic, economic, political and cultural dispossession of characters in Adichie’s two literal texts. It is a character’s behavior-action, speech and thought that reflect his state of dispossession’ (93). Among those identified as dispossessed include Eugene, Beatrice, Jaja, Kambili, Ade Coker’s daughter, Olanna, Odenigbo and Richard. Orabueze makes a detailed and wide examination of the dispossessed and identifies causes of dispossession, to among others include, class consciousness, colonization and economic exploitation of the country. The work looks at the complicity of dispossession thereby helping to demystify the complication in understanding the characters. In all, Orabueze’s examination of the texts is a little deviation from the rest of the other analysis we have seen as it attempts a partial examination of the understanding of the inner selves and action of the character’s actions and behaviours.

In his own treatise John Hawley ‘Biafra as Heritage and Symbol: Adichie, Mbachu and Iweala’ John Hawley surveyed few recent war-themed novels including Chimamanda Adichie’s *Half of a Yellow Sun* (2006), Dulue Mbachu’s *War Games* (2005) and Uzodinma Iweala’s *Beast of No Nation* (2005). The three novels are viewed as records of the civil war from different angles. Dulue Mbachu’s *War Games* uses a child’s narrator and records the event of the war from a five-year-old child’s perspectives. Hence, the idea of a child narrator is not well received by readers who ‘cannot imagine a five-year-old lingering over something so mesmerizingly grotesque’ (29). The account of the narration in the text is not accepted as authentic since the war greatly surpassed the child.

The narration and situation in *Half of a Yellow Sun* is recorded to be different. The text is seen as making more emphasis on the text’s ‘principal characters rather than the politics and strategies that shape the war’ (Hawley 20). Adichie’s text is character driven, talking about the humanity of the characters, and heavily loaded with love stories rather than war stories. The

characters live and love as the war goes on. Hence, Adichie's novel never dwells on its horrors in any sustained way. 'She has more distance from the events, no doubt, but also has a different personality from other writers' (21). Adichie's tone, content and approach is different from the others.

While making a comparison of the texts, the researcher notes major points of interest in each of the text as follows:

If we compare *Half of a Yellow Sun* with Iweala's *Beast of No Nation*, the content and tone are strikingly different. Iweala's much more brutal and determinedly heartbreaking. But if Mbachu and Adichie are writing something "less" than a Biafra novel (in the comparative disinterest in the niceties of the war's politics), one might say that Iweala is writing something "more" than a Biafra novel, in the sense that he is really writing an (one might say, Biafran) account of child soldiering (Hawley 22).

However, for the individual authors the war holds different things and each gives a perceived account of the same Biafran war. The researcher by this has assessed the text as war texts given from different points of views.

'Ideology in Chimamanda Ngozi Adichie's *Purple Hibiscus*', by Daria Tunca examines the character of Kambili and her strong belief and attachment to the ideals of her father, Eugene using 'linguistic strategies that may contribute to a deeper understanding of the story and to examine ideology as woven into the account of the first-person narrator' (122). Kambili admires her father, Eugene. She accepts and swallows his father's standard including his brutal treatments as normal and good for her. Tunca affirms Karen Bruce's assertion that, 'Kambili has internalized her father's authority to such an extent that it has become an unquestioned part of the way she experiences and interacts with the world'

(Tunca 123). Despite the violent treatment Eugene inflicts on his family, Kambili still sees him as a role model and attaches profound importance to his being a source of pride to them.

Tunca applied the linguistic strategy of what Leech and Short (2007:256-257,270) call 'indirect and free indirect speech' (Tunca 123), to delineate Kambili's ideological stance. The researcher however reports a later change of ideology by Kambili, positing that Kambili's contact with her grandfather and element of traditional culture allows her to gradually modify her judgement on certain issues. Yet, the 'decisive impulse is provided only when father Amadi, a young Catholic priest with whom the heroine falls in love expose the irrationality of her belief' (127). This is revealed in Kambili's discussion with Fr Amadi. Though, Kambili refuses to acknowledge the relevance of their conversation, the effect makes a significant change in her subsequent belief and ideology. The writer Daria Tunca in this paper has been able to demonstrate Kambili's belief in the principles of her father, and her subsequent change of this as exemplified through the narrative.

In 'A Critical Examination of the Role of Nature and Culture in Chimamanda Ngozi Adichie's *Purple Hibiscus*', Isabella Akinseye discusses the text as a Bildungsroman genre of children's literature. She dwells on the theme of hybridization arising from the book's title, *Purple Hibiscus* from the standpoint of nature and culture. She states that, 'in *Purple Hibiscus* Adichie re-appropriates the Bildungsroman idea to capture the experiences of the Igbo's in postcolonial Nigeria through the child heroine, Kambili. She quotes Izevbaye (1979:24):

This ever changing political space is used as a metaphor for hybridization in *Purple Hibiscus* where the independent African countries are in a struggle to remain relevant with the Western World but still retain an indigenous cultural identity kambili's journey of formation is therefore symbolic of postcolonial Nigeria as it struggles to define its new hybrid culture (Akinseye Online).

Kambili's development parallels the unstable political space of the nation's changing mood from cultural imperialism. The researcher observes that, 'the "coming of age" element of Bildungsroman text is seen in Kambili's development and use of language in *Purple Hibiscus*. Kambili has been silent for much of her childhood and communication between herself, Jaja and Mama is mostly done non-verbally' (Akinseye Online). Adichie achieves maturation through the use of language, while the theme of hybridization is achieved through Kambili's journey to maturation. Akinseye adds the dimension of treating the theme of maturation of the protagonist from the title, *Purple Hibiscus* by focusing on aspect of nature and culture.

Other minor critical analyses on *Purple Hibiscus* and *Half of a Yellow Sun* exist online on blogs and web pages. For example, the 'Gradsaver article on Chimamanda's *purple Hibiscus* makes analysis of the characters ideas and perception on certain themes, such as 'coming of age', 'religion', 'colonialism', 'Nigerian politics', 'silence', 'domestic violence', 'nature and environment'. In it the theme of coming of age, and Nigeria politics share similar views concerning the protagonist's thrust to achieving freedom. The essay posits that 'Kambili and Jaja both come of age in *Purple Hibiscus* as a result of their experience.... Both Kambili and Jaja take major steps towards adulthood by claiming their individuality, just as the political climate of Nigeria and the internal drama of the Achike family are intertwined. These two themes are related to the breaking of silence that adds to the emancipation of members of Eugene's family from domestic slavery.

The theme of religion presents individualistic nature of faith whereby Kambili is projected as 'tempering her devotion with a reverence for her ancestors' and Father Amadi representing a modern 'African priest who blends Catholicism with Igbo traditions. Father Amadi is not seen as a moral absolutist like papa and his God. By this the paper brings out

the good side of religion in the making of the individual's identity. These and simplistic analysis on the theme are made by the essay to further enhance the understanding of the text.

Similarly, Emily Whitechurch in '*Purple Hibiscus* Chimamanda Ngozi Adichie' in Man Booker Prize, 2004 Longlist, analyzes *Purple Hibiscus* as Adichie's debut novel and explores the notion of freedom and religion in one hand, while also looks at the text as a coming of age, seen in relation to Nigeria. She writes, 'but the novel goes beyond a simple coming-of-age story by realizing the wider social and cultural events that reflect and inform this experience. Kambili must navigate her way through a complex of confusing and contradictory symbols just as Nigeria itself searches for unity amidst external imposition and internal unrest' (Online). Emily's assessment adds to the already known knowledge on the coming of age treatment of Adichie's texts.

Under this category of reviews too, is a Master Degree thesis entitled 'The Art of Narrative Embedding in Chimamanda Adichie's Fiction', by Jacqueline Kubasu Ojiambo, in which the researcher posits that embedded narrative is an artistic device that enhances the performance of narration. She goes on to explicate the nature, relationship and effectiveness of the embedded texts in Adichie's novels, saying that, 'Adichie uses the embedded narratives to enhance the reader's understanding of the primary narratives while providing her readers an experience of combinational delight unique to the reading of stories within stories' (57). The thesis makes other explanations that help in better understanding of the texts.

There is no doubt that the volume and diverse researcher work already done on the texts are appreciable. The aspects of criticism so far deal with history and historical consciousness and the use of language for creativity. A reasonable effort is seen to have been made by scholars to adopt the discussion of sex and sexual activities as worthwhile themes and as an in-road into achieving both physical and psychological maturity in the

Bildungsroman culture. A good part of the compendium of research efforts looked at various aspects of domestic violence and abuse of the female folk and children. There are also comparative analysis of female characters in the novels of Adichie and other texts on the strength of women subjugation, oppression, and liberation as socio-political and cultural facts. The facts or otherwise of Achebe's mentorship of Adichie is also part of the analysis dealt with by scholars.

There is also a general view and assessment of the theme of alienation and fragmentation in the world of literature. This features in the 'Theme of Alienation in Modern Literature' by Abdul Saleem. In this essay, the writer observes that the theme of alienation is persistent and unflinching in modern literature and that the alienated protagonist is a recurrent figure in much of the twentieth century American and European fiction. He posits that, 'alienation is the result of loss of identity.... Man suffers not only from war, persecution, famine and ruin, but from inner problems ... a conviction of isolation, randomness, meaninglessness in his way of existence' (67). In this sense alienation in literature assumes a global discussion and seems a familiar affect in fictional characters.

The paper makes analysis of the different forms of the theme of alienation in Indian writing in English. Using the Indian novels written in English such as *Across the Black Water* by Mulk Ray Anand and *Fire on the Mountain* by Anita Desai, the researcher observes that the novels bring out the existential concepts of meaninglessness and subjectivity through the characters. The narrative highlight the limitation of the human life and the mystery of existence, about infinitude and guilt, death and hope, freedom and meaning, giving example of Lalu Singh one of the heroes in the narratives, 'whose condition is shaped in fear and loneliness with an endless suffering in his existence. He is confronted with the problems of understanding things in human terms and the more he tries the more he fails' (69). This shows

the existential problems of the protagonist as a soldier on the battlefield who feels disconnected from his self, his inner urges, hopes and aspirations but with a keen desire to live in spite of all odds.

Abdul further examines the emotional life of the female characters in *Fire on the Mountain* especially ‘those characters who choose to live in the cell of the self, building up a world of fantasy of their preoccupation with the self becoming an obsession with them’ (69). The paper observes that the characters in the novel are victims of emotional agony and crave for privacy and isolation so as to escape from unpleasant reality of life. The novel is pervaded by an overpowering sense of loneliness and isolation in the deserted life of the protagonist.

The theme of alienation also is highlighted in the Indian literature as a result of historical and socio-cultural factors. The writer listed some novels that have dealt on alienation such as, *Too Long in the West* by Balachandra Rajan, *This Time of Morning* by Nayantra Sahgal and *Cry, the Peacock* by Anita Desai. In all these novels, their protagonists are like existentialist heroes and nomads alienated from nature and society. They manifest as misfits in their society largely because of their defects in themselves or some evil in society. Abdul Saleem’s paper and analysis have shown alienation as a human tendency by discussing the inner selves of the characters on existential level. The paper makes a useful inroad into the understanding of alienation more than the other texts, which is a far deviation from the socio-political themes.

The essay, ‘Home, Exile and Aesthetic Mediation: A Study of Selected Works of Nigerian Poets Living Abroad’ written by Charles Bodunde, observes the need for creative intellectual class to re-examine the concept of homeland, saying that the group finds no security staying at home, instead members are gradually being alienated from their own homeland. This situation makes this class of individuals resort to exile as a tangible option. He describes exile as, ‘a condition of physical or mental alienation from the habitual

environment' (228). Exile is seen as a complex human condition experienced differently by individuals. He cites Wole Soyinka, Salman Rushdie and Lewis Nkosi as reliable voices who had first hand experiences of exile saying that, 'exile has a wide range of mental possibilities. One is to nurse an inner tension where the mind simultaneously embraces an anchor in alien territory yet ensures that it stays at one remove from that alien milieu. The other is the physical disengagement from home' (229). The general view of exile is that the victims demonstrate the sense of disorientation, displacement and misplacement, loneliness, and nostalgia for the homeland. Bodunde further explains that Nigerian Literature is hinged on a historical pattern and in phases as used by Olaudah Equiano in his memorable, 'The Interesting Narrative of the Life of Olauda Equiano, or Guastave Vassa the African (1789)'. The second phase includes those of Buchi Emecheta, with Femi Oyebode, Ben Okri and Tess Onwueme, while the third phase has writers such as Tanure Ojaide, Ogaga Ifowodo, and others.

The paper lays emphasis on the exile poetry of Uche Nduka, Olu Oguibe and Tanure Ojaide who are connected by the uniqueness of their condition and the way they deploy their creativity to mediate the conditions of exile. For example, Tanure Ojaide is seen to have handled better sensitive issues of homeland in his poems. His commitment reflects in the collections such as, *Invoking the Warrior Spirit*, *Delta Blues* and *Homesongs*. Bodunde captures the fact that:

Reading his more recent poems, one does not for once sense a betrayal of emotion in his contemplation of the fact of exile. Instead, there is a dispassionate apprehension of the experiences of dislocation or relocation. The collection, *I Want to Dance* is significant in this respect and even more so in the ways in which personal memories are shared. One of the key attractions in *I Want to Dance* is the elegant reminiscence on the experiences of home land (240).

Ojaides collections are useful in demystifying what is considered as the terminal nature of exile. Also looking at the collections of Olu Oguibe, such as *Reflections and Portraits: Olu Oguibe's Songs of Exile*, the essay describes the mental component of exile and the problem of mediating the condition aesthetically and reiterates that:

Exile demands contemplation because it is unavoidably real for those who experience it. More than a word, exile is also a condition. It is a place, a knowledge, a narrative, but most importantly, it is a psychic space that is obvious to those who inhabit it, those who must engage and wrestle with it because only by so doing can they come to terms with it (236).

This collection shows exile as a transitional venture and describes the mental component as a condition. By this Charles Bodunde sees a sharp contrast to the reconciliatory tone found in Uche Nduka's collection of *The Bremen Poems* using example of 'Tribute to the City of Exile', describing the poet's exile personality in floral and cosmic images as evolving from a reconstruction of the Bremen city where he finds refuge as a city of asylum. The writer posits that, 'the Bremen phenomenon grew out of literary networking and mediation involving major individuals who have suffered threats of violence and actual persecution as a result of their writing and conviction' (231). Reiterating the uniqueness of Bremen as asylum as in a tribute:

You have dispensed your peace
 You, who are as wide as the world
 And the great lives within it (232).

Behind the tribute is the decay lying in the city of asylum as described by 'The City of Falling Leaves'. Charles also mentioned 'Song of Exile' and recounts the physical discomfort arising from the unwelcoming weather combined with the memories of home and feelings of guilt. The paper shows different perceptions of homeland and exile. It further exposes the trend of concepts of alienation in literary writings. With the plethora of scholarly enunciations on the

texts of Adichie's *Purple Hibiscus* and *Half of a Yellow Sun* and the concepts of alienation and fragmentation in literature, there are still gaps to fill and more research to be done. This is because none of the studies has dwelt directly on the psychoanalytic or on the inner recesses of the individual characters in the selected texts to fulfill part of the gap therefore is the area of the main thrust of this research work.

CHAPTER THREE

CONCEPTUAL FRAMEWORK

3.1 Identify, Alienation, and Fragmentation in Psychoanalytic Theory

This chapter presents the major concept for the understanding of the characters in the novels under study. These concepts, alienation and fragmentation of identities are found in both existentialist philosophy and psychoanalysis. Both standpoints identify personal experiences and concerns of human existence and the conditions and quality of the human individual with particular attention to discovering the source of personal insecurity and anxiety. Psychoanalysis is the analytical stand point for this study used as a theory and a method of studying the working of the human mind and the mind-body relationship. Succinctly put, 'psychoanalysis has concerned itself with individual subjectivity. It is the domain of experiences, the meaning given to them through conscious and unconscious mental processes and how these come to be represented in mental life' (Green 8). Psychoanalysis also explains individual personality development and personality problems. Individual subjectivity is described as 'experiences unfolding within the contexts of a relationship that is simultaneously a re-creation of individual's internal world including his past and a living out of a new experience of the self and others in the present' (Green 11). Individual's inner lives are carved through experiences and make manifest through relationships. The study of psychoanalysis gives an in-depth

analysis of the practical causes, manifestations, and impacts of these experiences as mental conditions and behavioural manifestations.

Sigmund Freud in psychoanalytic theory presents anxiety as an important part of the personality theory asserting that it is fundamental to the understanding of neurotic and psychotic behaviors. Psychoanalysis digs into the cause of the difference or contrast between what an individual says and the eventual action performed prompted by the inner feelings. Bolles posits that, 'what captures everyone's imagination is the discrepancy between what people think and what they do. The thinking was nothing because the doing comes from the hidden forces and not from the thinking. All of a sudden people could be seen as irrational, emotive, and driven by unseen sorts of motivation' (257). In the process of everyday life, there is no observable line between normal and abnormal behaviours. This is because the psychic development is not simply a purely linear progression. It is constituted of both progressive and regressive movements along a range of dimensions. Continuities and discontinuities, coupled with movements back and forth along the continuum suggest that the pace and nature of development can vary enormously' (Green10). Individual human beings go through the same anxious and distressed moments caused by unfavorable social and environmental factors

Added to this is the fact that individuals are influenced by systems of thought, historical events and technological forces. These factors are insensitive to the feelings and activities of the individual. They dehumanize the individual and keep him from living out his peculiar human attributes. Thus, 'Historical events, particularly wars, showed a similar disregard for the feelings and aspirations of individuals. And technology, which arose as an aid to man, soon gathered a momentum of its own, forcing men to fit their lives into the rhythm of machines. Everywhere men were losing their peculiarly human qualities' (Stumpf 460). These factors may be possible causes of individual plights such that even when an individual seeks security under a scientific and rationalist worldview, these factors only reinforce the feeling of isolation

because the scientific and rational have no remedy for the feelings and the interpersonal deviations and challenges. This explains the fact that an individual's problem is located in diverse areas, including his thinking pattern, historical and technological terrain.

Such is the dilemma of an individual in everyday world trapped by inescapable overpowering outer and inner forces. The individual strives to find meaning in his actions, and to free himself from all these encumbrances. Jean Paul Satre is quoted to say that, 'there is an element of despair in human existence, which comes, from the realization that we are limited to what is within the scope of our own wills. We cannot expect more from our existence than the finite probabilities it possesses' (Stumpf 484). Man by his very structure is perpetually torn away, as it were, from what he was and what he is. He is a perpetual movement away from what he was to what he will be. The contradictory tendency in an individual become a problem when he finds himself not acting out what he means, and unable to fulfill his desires. He becomes affected in himself by his actions which keep him away from what he wants to be.

The psychological life of every individual has a cause and effect for any event or action. There is no error variance, individuals are propelled to action by an instinct. Sigmund Freud is quoted to believe that:

We always experience a certain amount of instinctual tension and that we must continually act to reduce it. It is not possible to escape the pressure of our physiological needs as we might escape some annoying stimulus in our external environment. This means that instincts are always influencing our behavior, in a cycle of need leading to reduction of need (Schultz 52).

This explains the fact that every behaviour has a cause. Therefore all psychological events have causes, and most of the causes are available in the unconscious. The constant effect of stress and pressure being exerted on individuals affect their thinking and mental balance. Therefore,

some of those issues that disturb normal individual living processes are not identifiable or located physically. They are sometimes hidden and unknown causes motivating behaviors.

Individual identities have issues bordering on personal freedom and hindrances from true expression of self. This creates a feeling of separation and disintegration within the given circumstances and realms of existence. Individuals learn to sort out personal situation and destiny by coming to terms with the problems of alternatives and conscious participation in activities and actions. Such individuals are overwhelmed daily by life's perplexities, even when frantic efforts are made to contend or forestall such threats. The individual continually feels insecure, abandoned, and develops deep anxiety. The crux of this study is to dig into the root causes of these contradictions and abnormalities in certain individual behaviours and to ascertain the likely forces behind such irrational behaviours using psychoanalytic theory.

Alienation and Fragmentation of Identities are the tools of analysis in the novels chosen for this study. These concepts will contribute in explaining the states of pathological estrangement of views as 'unconscious process' (Popa 29) and as factors of psychological and social distress in individuals. These explain uncontrolled individual behaviours not based on reason. The distresses and deviations usually manifest as forms of anxiety causing apprehensive expectations, such as worry or fear. People suffering from anxiety are found to present persistent symptoms of restlessness and tension unrelated to other emotional disorder, such as worry about finances, job performance or minor details of everyday life without a definite cause. These anxious states are major effects of unfriendly societal factors on the individual's psyche. Most of these factors are socially induced as Bodgan Popa observes that 'understanding how norms are internalized and what makes resistance to oppressive social norms possible requires an investigation of both the social and the psychic' (28). The individual feels helpless and defeated by family and societal expectations. In the process of juggling in the confusion to conform to the standard, an individual maybe affected and

distressed by the overwhelming pressure he tries to surmount while society sees him as mentally abnormal.

Since repression is a major human trait manifesting as stress, anxiety and fear, Freud believes that 'all human behaviors are defensive but that not everyone uses the same defenses in the same way. All of us are driven by the same id impulses, but there is not the same universality in the nature of the ego and superego' (Schultz 61). Individuals also do not have the same 'repressive coping style.... Repression may be affective in protecting us from anxiety, but its continued use may also be harmful to our physical health' (Schultz 77). Individuals unconsciously remove most of the threatening memory from remembrance. Equally, those with specific characters attributes and consistent pattern of behavior developed from their relationship with people and objects at childhood. Each individual manifests anxiety in their own unique way, through individual experiences and promptings. No two individuals go through the same situation the same way. Aspects of individuality develop through relationships at childhood. All these help to make peculiar and particular individual identities.

Individuals who are alienated and those who are fragmented suffer certain kinds of disorder including, personality and anxiety disorders. Such individuals have distorted and quixotic ways of looking at the world and at oneself. They act compulsively exhibiting repetitive behaviours or mental acts that do not give any pleasure but only done out of influence or as a duty. 'Repetitive compulsions are irresistible desires to repeat some acts over and over' (Melvin 485). These are products of an individual's initial reality distorted by influences, needs and pretences. They are viewed by Alain De Mijolla as 'fluctuations in the state of the self ... but the drives become secondary to the self' (605); or they may come as 'drives which are bodily impulses that cannot be so easily categorized.... They do not originate in one body or psyche but rather are relational and transitory' (Kelly X). Drives affect each individual but

in varied proportions since individuals have one thing or another that worries or keeps them continuously helpless and agitating.

Individuals feel dehumanized, lonely and helpless in a seeming hostile and precarious world. In spite of the fact that individuals are differently affected by these situations the feeling and the experience of pain or worry is like in others. Anxiety and loneliness are the foundation on which later neurosis develops. Regardless of how we express basic anxiety, the feeling is similar for all of us. We feel 'small, insignificant, helpless, deserted, endangered, in a world that is out to abuse, cheat, attack, humiliate, betray us' (Schultz 157). Loneliness is a fact about life because it is a common phenomenon and as posited by Ami Rokach, 'It is a very unpleasant state of being that has serious individual and social consequences. Loneliness has been linked to depression, anxiety, and interpersonal hostility; to drug and alcohol abuse; to an increased vulnerability, to health problems and even to suicide' (Rokach 26-26). Hence the individual continuously experience negative situations that threaten and assault the psychic and emotional stability. Therefore, individuals being aware of the uncertainty and confusion of human existence seek messages of personal salvation and liberation from the distresses of life. As Freud postulates, 'we are endlessly defending ourselves against the forces of the id, which stand ever alert to topple us... The only one ultimate and necessary goal in life is to reduce tension' (Schultz 68). With the consciousness of the forces that threaten personal security, individuals are to defend, counter and reduce every tension or apprehension. All thoughts and efforts are geared towards enhancing the meaning of individual existence.

An individual is known based on his identity makers or salience. These are distinct features and possible situations that mark an individual as unique, such as, 'physiognomic features, linguistic ability, sexual proclivities and gendered experience, education and socialization, professional abilities, history of locations and memories, cultural habits and religious beliefs, etc. A unique combination of identity markers constitutes an individual

identity' (Suman 8). An individual has more than one aspect of one human reality. He is an individual and as a person a social being; more than a mere member of a group. Hence the fact is that, 'man is not simply an "individual", a member of the group; he is also a "person", an independent being with a spiritual nature which surmounts the biological and economic levels' (Copleston 111). As a social person, an individual lives in the world, relates with other people as a member of a household, or group, or as a citizen of a nation. One might also say that he is the man considered on the biological level, the man in whom the biological urge to self-preservation is all-dominant' (Copleston 109). He therefore, builds up defenses around himself against danger. There are certain factors that determine what identity an individual adopts.

An individual's identity is also based on social role, whereby the individual discovers his real identity in the activities and functions he performs. An individual's identity salience explains a person's response to different situations and the tendency to manifest an idiosyncrasy at a particular point in time. It also highlights an aspect of a person's identity. Individuals exhibit a salience depending on prevailing circumstances. Thus:

Identities are organized into a salience hierarchy as an identity that comes into play at a specific situation. It is observed that a person has a number of identity salience as one plays different roles at a time, including being a parent, a child, or a member of a religious group, an ethnic group and gender.

Someone's salience identity changes depending on the situation (Stryker Web).

This underscores the fact that an individual is many things at the same time. These features include the emotional and motivational tendencies that make the individual distinct from a group or from others. In his own observation, Stets postulates that, 'an activated identity has psychological significance of a group membership' (299). An individual's identity as a person is about mastery, choice, formation, or training. One is identified based on his knowledge, skill or level of control over something.

Identity could equally be collective. A collective identity is formed as ‘using the individual identity maker as a common denominator for members of the collective, or going by the terms, interpersonal or intergroup. It is enhanced at a particular time representing a certain social category or group. To this effect, Henri Tajfel Posits that:

Human interaction ranges on a spectrum from being purely interpersonal on the one hand to purely intergroup on the other hand. A purely interpersonal interaction involves people relating entirely as individuals with no awareness of Social categories. A purely intergroup is one in which one’s idiosyncratic, individualizing qualities are overwhelmed by the salience of one’s group memberships (206)

An interpersonal interaction highlights individual idiosyncrasy, while an intergroup or collective interactions enhances the features of a group category over unusual individual tendencies. It is observed that ‘personal identity is forged primarily through interaction with external reality, it is emergent from the interface between self-conscious subjects and their social and material environments. Therefore, the self-identity of individuals comprises relatively stable and enduring properties as well as more ephemeral or situational ones’ (Creaven 183). The identity makers includes attributes that are stable and those that are temporal which manifest according to a given situation.

There are also analytic philosophical and sociological understandings of individual identity. These are different social factors that create different social relationship through the interrelation of social contexts such as styles, choices, and speech. These give rise to analytic philosophical and sociological understanding of individual identity. Following this, Gupta Suman explains that, ‘an analytical philosophical question about individual identity solicits the reasonable and sufficient conditions under which an individual at a time can be regarded as the same person as the individual at a later time’ (9). Other factors of individual identity are social

and psychological. The sociological factors of identity include the individual as a single self and as a part of a class, sex, occupation, ethnic group and a race. The psychological state includes the working together of the individual's feelings and thinking.

Cultural and social themes of identity have in common the fact that individuals are what they do and not necessarily what they assume to be. Therefore, the fact is that, 'both individual and collective identities are multiple rather than single. Identities are dynamic rather than static, and volatile rather than consistent. Identity is something that we do, rather than what we are' (Liesbet Web). An individual's identity changes because it manifests several tendencies at different times and situations, making it unstable and unreliable.

Following this argument, Oakes (1987) borrowing from Bruner (1957) holds that two factors affect an individual's salience; these include the individual's current status or the goals and the expectation of similar functions. Thus 'salience is a product of accessibility and fit, taking accessibility to be readiness of a given category to become activated in the person. It is a function of the person's current tasks, goals, and of the likelihood that certain objects or events will occur in the situation' (230). An individual's readiness to perform a certain task is dependent on the extent to which the task and goals reflects the reality obtainable in the social and material world. 'fit' refers to the extent to which the social categories are perceived to reflect social reality; that is the extent to which they are seen to be diagnostic of real-world difference's (Hornsey208). That is to say that one's salience category should be real and concretely perceivable. The individual self is captured as being reflexive. A reflexive self is dynamic and amenable to change and can be classified or categorized. McCall and Simmons quoted in Peter J. Burke and Jan.E.Stets. observe that 'there are differential performances, relationship and interconnectedness of roles within a group or interaction context through which individuals view themselves as different from other they interact with'(231). Individuals

and groups are unique in their functions, though, groups occupy different levels in a hierarchy of statuses and power.

In social identity, there is an interaction of emotional and psychological factors as aspects of individual self-image, emotional and psychological considerations. An individual's deliberate action therefore becomes the best possible example of different functions at different levels, with different perceptions of self, attitudes, behaviors and emotion that define unique individuals. Thus, Gabriel Marcel describes the tendency of the individual 'to appear both to himself and to others as an agglomeration of functions.... He is an embodied function' (Copleston 106). An identity can only be affective or functional when it is in use.

A deterministic view about man's action posited by Freud and his ardent followers indicates that 'human beings are mere energy systems and the summation of that energy is the psychic energy' (Driskell Online). The forces that make identity are from the inside, manifesting as life and death instincts. Individual action and thought are predetermined, developing in a particular way. Others are instinctual, done without thinking because of a natural tendency, while there are also social pressure and stressors. These are necessary in understanding the individual's action. Individuals experience a lot of trouble and distresses that create in them feelings of negativity and hopelessness about life, constant fear and anxiety. They endlessly make futile efforts at battling and combating these forces that destabilize the psychic faculty.

Related to this is the effect of psychosexual development and the motivation of the forces which is inherent in all individuals. Other psychosexual structures and stages, the ego and the superego are products of personal experiences. They affect individuals differently by the interactions and experiences. Sigmund Freud in the study of the psychosexual structures posits that, 'the ego and superego perform the same functions for everyone, but their content varies from one person to another because they are formed through personal experiences. Also

different characters types can develop during the psychosexual stages' (Schultz 68). These develop the aspect of the individual that makes him unique and peculiar. The process of development during the psychosexual stages produces individuals with different and peculiar identities. This explains the effects of Oedipus complex on the individual development and identity, which is traceable to the relationship between a mother and her child from birth. The child is greatly influenced by the adult and more mature members of the species to satisfy the material, instinctual, biological fixed needs for nourishment, and warmth

Within this relationship the child builds up the dominant and unique features that distinguish him as an individual as he relates with close associates. The Object Relations Theory of identity development focuses on interpersonal interactions with emphasis on the mother-child relationship as a factor of identity and individual character formation. The Object Relations Theory suggests that, 'the core of personality is formed at infancy. Although they differ on specifics, object relation theorists tend to agree that the crucial issue in personality development is the child's growing ability to become increasingly independent of its primary object; the mother' (Schultz 84-85). By implication, individuals have different ways of experiencing and expressing their own individualities. These experiences are a process unfolding as events develop in given circumstances. The facts of individual accessibility highlight the salience identity to be accentuated in a particular social category. There is a sharing of similarities and differences between social groups.

In spite of the existentialist argument against Freudian instinct as a major drive for individual character development, certain theorists are of the opinion that human existence needs a different explanatory paradigm than Freud's. Particular attention is therefore paid in examining the psychological symptoms of perceived abnormality manifesting as neurosis or any other psychic disorder. Unraveling the cause of these distressing situations which draw a thin line between the manifestations of normal and abnormal behaviours and the issues of

schizophrenia and neurosis as behaviors abnormality resulting from the dysfunctions of individual psyche affirm this psychological discourse. The neurotic and mentally disturbed are perceived as split personalities, alienated and fragmented from themselves and with the external world.

For the purpose of this work, it is important to stress that a psychoanalytic understanding of the 'internal representational world of an individual is concerned with both the conscious and dynamically unconscious ways in which the mind creates and imbues experience of self and others with meaning and that these are permeated with a range of effects' (Viviane Green 12). Psychoanalysis is used as a frame work in digging out the roots or the underlying causes of the mental disturbances manifest in the individual characters. It determines the causes of alienation and fragmentation of the individual identity as factors of individual psychic dysfunction. This theory aims to 'uncover the hidden causes of the neurosis in order to relive the individual of his or her conflicts, by dissolving the distressing symptoms' (Eagleton 138). Also 'the need and search for establishing and maintaining a sense of psychic safety have long been recognized in psychoanalysis' (Viviane Green12). The psychic forces working in these individuals are determined by exploring the symptoms and modes of their presentations. Looking at anxiety as a factor in the psychic disposition of individuals is helpful while the crucial element seems to be that it is safe to discover the contents of one's own mind, feelings and thoughts as factors of individual identity. These factors arising from outside as well as from the inside expose the repressed desires and prompt the eventual manifestations in individuals.

3.2 Genesis of Alienation

Individuals encounter some form of psychic domination as the effects of previous experiences which are connected to the mind and not affecting the body. Alienation is a form of neurosis resulting from the process of turning away from reality that cannot be controlled and which evolves from past experiences of life. The manifestations of these inner disturbances draw a thin line between normal and abnormal behaviours. This deal is substantiated by Andre Green in the postulation that:

In the field of pathology that was most reminiscent of the conditions of ordinary life ... certain privileged psychic structures formed a bridge between normal subjects and neurotics. Thus, acts of forgetting, slips of the tongue, bungled actions, in short, the entire psychopathology of everyday life, made it possible to understand normal subjects as neurotics without it being possible to make a clear separation between them. What is more, certain formations of the unconscious were common to the neuroses and normal people, for instance, dreams, phantasies, and even transference (Andre Green 21).

These acts are present in every individual, manifesting as abnormal fear, anxiety or frustration. Individuals exhibit psychological and spiritual behaviours different from social norms and expectations. These come as feelings of guilt, loneliness, disillusionment, despair, and confusion. Alienation is perceived as affecting the whole of society in modern times. All personality traits have biological origin and are affected by environment and family relationships. It is defined as, 'an objectively observable state of separateness occurring in human groups' (Frank 271). The contemporary experiences of alienation result from direct function of noxious or harmful social and familial pressure which continuously cause the individual pain and worry.

The idea of al alienation refers to, 'a kind of psychological and spiritual malaise which is pervasive in modern society though it is not specific to it' (Daronkolae 202). Alienation is

not a physical problem. It involves individual feelings, states of mind and thinking. It is expressed as a feeling of abandonment resulting from inadequate physical or emotional care. Jean-Claude Arpouilioux writing in *The International Dictionary of Psychoanalysis* presents abandonment or separation anxiety as an inevitable condition of existence that appears very early in the course of psyche development and whose ongoing influence varies from individual to the other, depending on the situations they encounter' (Mijolla 1). Abandonment manifests as fear, which in a severe case causes significant impairment with regard to maintaining a healthy relationship. Abandonment is also said 'to be at the root of a certain number of asocial or delinquent behaviours ... indicating a defect in the organization of the ego and the superego' (Mijolla 2). Physical abandonment may result in mood swings and anger throughout life. Likewise, 'abandonment fears can impair a person's ability to trust others, feel worthy or experience intimacy and may cause a person to struggle with anxiety, depression, codependence, or other difficulties' (Good Therapy.Org). An alienated individual's psychological condition is one of abandonment, sadness and loneliness. He has no place or succour and cannot find anything upon which he can rely either within or outside of himself.

Alienation also presents as depression and despair. A depressed individual's life or personality is structured in anger. The individual lives in persistent pain. 'Such a person is trapped in patterns that simultaneously produce both the personal agony and the basic feeling of identity, and to sever that critical linkage without losing the sense of "me" seems utterly impossible. This hopelessness produces despair' (Bonime 162). Despair is a product of depression. Alienation manifesting as despair presents as a universal factor in all human persons. Individuals lack the will to help, and have no choice or alternative than to navigate within the limited existing sphere. It further deepens by a subliminal awareness of a continuing pain and emptiness. Depression and despair can motivate suicide, alcoholism, drug addiction,

and other desperate forms of so-called escape from pain. These emotions occur in intensities varying with the emotional involvement of the individual and the severity of events.

There is an element of despair in every individual. In this case individuals feel that their situation is hopeless and cannot be changed. This comes from the realization of the limitation to what is within the scope of individual's will. Individuals therefore, cannot expect more from existence than the finite probabilities it possesses. A manifestation of alienation as anxiety presents as an apprehensive expectation. This situation creates a feeling of fear in an individual that something terrible or bad may happen, Anxiety causes fear or worry that cannot be pinned down to a source. In this situation, 'people suffering from anxiety present persistent tension emanating from worry and apprehension that were unrelated to other emotional disorder, for example, worry about finances, job performances, and minor details of everyday life' (Barlow 154). Anxiety is a threat to individual's knowledge of his limited existence and effectiveness of function in life.

Constant feeling of worry is a great sign in the alienated individual. Worry as a negative reinforcement is counter-productive. It weakens the operation of the body system and its response to feeling processes. Such an individual constantly reacts to a frightening malignant environment because he constantly feels that something bad will happen to him:

Worry has been conceptualized as a negative reinforcement that serves to dampen physiological reactivity to emotional processing. It may help to hinder the complete processing of thoughts and images. It is evident as a form of cognitive restriction, whereby the individual is reluctant to elaborate on the worst possible outcome of a feared negative event but may feel more comfortable ruminating over his anxious moments (Barlow 160).

An alienated individual develops the tendency to withdraw from relationships and prefers to be alone. He feels more comfortable in his own world of thoughts and thinking. The withdrawal

is not usually total, but the individual keeps moving towards and away from social contact with the people around him as a way of reducing the degree of contentions and anxieties.

Alienation also presents as 'certain clinical states of disturbances and clinical conditions such as schizoid personality and dichotomy' (Frank 271). It involves situations that show people who are ill and who manifest some spates of violence. These include people with serious mental illness and other kinds of personality disorders. Personality disorder is explained as, 'a pattern of thought, feelings and behaviour, consistently exhibited by an individual over a long period of time that is maladaptive because it creates psychological distress and life coping problems' (Psychology Information Online). An individual suffering from a personality disorder shows a particular pattern of behaviour that portrays him as unable to deal with ordinary social situations. Such behaviours cause distress, worry and other difficulties.

Alienated individuals are schizoids who are frightened by the fact of not adapting to the immediate environment. This presents as an emotional imbalance or instability created by inconsistency in relationships. These create some strange and unusual degree of estrangement and of feeling of not belonging. Based on their modes of presentation, manifest schizoid personalities do not feel very comfortable relating with people. They equally feel alienated from their communities, family members and loved ones, of the religious institutions that raise them. Such individuals tend to forget their previous experiences and, therefore, do not relate them to the present situations. The gap arising from this creates a dependent and despondent personality that, 'experiences a split in his growing emotional life by the inconsistency of his primary parental objects which make him to become a prey to loss of internal unity, and helplessness' (Fairbarin 394). The inconsistency and helplessness result from improper emotional development. Consequently, the individual feels withdrawn, helpless, insignificant, deserted, endangered and inactive. These constitute problems on the individual psyche as these negative tendencies overwhelm the individual leading to total breakdown of the nervous

system, and to neurosis or irrational solution to one's problems which have become part of the personality and the individual's behaviour.

Alienation therefore results from the frustration and powerlessness of an individual's lack of control over his environment. This loss of control over an individual's own course of action becomes a behavioral syndrome and leads to isolation, disintegration, subjugation, and rebellion, thereby, locating the causes of alienation in the social, economic and political structures of the modern society designating 'all sorts of negative attitudes which are present in the individual or society (Nazrul Web). Alienation includes forms of stress and anxiety resulting from everyday pressures and interaction from others, as well as, those coming from stressful societal and environmental demands. Poverty and other forms of financial involvement are equally stressful. The level of decadence, corruption and infrastructural breakdown, resulting from bad government greatly affect individual's mental stability. The individual consequently regards social goals as being unworthy of pursuing and as such keeps a distance from society in general.

Ami Rokach commenting on individual's search for refuge from disappointments from expectations in modern life observes that:

Since reality does not always work according to our yearnings, we go through life experiencing frustration, restlessness, and loneliness. We live knowing that others do not fully understand us, and may not know us. The world around us, as accommodating as it may be, is out there, while we are in here. We are part of yet distinctly separate from, all which is around us. That very separation is the core of our loneliness, the root of our alienation (28).

Individuals do not get the perceived fulfillment from the good things the environment Seems to offer. This creates a vacuum and a feeling of emptiness in the individual leading to loneliness which inevitably leads to alienation.

3.3 Fragmented Individuality

Fragmented individuals are rather victims, not authors of their own fragmentation. This implies that fragmentation is neither a hereditary nor a historical condition. It is rather caused by environmental factors, including daily life encounters, and things that affect the natural surroundings. A fragmented individual acts as a different person and as one trapped in a variety of roles. It involves the general perception that one's self-image or identity is highly discrepant with what others think of him. These experiences make the individual feel alien as though he belongs to someone else.

Trauma is one of the causes of fragmentation. Traumatic experience often involves a threat to life or safety. The source of trauma is from the outside, but it is felt from within. It is posited that 'Psychic trauma occurs when a sudden, unexpected, overwhelming intense emotional blow or a series of blows assault the person from outside. Traumatic events are external but they quickly become incorporated into the mind' (Bloom 1). Corroborating the idea about fragmentation Lyne Layton in his own submission writes that, 'externally induced fragments are not seen as arising from specific relational interactions or specific historical circumstance but rather are seen as the condition of selfhood' (217). This means that every situation that leaves one feeling overwhelmed and alone can be traumatic, even if it does not involve physical harm. An individual who has experienced any form of trauma may maintain struggling and upsetting emotions, frightening memories, a splitting or sense of constant danger or numbness. Such an individual may feel disconnected from people, and unable to trust other people.

Victims of chronic trauma, abuse and neglect often suffer a multitude of physical disorders not directly related to whatever injuries they have suffered. Following a traumatic event or repeated trauma, 'people react in different ways, such as emotional or psychological

shock, denial, anxiety, fear, guilt, shame, mood swing, irritability, feeling sad or hopeless. Physical symptoms may include insomnia or nightmares, fatigue, being startled easily, difficulty in concentration aches and pains, edginess and agitation' (Lawrence and Smith Web). To contend with the stress, individuals often use alcohol, tranquilizers, or other substances which predispose them to intermittently becoming self-destructive, depressed and antisocial.

Cumulative and repeated abuse from parents or caregivers experienced at an early stage of development is another cause of fragmentation. Abuse by a close relation impacts on the emotional balance of the victim of fragmentation, following this David Spiegel posits that:

Abuse by a trusted authority figure such as a parent creates special problem such as an ongoing dilemma as being emotionally and physically dependent on the family member while going through harm, pain and humiliation. The child has to maintain two diametrically opposing views of the same person, which creates considerable tension and confusion, a situation which is described as 'betrayal trauma' (Web).

Abuse inflicted on an individual in early life can disrupt the mental unity and leave lasting negative impressions including feelings of detachment and disintegration. Spiegel maintains that 'early life experiences have a profound effect on the developing brain in dissociation. Achieving a sense of mental unity is such a difficult task that it can be disrupted by events that challenge body integrity, emotional control, and the development of relationships' (Web). This effect of fragmentation on sustaining relationships and commitment were experienced by individual survivors of World wars, abortions and child abuse as were found in 'the bombing of Hiroshima in World War, the war in Vietnam' (Brende and Parson 1984), adult survivors of child abuse, and victims of unwanted or botched abortions' (Brende 1994, quoted in Oster).

These individuals manifest destabilized identity, and cannot sustain relationships nor make efforts at doing things.

Most cases of rape, sexual or physical abuse leave the affected individuals shocked and afraid while the trauma greatly alters and upsets their emotional balance. Abuse causes intense fear and complete destruction of self-innocence, especially for very young and immature individuals. It creates in the individual a kind of anxiety and a feeling of disintegration of self, such that, 'severely traumatized individuals can become overwhelmed by disintegration anxiety and suffer from fragmentation of the self, particularly when young or immature' (Kohut 1977).

Abused and traumatized children, adolescents, and young adults have been found to be particularly vulnerable to losing their innocence and idealism, causing them to experience a 'shattering of self-identity, a confused sense of meaning and purpose, difficulties making commitments, and problems with sustaining relationships' (Despres 1976). Effect of abuse by very close associates may lead to shame. There is also a feeling of shame and low self-esteem when the victim feels betrayed by one who should be supportive, and thereby blocks his or her feelings, writing on the effects of shame; Joel Oster posits that, 'emotional shame alters the victim's self concept and damages self-esteem, self integrity, personality and the quality of interpersonal relationship. It causes the victim to become depressed, unstable, and emotionally fragile. Distrustful, and erects a wall to suppress normal emotions' (Web). Shame destroys self-importance and moral respect of an individual. The individual feels sad, unhappy and stops having and showing emotion or feelings.

Fragmented individuals are associated with loss of confidence and 'low self-esteem is associated with self-doubt, self-criticism, social isolation, suppressed anger, and shame. Low self-esteem is also a symptom of several mental health conditions, including anxiety and depression' (Good Therapy.Org Web). The effects of low self-esteem or loss of self-respect

includes being conscious of personal mistakes, loneliness and not showing any feelings at all, impact on the individual's psyche causing worry and unhappiness. Neurotic tendencies presenting as stress and anxiety induced disorder are signs of fragmentation. These are caused by stressed social determinants of personal adjustments creating a general feeling of apprehension without an obvious immediate cause. The causal factors are attributed to frustration from infantile sexual drives, which appear in adults as neurotic symptoms. Neurotic disorders such as phobia, hysteria and obsessive-compulsive disorder usually are accompanied by different defense mechanisms employed in an attempt to overcome the anxiety.

Furthermore, fragmented individuals develop repetitive symptoms with splitting and dissociation as mental defenses. Dissociation is a kind of safety valve that helps the individual to cope with emotional upsets. Individuals commonly split off experiences as a form of defense. It is also referred to as 'emotional numbing' in severe cases. However, this has a negative effect on relationships as 'it is certainly clear that emotional numbing is damaging to relationships. We need all of our emotions available to us if we are to create and sustain healthy relationships with other people' (Bloom 9). The negative effect of this mental defense is that it does not promote healthy human interaction. Fragmented individuals may experience loss of feelings in some parts of the body to serve as mental defense in relationships.

We therefore draw a close relationship and similarity in the pattern of behavioural manifestation for the alienated and the fragmented individuals. This is because both the fragmented and the alienated individuals suffer a split in their personality with the tendency to extreme and unexpected changes of emotion. These conditions create individuals with constantly changing psychic states. *Purple Hibiscus* and *Half of a Yellow Sun* present individual identities who are somehow caught in a web of emotional, behavioural and social crises. These individuals presented on the strengths and weaknesses of their identities, manifest

and function at the individual realms of existence within a societal space. Prominent among those individuals are Eugene, Beatrice, Aunty Ifeoma, Kambili, Jaja, Papa- Nnukwu, and Father Benedict, in *Purple Hibiscus*; Odenigbo (Master), Olanna, Ugwu and Kainene, Richard, Father Marcel in *Half of a Yellow Sun*. Each of these individuals has an identity that could be investigated and understood. They seemingly share some tendencies of behavioural abnormality or disorder manifesting in the forms of alienation, fragmentation, neurosis, delusions, spitting of self and different kinds of anxiety disorder.

3.4 METHODOLOGY

This research work is a qualitative and independent output on the issues of alienation and fragmentation of identities in Chimamanda Ngozi Adichie's *Purple Hibiscus* and *Half of a Yellow Sun*. Both novels are award winning and widely read novels that have received both national and international critical attention by scholars. This research work will examine the general perception of the reading and understanding of the two novels as the background study. Here, the popular understanding put forward is that *Purple Hibiscus* and *Half of a Yellow Sun* are a reflection of the events in Nigeria, with emphasis on the family, social and political events. The work will identify and review critical studies already existing in the texts so as to find existing gaps and areas that need critical attention. There are existential and environmental issues, political, economic, social and familial issues already identified by scholars, researchers and critics. These include studies on form, structure, themes, ideas, cultural facts, such as comparative study of the texts alongside others, the use of language and linguistic codes, themes on sex and sexuality, patriarchy and domestic violence, colonization, military dictatorship, Nigerian-Biafran war, poverty, deaths, love and relationships. These featured in literature review creating a gap from which the researcher makes a significant in road into this research study.

This research work deals on the characters' inner consciousness as it relates to the promptings and manifestations of their individual behaviours as alienated and fragmented individuals. An indepth reading and assessment of the texts present characters whose behavioural manifestations and tendencies are abnormal and neurotic eliciting questioning. Characters such as Eugene, Kambili, Beatrice, Jaja, Papa-Nnukwu, Aunty Ifeoma, Father Benedict and Amaka in *Purple Hibiscus*, and Odenigbo, Olanna, Ugwu, Kainene, Father Damian, Father Marcel, Alice, and war victims in *Half of a Yellow Sun*, are individual identities seen as alienated and fragmented in their behavioural manifestations. Each of the fictional characters presents a behavioural tendency that is strange and unusual.

Freud's psychoanalysis is used as the framework of analysis to examine and explain the abnormal neurotic behaviours of the listed characters. This theory will give an insight into the mental functioning of the individuals. This will be achieved by studying the sequence of expression, thoughts processes, feelings, fantasies, imaginations and outward manifested behaviours. These sequences are found to be unprocessed, coming from the unconscious. The behaviours manifest as neurosis, anxiety, depression, regression, delirium, aggression, compulsion, fear, despair. These actions are instinctual and spontaneous, prompted by overwhelming inner forces that are not controlled by conscious effort.

The researcher makes an in-depth literary investigation using the concepts of Alienation and Fragmentation as analytic tools to dig into the behavioural disorder of the selected characters so as to identify the abnormal behavioural syndromes revealed as troubled behaviours. The work will equally examine the individuals as victims of the abnormal behaviours of other victims manifesting as a fall out with a ripple effect on the others as victims. The conclusion draws analysis on the level of abnormality of each character by identifying the level and stages of mental breakdown manifest in the characters revealing their degree of alienation and fragmentation.

CHAPTER FOUR

TROUBLED BEHAVIOURS IN ADICHIE'S CHARACTERS

Troubled behaviours are psychological issues showing signs of deviant consciousness in the characters leading to the feelings of alienation and fragmentation. The common symptoms of the deviant behaviors manifest as a form of neuroses or psychosomatic disorder. Psychoanalysis presents any behaviour as having a multiplicity of conscious and unconscious meanings with manifest and latent contents. Such incidents usually happen without warning. Neuroses are described as 'social diseases' by Otto Fenichel (Online), and according to 'Introduction to Sigmund Freud, Modules on Neurosis', 'there are a number of classes of neuroses including 'narcissistic neuroses', 'transference neurosis' and 'obsessional neurosis' (Freud Online). Individuals in this study manifest a range of impulsive behaviours, feelings of emptiness, isolation, emotional dullness, slips of the tongue, feeling unreal, feelings of alienation, fragmentations and distortions, dreams, creating a range of narcissistic, masochistic and pervasive personality disorders. Most of these behavioural syndromes present as troubled behavioural symptoms of neuroses such as obsession, grandiosity, depression, inverted aggression, fear, despair, melancholy, despondency, hypocrisy, complacency and all other kinds of psychosomatic disorder.

In making a psychoanalytic examination of the issues raised so far we make an in-road into the mental life of selected characters, and explain the kind of psychoanalytic problems they manifest. Some of these behavioural manifestations are abnormal and irrational in pattern, reasoning, belief and thought processes. They are ordinarily latent in the individuals but eventually manifest without warning. These characters according to Akwanya A.N and Virgy Anohu in *Fifty Years of the Nigerian Novels* 'appear then as manifestations and bearers of values, and articulation of behaviour patterns that the community treats as unbecoming, deviant, disruptive and anarchistic' (95). Characters such as Eugene, Kambili, Beatrice, Jaja, Father Benedict in *Purple Hibiscus*, Odenigbo, Olanna, Kainene Ugwu, Richard and Father Marcel in *Half of a Yellow Sun* will be analyzed in terms of their decisions, actions, utterances, dreams, fantasies, inactions and choices that are not planned or premeditated and which when manifest are questionable within their prevailing circumstances and individual histories. What these individuals manifest are good and evil, commendable and condemnable attributes.

Eugene will be understood more as a narcissistic personality who is given to excessive irrationality by manifesting different behavioural syndromes. Eugene in his individuality and identity is revealed as unstable, manifesting different tendencies in different situations that show discrepancy in his public and private self, which is a reflection of a manifest and latent self. This discrepancy in Eugene's behaviour creates the point of concern about his identity. Known in the domestic world of the novel as Papa, he is a manifest good Christian, but a latent fanatic and extremist Catholic, described by Kevin Densely in Onukaogu and Onyerionwu as 'a very strict catholic who dominates his family for much of the novel by imposing a harsh religious regime in the family home' (152). As a good man he is well accepted by his people such that in his village as he drives home for the Christmas holidays, people wave and call out his title, 'Omelora' (*Purple Hibiscus* 63). He is mentioned as an exemplary Catholic in the church during sermon as Father Benedict 'usually referred to the Pope, Papa and Jesus in that

order. He used Papa to illustrate the gospels' (12). Eugene is presented as a freedom fighter, speaking up against injustice.

Father Benedict sermonizes that 'he used the *'standard'* to speak the truth even though it meant the paper lost advertising. Brother Eugene spoke out for freedom' (*Purple Hibiscus* 13). This manifest philanthropy earns him the Amnesty World human rights award and extends to his 'making biggest donations to Peter's Pence and St. Vincent De Paul, and paying for the cartons of communion wine, for the new ovens at the convent where the Reverend Sisters baked the host' (13). Even at his home church, Eugene's philanthropy is felt as he makes huge monetary donation to the building of the priest's new house as, 'he wrote a cheque and handed it to the usher, telling her he did not want to make a speech. When the MC announced the amount, the priest got up and started to dance, jerking his behind this way and that, and the crowd rose up and cheered so loudly it was like the rumblings of thunder at the end of rainy season' (98). Thus, this is the reader's perception of Eugene at first encounter. Whereas Ranti Williams in a 'Review of *Purple Hibiscus* gives 'a complex picture of Eugene as a man struggling with his own demons, taking out his struggles on those he loves' (Online). These behavioural tendencies are to be explored.

With a blank expression on his face and an unassuming mien perceived as modesty Eugene preserves his real self. The blank expression reveals the sequence of thoughts running riotously in his mind. This expression of inner solitude is regarded by Ade Coker, his editor as modesty, 'because it was the only time Papa allowed himself to be featured in the paper' (*Purple Hibiscus* 13). The conflict in Eugene's mind is to later define the latent narcissistic and masochistic tendencies in him. These syndromes readily attract attention about Eugene's behaviour. Expressing a perceived ambivalence in the person of Eugene, Sophia Ogwude in 'History and Ideology in Chimamanda Adichie's Fiction' writes that:

The family of Eugene leaves us with much to desire. Eugene always sits in

the front row, receives communion first, is known for giving the biggest donations, buys the most communion wine, and virtually finances all the major expenditures of the church ... we also learn from Fr Benedict that Brother Eugene and his paper, 'The Standard', spoke out so much on the part of truth and justice that Amnesty World thought it fit and proper to confer on him the human rights award. Yet in his home, paradoxically, there is no freedom! Autocracy breeds and perpetrates fear of physical assault and injury, and attempts at self-preservation combine to produce teenagers whose normalcy seems doubtful even to their relations (114-5).

This summarily gives an insight into a deeper reading and understanding of the character, Eugene, in his variegated identity and that of members of his household.

The family lives at the mercy of the father and by his own personal standard, such that 'their consciousness of life and existence are formed by what their father can provide for them which is, 'a gripping sanctimonious fidelity to the extreme tenets of Catholicism; a rigidly mechanical life, ordered and routined to the last details and supervised with military precision by their father himself' (Onukaogu and Onyerionwu 148). The mechanical and rigid aspect of his character and pattern of life expose the abnormality of his personality and present him as flawed in spite of his grand social and financial status.

Eugene is seen trying to combine and reconcile his ways of thinking and action which are at the same time conflicting, thus manifesting the narcissistic symptoms. This is manifest in his violent show of love and treatment of his household. Eugene's kind of love breeds fear and strict conditions with an unreserved adherence to constricting rules. Eugene employs extreme violence and force in the bid to instill the fear of God, discipline and orderliness in his family. He therefore tends toward authoritarianism, losing touch with the

compassion that goes with love. This scenario is captured by Nora Vawter as she describes Papa as:

A person sold on the superiority of the Western mode of thought and action, especially through religion, that he will stop at nothing to see it enforced in his own house. He is at once consumed by raw extremities of passion – extreme love and worse, extreme anger. His family, including, the protagonist, Kambili live every minutes in sheer terror, looking upon Papa for constant approval’ (Online).

These displays of extreme passions are consistent in Eugene’s relationship with the members of his family. For example, Eugene like a Fulani nomad whips his loved ones, Jaja, Kambili and Beatrice, his wife, with a heavy leather belt on a Christmas morning for what he calls the ‘desecration of the Eucharistic fast’ (*Purple Hibiscus* 110). The suddenness of Eugene’s actions at this instance, including the randomness of the trashing are not premeditated, indicating a disorganized thinking and extreme passion. In the same vein, the abrupt stopping of the whipping and the confused starring at the leather belt indicate a mental crisis. These reactions are a manifesting of unconscious inner force and compelling impulse that do not allow him to analyze and understand the realities of his actions.

These rash reactions can be viewed as a narcissist tendency. Narcissism being a manifest stage of mental crises presenting as frustration, exaggeration, anger and rash reactions. This concept and the features are highlighted in ‘The Mirror and the Mask: On Narcissism and Psychoanalytic Growth’ as a:

Quality of unrelatedness which represents the failure in development of a spontaneous, stable taken for granted self experience. The individual tends not to feel himself at the center of his own life. He is prevented from full involvement in living because he is developmentally stuck between “mirror and

the mask” – a reflected appraisal of himself, or a disguised search for one, though which the self finds or seeks affirmation of its own significance (Philip M. Bromberg 340).

Eugene’s actions and reactions fit into the description above and so he is examined as a narcissist relishing actions that are compulsive and done without thinking in dealing with his family.

Eugene’s reactions to the issues relating to his family members are seen as exaggeration compared to the reality of the insignificance of such issues. For example, he views Kambili’s eating corn flakes before going to church as a desecration of the Eucharistic fast and inflicts injurious punishments on her and on others. While the Eucharistic fast mandates that the faithful will not eat solid food an hour before mass, Eugene whips Beatrice, Jaja and also Kambili for allowing Kambili to take a bowl of cereal to enable her take Panadol to relieve stomach cramp. The act by them is conceived as a grievous offence by Eugene. His rash and irrational reaction to it show a troubled consciousness and a disturbed mental state. This is because eating corn flakes is not eating solid food, more so an individual under condition of illness is not allowed to fast. The speed and randomness with which Eugene descends on them with anger whipping them with belt is a sign of abnormality revealing an unconscious act. Eugene swishes the belt through the air and it unexpectedly lands on them, ‘Jaja first, across his shoulder; Mama, on her upper arm; then Kambili, on her back’ (*Purple Hibiscus* 110), showing a state of confusion and uncoordinated thought process. The rage and swift reaction last for a very short while.

Then abruptly, the belt stops as by an unseen force, and Papa stares at the leather in his hand as though he is in a trance. This unconscious reaction reveals the fact that an ongoing sense of full involvement in his action is missing without Eugene’s awareness. This is an indication of his alienation from his immediate environment. Other actions that follow the

whipping reaffirm more the power of the unconscious psychic domination, ‘his face crumpled; his eyelids sagged. Why do you walk into sin?’ he asked. Why do you like sin? Mama took the belt from him and laid it on the table’ (*Purple Hibiscus* 110). Eugene on regaining sense of reality is filled with guilt. He calmly allows Mama to take the belt from him and as if to appease them, crushes Jaja and Kambili together and asks if the belt hurt, or broke their skin while he examined their faces. The above scenario presents Eugene as weighed down by a force he could not throw off. He is understood to be schizophrenic by progressively manifesting a form of mental illness caused by depression, thought disturbances and fragmented thinking.

Eugene’s personality hinges on anger when compared with his sister, Aunty Ifeoma who exhibits more serene and calm disposition. Psychoanalysis makes it possible to differentiate neurotic traits from the normal individual. Thus Aunty Ifeoma does not seem to manifest obvious mental disorder even when she is faced with similar challenge of family life as his brother Eugene. She is more tolerant and accommodating in enforcing ethical standard in her children. Orabueze reckons that, ‘Aunty Ifeoma’s method of bringing up her children is radically different from that of her brother’s. She is an authoritative parent who exhibits warmth, care, love, and control over her children though she is a poor widow who cannot afford much for her children. There is an air of freedom in her home’ (112). What Eugene enforces harshly, she goes about it in collaboration with her household members. She treats her children and her brother’s children, Jaja and Kambili with love and care informing Jaja and Kambili, ‘we usually say the rosary every night before bed. Of course, you can stay up as long as you want afterwards to watch TV or whatever else’ (*Purple Hibiscus* 131). This contrasts with the situation in Eugene’s house where every activity, including family and prayer time is regimented and allotted particular time that is strictly adhered to. The children are not allowed time to think and relax freely, to discuss or to talk. Instead they always talk in whispers and walk on measured and silent steps in the house. Kambili and Jaja work according to schedules

made for them by Eugene with their names boldly written on top of the white sheet of paper in their rooms.

Eugene lives in exaggerated fear, including fear of failure. For him, 'living becomes a process of controlling the environment and other people from behind a mask' (Bromberg 340). This makes him seem always to be in defense of one threat or another. His extremist tendencies manifest in religious and doctrinal practices on the one hand and as a perfectionist in keeping rules and regulations on the other. Eugene tries to protect his personal style of Catholic faith at the expense of his family and others around him such that he is always afraid and superstitious that the devil is at work. The magnitude and severity of the punishment he often metes out is illogically over proportionate to the presumed offence indicating some mental disorganization. These incidents signify a state of unconsciousness caused by fear and an overwhelming power that make Eugene lose presence of mind keeping him alienated from reality.

There is a consistent pattern of unconsciousness in inflicting pain and injury on the members of his household exhibited by Eugene and sudden realization of the gravity of the damage done, followed by show of guilt or attempt to assuage the situation. These patterns of behaviour manifesting in Eugene mark him as a neurotic and schizoid personality manifesting as emotional imbalance with spates of violence. Violence forms a pattern of behavior in Eugene. He frequently inflicts severe injuries on his wife and children as if it is part of their existence. It is seen that minor acts of omission by the children are punished severely by Eugene. He slaps Kambili's left and right cheeks at the same time leaving parallel marks on her face and ringing in her ears for purportedly taking few minutes longer in the class after school. In another incident Kambili and Jaja are asked to go to their rooms and pray for forgiveness for staying up to twenty-five minutes with their Papa-Nnukwu. Jaja on his own part when he was ten had his little finger deformed by Eugene for failing to answer correctly

two questions on his catechism test. It is noticed that the punishments increase progressively in intensity and violence in the narrative.

More troubling is the sudden realization of the gravity of his action soon after he inflicts the injury. For example, we understand that soon after Eugene has cut off Jaja's finger, 'he drove him to St Agnes hospital. Papa was crying, too, as he carried Jaja in his arms like a baby all the way to the car' (*Purple Hibiscus* 153). Similarly, Papa was crying as he pours hot water on Kambili's leg, 'tears streaming down his face' (201), also at the hospital, by Kambili's bedside after he beats her to coma, Eugene was speaking and crying at the same time trying to console her. 'My precious daughter nothing will happen to you' (218). In the same wise, Eugene takes Mama to the hospital after making her loose one of the series of pregnancies. He tells Kambili, 'your mother will be back tomorrow about the time you get back from school. She will be fine' (*Purple Hibiscus* 42). Kambili reports that he hugged her, and pressed her close to him. These actions are signs of mental illness showing Eugene as a split and fragmented individual. Eugene is undergoing a stage of mental breakdown being overwhelmed by thought disorder that makes him unable to control the actions that give him pain.

Eugene's narcissistic tendency makes him feel obsessed with his religious belief and observances. He is intolerant of others who do not profess similar strict observances as himself. His obsessive syndrome is a defensive behavior against self-inadequacy and false self-concept. This makes him exhibit hypocritical tendencies such that he views and interprets minor and insignificant acts as sin and usually applies heavy, disproportionate and outrageous sanctions as deterrent. Still exhibiting fear of failure with strange emotion, he tells Kambili after punishing her with hot water bath, 'You should strive for perfection. That is what you do to yourself when you walk into sin. You burn your feet, he said' (*Purple Hibiscus* 201). This obsession with perfection and sin hinges on fear. Eugene practices Catholic belief with an unusual commitment. His consciousness of sin makes him nervous and aggressive. He worries

that his family members are not as devout and perfect as they ought to be and instills fear of sin in them. This presents Eugene as a schizoid and fragmented personality manifesting a disturbed state of mind. Eugene's thinking pattern is delusive making him believe he and his family are spotless after going for confession. He tells himself, 'I am spotless now, we are all spotless. If God calls us right now, we are going straight to Heaven' (*Purple Hibiscus* 115). This feeling of self-righteousness is a sign of abnormal state of mind presenting Eugene as an alienated individual who has lost touch with the reality of existence. These series of unbecoming behaviours and thinking manifest by Eugene are the psychoanalytic observations and explanations about his behaviours.

The need and search to establish and maintain a sense of psychic safety is manifest in Odenigbo. He is a delusional character manifesting a fundamental disturbance in his relation to reality and the integrity of the self. Odenigbo assumes a revolutionary stance with very high ideals but which are inconsistent with his manifest behaviours. Following Vivian Green's thesis on 'internal representational world of an individual concerned with both the conscious and dynamically unconscious ways in which the mind creates and imbues experience of self' (12), Odenigbo is better understood as manifesting grandiosity as an underlying mental disturbances and attempting at resolving the mental conflicts inside him. He exhibits an unreal sense of superiority and a sustained view of himself as better while viewing others with disdain and as inferior.

In *Half of a Yellow Sun* Odenigbo is perceived as an individual with lofty, philosophical, political and academic ideas who is almost obsessed with intellectual, activity, especially reading. He spends long hours in his study filled, 'with books piled on the shelves and tables in the three bedrooms, on the sink and cabinets in the bathroom, stacked from floor to ceiling in the study, and in the storeroom, old journals were stacked next to crates of Coke and cartons of Premier beer' (6). He tells Ugwu, 'education is priority! How can we resist

exploitation if we don't have the tools to understand 'exploitation?' (11). Odenigbo is in a frenzy exhibiting superiority and a false sense of uniqueness and uncontrolled emotion about his knowledge. He dazzles Ugwu using him as an object for academic experiment and exercise. He talks about things Ugwu does not understand so as to impress him. One can imagine that Odenigbo is really drunk for expecting a standard two drop out, fresh from the village to the university environment to understand history about Mungo Park and the discovery of River Niger or to understand that it was the Americans and the Belgians and not Katanga that killed Lumumba. Odenigbo is battling with psychic forces that create conflict of understanding in himself and the real world of people around him. Grandiosity is a narcissistic personality disorder manifest in Odenigbo that makes him feel alienated from the diminished reality of the dissonance between his expectation and actuality.

There are instances of free associations or slips of the tongue in the interaction between Odenigbo and Ugwu, showing uncoordinated speeches and actions as manifest in the scenario and context of the topic on Mungo Park and the discovery of the River Niger. Suddenly, Master tells Ugwu to expect two answers to questions about Nigeria when he gets to school, 'the real answer and the answer you give in school to pass. They will teach you that a white man called Mungo Park discovered River Niger. That is rubbish. Our people fished in the Niger long before Mungo Park's grandfather was born but in your exam, write that it was Mungo Park' (*Half of a Yellow Sun* 11). This shows the continuous and unprocessed working of Odenigbo's mind. It is just as Odenigbo arbitrarily asks Ugwu to sing a song for him and Ugwu remembers '*Nzogbu, nzogbu enyimba enyi...*' (12), the continued prompting by Odenigbo to repeat the song over and over with increased tempo until he gets into a frenzy shows a level of insanity or mental crisis going on inside Odenigbo, such that Ugwu is sure that his Master is mad.

Odenigbo exhibits a psychosexual personality disorder of sexual perversion by indulging in illicit sexual affair with Amala and his flirtations with Alice. Perversion is a deviant behavior associated with sexual acts that are considered unusual. Odenigbo indulges in unacceptable sexual relationships that involve intensely recurrent sexual urges and fantasies. He exhibits a denial of personal emotional weakness and succumbs to the irresistible sexual attractions exerted on him by Amala and Alice. In the conscious sphere Odenigbo feels complacent and allows himself to be drunk and lured into sleeping with Amala. Likewise he consciously establishes a mysterious suspicious relationship with Alice such that:

On the Day that Olanna and Baby left to spend a week with Kainene in Orlu, Master came home from work earlier than usual and did not go to Tanzania Bar.... Ugwu was surprised to see Alice stop by on her way to the bathroom. He assumes Master would give her his distant yes-and –no answers and she would go back to her piano. But they spoke in low tones, most of which Ugwu did not hear, once in a while he heard her giggly laughter. The next day, she was sitting on the bench beside Master. Then she stayed until the whole yard was asleep. Then Ugwu came around from the backyard, days later, and found the veranda empty and the room door firmly shut. His stomach tightened; memories of those days of Amala left a difficult-to-swallow lump in his throat (*Half of a Yellow Sun* 353).

Odenigbo by this behavior shows a latent weakness that makes him act compulsively exhibiting repetitive tendency of indulging in such soliciting relationships that are ordinarily resistible and unacceptable. As in the case with Amala, there is no prior plan by Odenigbo to sleep with Amala, it just happens and for him it does not mean anything. This display of complacency is a behavioural syndrome that allows Odenigbo to accept challenges in order to reduce the tension already in him created by his mother's agitation for a wife that would bear children.

The denial of his emotional weakness manifests as discrepancy in identity and action making him a fragmented individual.

Olanna as an individual has troubling behaviours manifesting as melancholy and depression. Melancholy presents as pathological reaction to sadness and deep emotional loss. Olanna having suffered the pain of betrayal by Odenigbo's illicit affairs with Amala which gets her pregnant, she is faced again with the fear of losing him to Alice. She feels depressed by anxiety and feeling of isolation. She suspects the dalliance between Odenigbo and Alice and feels angry and sad as she notices the 'familiar melding to the curve of Odenigbo's arms around Alice. He held her with the ease of someone who had held her before' (*Half of a Yellow Sun* 384). Olanna manifests an inner fear of losing Odenigbo's love and affection. Melancholy as manifest by Olanna makes her feel dejected. Dejection is associated with feelings of helplessness and fear resulting from anxiety hysteria or excessive anxiety as manifest by Olanna. Her depressive mood manifests as inverted hostility towards Alice arising from her non-acceptance of Odenigbo's alliance with Alice.

This feeling of melancholy manifests in Olanna as occasional haunting and frightening dreams that make her feel frustrated. She dreams about seeing Odenigbo and Alice in their bed at Nsukka. This reveals the unconscious thoughts, fears and distress in her. Also the fearful experiences of raids and bombing during the war cause her deep distress. 'She worried instead about air raids, she had a recurring dream: she forgot about Baby and ran to the bunker and after the bombs had fallen, she tripped on the burnt body of a child with its features so blackened that she could not be certain it was Baby' (*Half of a Yellow Sun* 262). This reflects the constant state of her mind. Filled with anxiety about Baby's poor condition of health, Olanna fears that Baby would die. Fear underlies her thought pattern and makes her feel anxious. It was the fear of her experience of the Kano massacre repressed in her unconscious that causes her to have occasional dark swoops. Olanna's anxiety and depression reveal her as

a troubled and melancholic individual who is alienated as a result of internal struggles causing tension in her inner life.

Likewise the issue of fear of sin affects Kambili's psyche making her always hysteric and fearful of what is sinful or not. At the confessional Kambili is prompted by Father Benedict to confess imaginary sin. Her idea of what constitute sin is self condemning, she says, 'I broke the Eucharist fast once. I lost concentration during the rosary three times.... I spent more than fifteen minutes at my grandfather's house my grandfather is a heathen.... We looked at *mmuo*' (*Purple Hibiscus* 113-4). Kambili presents an abnormality in her thought content. All that she listed as sin are self condemnation and felt out of fear and wrong perception and ignorance. For her what makes her visit to her grandfather sinful is because he is a pagan. She equally tells herself that looking at masquerades is a sin. These facts present Kambili as manifesting faulty mental faculty. These make her thought content and thinking process troubling because they shape her psyche as alienated.

The dialogue at the confessional reveals both Father Benedict and Kambili as manifesting personality disorder presenting as delusion. Father Benedict battles with an internal conflict of thought insertion and aberrant perception. Having done the confession, Kambili is afraid of possible conspiracy between Eugene and Father Benedict expecting her to confess a particular act of sin. Father Benedict takes advantage of the office to intimidate her into self accusation. This reveals more the character of Father Benedict as a priest failing in his pastoral duties. At one level he is seen as a hypocrites presenting falsehood in his utterances, and actions. He is also flawed by his inactions as a spiritual director. This is because in spite of being aware of the ordeals of Eugene's household brought about by Eugene, Father Benedict is not seen showing interest in mediating or counseling him or the children. Even as he visits and anoints Kambili in the hospital, he does not ask any question nor offer any consolation to her. He is

not seen also to have offered any form of advice to the embattled family. He reveals a numbness that is neurotic.

Father Benedict's action is seen as a conspiracy and collaboration with Eugene on his violent treatment of his family members. He is not like Father Amadi and Father Damian who actually balances both physical and spiritual directions and care to Aunty Ifeoma and her family and Olanna in their respective situations. Father Amadi had offered to provide emergency fuel for Aunty Ifeoma to enable her bring Papa-Nnukwu to Nsukka from the village. He tells her, 'we have some emergency fuel reserves in the chaplaincy. I am sure I could get you a gallon' (*Purple Hibiscus* 157). Father Amadi is also intimately attached to Aunty Ifeoma and his family. He accepts to accompany them to Aokpe on a pilgrimage and some other times he takes the boys to the stadium to play football. He is practically available to Aunty Ifeoma's house hold and the neighbourhood.

Father Damian in *Half of a Yellow Sun* offers spiritual direction to Olanna at the time of her grief occasioned by Odenigbo's betrayal of their love by sleeping with Amala. He counsels Olanna telling her of the need for her to forgive Odenigbo, '.... It's not for him, you know. It's for you... Don't see it as forgiving him. See it as allowing yourself to be happy. What will you do with the misery you have chosen? Will you eat misery?' (230). His counsel helped Olanna to readjust her mindset about her situation. Father Benedict fails in similar situations to provide spiritual guide to Eugene and the Family. He instead deceives him by eulogizing him and using him as example and model of a good Christian.

Father Benedict's action of eulogizing Eugene at sermons is hypocritical, and used as a defense strategy. He manifests excessive materialism and sycophancy and by his action defending and covering himself up by projecting Eugene as a good man. Father Benedict knows that by praising Eugene he sustains his patronage and donations to the church. He therefore retains the strategy of telling the congregation lies from the pulpit about the person of Eugene.

He projects a false and deceptive image of him by referring to his philanthropy and religiosity, saying:

When we let our light shine before men, we are reflecting Christ's Triumphant Entry. Look at Brother Eugene. He could have chosen to be like other Big Men in the country, he could have decided to sit at home and do nothing after the coup, to make sure the government did not threaten his businesses, but no.... Brother Eugene spoke out for freedom' (*Purple Hibiscus* 12-13).

By this Father Benedict tries to create a troubling sensibility capable of moral disengagement in the congregation. By covering up reality, his person is patterned by fantasy and lies.

Other priests encountered In *Half of a Yellow Sun* manifest deviant and troubling behaviours. Father Marcel presents a perverse and degenerative personality that is scandalous and neurotic. His act of sexually abusing refugee children at the camp is disgraceful and offends moral sensibilities of society. In psychoanalysis, sexual abuse or rape is connected to neurosis. Neurosis is a personality disorder and a mental illness caused by feelings of distress and anxiety. This is manifest in Father Marcel who gets Urenwa pregnant and violates other helpless asylum children. Kainene expresses her surprise to Olanna, 'can you believe who is responsible for that small girl Urenwa's pregnancy?.... Can you believe it is Father Marcel?.... 'Apparently I have been blind; she is not the only one, Kainene said. He fucks most of them before he gives them the crayfish that I slave to get here' (*Half of a Yellow Sun* 398). Father Damian's act is scandalous coming from a priest who should show compassion and direction to the poor children. Father Jude manifests similar behavioural symptom of neurosis by being a passive accomplice of Father Marcel's scandalous action. He shares similar mental illness that overwhelms their conscious reasoning and pushes them into the unconscious desire for the satisfaction of the pleasure principle. Both engage in gross immoral and improper behaviours that make them alienated from society.

In the same vein, Eugene's acts of hypocrisy and deceit manifest in the fact that he derives satisfaction from the contradiction of his personality. This presents a weakness in the superego making Eugene to bask in an unconscious fantasy. With this, one can understand the blank expression in Eugene's look each time Father Benedict eulogizes him in the church. His feigned modesty can be explained as a disavowal or splitting of self and as a non-repressive defense action. He also hides under the mask of modesty as a platform for accepting amnesty world awards on human rights which is an antithesis of his domestic violent nature and fanatical and extremist religious observances.

Violence in Eugene's household clearly presents the neurotic tendency in him. Neurosis unconsciously disposes him to exhibiting avoidable acts of violence and manifests in different forms such as delirium. Eugene is in a state of delirium caused by distress and stress factors that are overwhelming. This is explained by the manifestations of severe acts of violence based on very flimsy and insignificant reasons. He gets mad at Kambili and Jaja for having in their possession the painting of their grandfather. Papa's reaction in discovering the picture relays his delirium as he, 'swayed slightly from side to side, like a person about to fall at the feet of a charismatic pastor after the laying on of hands' (*Purple Hibiscus* 215). Also the frenzy in snatching the painting from Jaja and the swift movement of his hands as he tears the painting reveals a distressed mind. Eugene's action after this is abnormal as he charges furiously on Kambili kicking and striking her into coma for struggling to hold the pieces of the torn paper. Narrating her ordeal, Kambili says:

The stinging was raw now, even more like bites, because the metal landed on open skin on my side, my back my legs kicking. I closed my eyes and slurred away into quiet. When I opened my eyes, I knew at once that I was not in my bed. I made to get up, but pain shot through my whole body in exquisite little packets. I collapsed back' (217).

This manifestation of severe irritability and disorganization of behavior for mere seeing his father's painting is a symptom of delirium which is a behavioural syndrome. His rash reactions reveal him as an alienated and neurotic individual.

Eugene exhibits such rash and frenzied reaction with Jaja at the point of argument about not going for Holy Communion on Palm Sunday. Eugene's spontaneous reaction of flinging the missal is irrational as:

He looked around the room quickly, as if searching for proof that something had fallen from the high ceiling, something he had never thought would fall. He picked up the missal and flung it across the room, towards Jaja. It missed Jaja completely, but it hit the glass etagere, which Mama polished often.... Jaja did not move. Papa swayed from side to side' (*Purple Hibiscus* 15).

The throwing of the missal at no particular target is a manifestation of unconscious rage and anxiety. The swaying again is a delirious symptom caused by acute mental pressure. At this point Eugene is in a state of mental distress with reduced mental ability that makes him act spontaneously.

Similar disorganized thinking manifesting as delirium leads Eugene to chop off Jaja's finger for failing to come out best in the First Holy Communion class. Acting out of an impulse and without any admonition Eugene took, 'Jaja upstairs and locked the door. Jaja in tears came out supporting his left hand with his right, and Papa drove him to St. Agnes Hospital. Papa was crying too as he carried Jaja in his arms like a baby all the way to the car' (*Purple Hibiscus* 153). The decision and spontaneous act to punish Jaja to that extent at first instance is irrational and a reflection of a mental disorder. This consistent destructive reaction by Eugene is seen as a manifest of an external appearance of an internal structure referred to in the psychoanalytic literature as a 'grandiose self' which is, 'established and concealed beneath it a self image described by Kernberg 1975 as a hungry, enraged, empty self, full of impotent anger

at being frustrated, and fearful of a world which seems as hateful and revengeful as the patient {individual} himself' (Bromberg 360). Eugene's abnormal actions are painted with rage and violence establishing his neurotic and alienating tendencies.

It is similar unconscious riotous process of mind manifesting as impotent anger that remains as a propelling force in Eugene. In exhibiting his grandiose self, he causes Beatrice to lose a pregnancy for giving excuse not to join in the visit to Father Benedict after mass. She pleads, 'let me stay in the car and wait, *biko*, Mama said, leaning against the Mercedes. I feel vomit in my throat' (*Purple Hibiscus* 37). Eugene interprets Beatrice's explanation as feigning sickness and trying to thwart god's will. As though forcing him to do the visit is not enough, he used the issues as prayer point asking, 'God to forgive those who had tried to thwart His will, who had put selfish desires first and had not wanted to visit His servant after Mass' (40). Eugene's action is a confirmation of Kernberg's explanation of a grandiose self, where by Eugene out of impotent anger, hate and hunger for violence compels Beatrice to join in the visit, in spite of obvious signs of her ill disposition which the young children Jaja and Kambili noticed:

Papa's face did not change. He waited for her to walk towards him, and then he turned and they started to walk to the priest's house. Jaja and I followed. I watched Mama as we walked. Till then I had not noticed how drawn she looked. Her skin, usually the smooth brown of groundnut paste, looked like the liquid had been sucked out of it, ashen, like the colour of cracked harmattan soil. Jaja spoke to me with his eyes: what if she vomits? I would hold up my dress hems so Mama could throw up into it, so we wouldn't make a big mess in Father Benedict's house (38).

This obvious feeling and show of unconscious hate by Eugene for Beatrice is manifest since he feels disconnected from the discomfoting signs on Beatrice noticed which are noticed and

empathizes by Jaja and Kambili, and confirmed by Father Benedict himself as he is quick to observe that Beatrice ‘does not look well’(39). Eugene builds up his rage over a time from the time of visit till after lunch. He still follows a pattern of internal structure of hunger for violence and goes ahead to batter Beatrice inside the room with heavy studs that cause her miscarriage. It is as if the miscarriage is not enough expiation for her assumed sin, Eugene institutes sixteen different novenas for Beatrice’s forgiveness. These actions are perplexing and are manifestations of neurotic tendencies in Eugene that reflect signs of alienation.

Eugene is obsessed with religion. This makes him interpret minor and insignificant acts as sin and applies heavy sanctions as deterrent. Usually the strength of Eugene’s punishment of a perceived offence is troubling. Kambili explains Eugene’s feeling about sin as if something weighs him down, something he could not throw off that makes him abnormal. For Eugene Kambili’s and Jaja’s stay with Papa-Nnukwu at Aunty Ifeoma’s house at Nsukka without reporting to him the situation is a deliberate walk into sin and merits excruciating punishment such as burning Kambili’s feet with hot water inside the bathtub. He tells Kambili:

You are precious. His voice quavered now, like someone speaking at a funeral, choked with emotion. You should strive for perfection. You should not see sin and walk into it. He lowered the kettle into the tub, tilted towards my feet. Slowly, as if he were conducting an experiment and wanted to see what would happen. He was crying now, tears streaming down his face. I saw the moist steam before I saw the water. I watched the water leave the kettle, flowing almost in slow motion in an arc to my feet. The Pain of contact was so pure, so scalding. I felt nothing for a second and then I screamed. That is what you do to yourself when you walk into sin. You burn your feet, he said (*Purple Hibiscus* 201).

The punishment of hot water bath is an exaggerated cruelty weighed against the insignificant offence of not reporting the presence of Papa-Nnukwu at Nsukka. He fears that his children are already evil for being with a heathen, in spite of the fact that the alluded heathen is his father and the children's grandfather. It is a behavioural manifestation of a mental conflict reflecting the feeling of alienation.

Eugene's exaggeration of sin is equally made manifest in his reaction to Jaja's demand for the key to his room. Onukaogu and Onyerionwu observe that, 'Eugene views and actually treats any act which does not fall into his own interpretation of godliness as a mortal sin' (149). Hence, Eugene is afraid that his children have been infected by their staying with Papa-Nnukwu whom he avoids for fear of contamination. He is enraged by Jaja's comment that Papa-Nnukwu might not have wanted to convert before his death countering Eugene's outright condemnation that Papa-Nnukwu has gone to face judgement. Enraged by Jaja's comment and request for his key, 'he asked Jaja, 'is that what you have learned from living in the same house as a heathen' (*Purple Hibiscus* 197). Eugene interprets it as an intention to commit sin. Eugene goes into desperate rage, 'see what has happened to my children? See how being with a heathen has changed them, has taught them evil'(198). More so he fears that Jaja wants privacy perhaps to commit a sin against his own body and he asks him, 'is that what you want to do, masturbate?' (198). For fear of sin his children are never allowed to lock their doors. Eugene exaggerates sin and goes into hysteria with his pupils darting around in the white of his eyes. This fiery movement of his eyes is a sign of mental distress which is a sign of abnormality.

There is a dissonance in status and religious belief between Eugene and his father that creates a poor and painful relationship between them. Eugene totally rejects his father on the grounds of religious difference and intolerance for refusing to convert from worship of idols to Christianity. He equally restrains his children from relating with Papa-Nnukwu freely. In

order to enforce this, he allows them only fifteen minutes visit with their grandfather only during Christmas holiday under strict watch by Kelvin, the driver. He tells them, 'you will go this afternoon to your grandfather's house and greet him. Remember, don't touch any food, and don't drink anything. And, as usual, you will stay not longer than fifteen minutes' (*Purple Hibiscus* 69). Fear of desecration or contamination with the pagan practice compels him to allot the visit only fifteen minutes with very strict warning not to accept anything from Papa-Nnukwu. This creates a conflict and sustained tension in relationship caused by the opposing interests. Onukaogu and Onyerionwu observe that, 'Eugene serially proscribes those who do not subscribe to his religious and disciplinary models. He does not even spare his father whom he disowned for being an unrepentant traditionalist' (322). Eugene denies his father all the privileges accruing to him as the father of a philanthropist for refusing to convert to Christianity. His entire attitude towards his father reveals a level of estrangement and alienation.

Eugene casts a stigma on his father by tagging him a 'heathen' and concludes that he is bound to hell. He prays for his conversion so that he would be saved from hell. More troubling is the fact that Eugene himself does not visit his father nor greets him. Eugene gives his father money through his driver, Kelvin or through one of his *umunna* members. Eugene even regrets sending Kambili and Jaja to their grandfather because he is a heathen and fears that they may desecrate their Christian tongue by eating food sacrificed to idols. He tells them, 'I don't like to send you to the home of a heathen, but God will protect you' (*Purple Hibiscus* 70). Eugene fears that his children having contact with his own father endangers their spiritual safety. This reflects an extreme case of oedipal conflict. Eugene's effort at keeping his children away from their grandfather is understood as act of severance from his roots and it is a sign of alienation.

Discrimination is manifest in Eugene as a hypocritical attitude against people of other religious beliefs. He presents as unstable inconsistent identity acting in discordance with his professed religious ideal. Eugene neglects his father, plays host to his town people making ceremonies and entertainments during Christmas to the exclusion of his father who wallows in abject poverty and poor health, thus, 'his father's food is 'a fluky 'fufu' and watery soup bereft of chunks of fish or meat, with 'wood bench' as furniture. Papa-Nnukwu's health is highlighted as, 'his left eye is going blind and was covered by a film the colour and consistency of diluted milk' (*Purple Hibiscus* 72). Papa- Nnukwu is left uncared for while others make merry out of his son's wealth. All that Papa-Nnukwu gets from his rich son is 'slim wads of cash', as Eugene does not provide for him because he chooses to remain a heathen.

In contrast, Eugene feels more at home in relating with his father-in-law, Kambili's maternal grandfather because he is a Christian. He speaks English and is a catechist. He also visits him as Kambili recounts that, 'Papa would stop by grandfather's house at our *ikwunne*, mother's maiden home. ... He determinedly spoke English, always in a heavy Igbo accent. He knew Latin, too, often quoted the articles of Vatican 1 and spent most of his time at ST. Paul's, where he had been the first catechist... Papa still talked about him often, his eyes proud, as if Grandfather were his own father' (*Purple Hibiscus* 75). The discrimination against his father based on religion is hypocritical. Eugene feeds the whole village, makes magnificent donations to the church, gives scholarships to hundreds of people, speaks against corrupt leaders and condemns injustices through his Newspaper but does not have respect for his own father. Papa-Nnukwu lives unattended to if not for Aunty Ifeoma who takes care of him. Eugene's decision to deny his Papa-Nnukwu the merits of being a father to a wealthy son is a personality disorder manifesting as alienation and fragmentation arising from a feeling of inadequacy and a contradiction of self.

Eugene and his father are seen to manifest similar psychosexual personality ego disorder described as stubbornness. This presents as a 'habitual combative method in the struggle for the maintenance or the restoration of self-esteem. The psychoanalysis of stubborn persons provides abundant proof that stubbornness is connected with anal sensation and gives an anal erogenous pleasure' (Otto Fenichel 280). Eugene and Papa-Nnukwu go through similar thinking process of wanting to sustain their self-esteem by remaining obstinate and holding their individual positions to their religion. Papa-Nnukwu's adamancy to idol worship in spite of Eugene's enticing promises to Christianity, coupled with Eugene's continued neglect of his father in spite of the *umunna's* intervention for his father is a passive type of resistance and aggressiveness. Papa-Nnukwu complains that Eugene 'has offered to build him a house, buy him a car, and hire him a driver, as long as he converted and threw away the thatch shrine in his yard' (*Purple Hibiscus* 69). Both manifest superego imbalance and moral superiority of feeling of stubbornness. Papa-Nnukwu fails to resolve the problem of rejection by failure to compromise his position and renounce his heathen belief so as to take his proper position and respect. Both individuals experiencing similar struggle with the superego strive to increase their self-esteem as a counterbalance against the pressure of the superego.

For example, Eugene's encounter with Anikwenwa discountenances his avowed Christianity. Asking Anikwenwa to leave his house because he is not a Christian negates Christian love and compassion. Eugene's acts out of compulsion being unaware of his actions reflecting his grandiose self. He unnecessarily gets enraged at the poor old Anikwenwa who does not resist his ejection from the compound. He stands in the front yard near an orange tree, 'screaming at a wrinkled old man in a torn white singlet and a wrapper wound round his waist.... What is a worshipper of idol doing in my house? Leave my house' (*Purple Hibiscus* 78). The screaming at a harmless old man is a misdirection of energy and anger which are neurotic tendencies. Eugene treats the old men, his own father and Anikwenwa, his father's

age mate with contempt while he is very generous to a selected group. It is a contradiction of his manifest personality and an indication of psychic imbalance and alienation from his environment.

At the death of Papa-Nnukwu, Eugene suggests a Catholic funeral for his father on the excuse that he, 'will not participate in a pagan funeral' (*Purple Hibiscus* 195). This is viewed as hypocrisy, irrationality and fanaticism against the backdrop that Papa-Nnukwu obstinately rejected Christian religion while was alive. Eugene's proposal of arranging with the parish priest for a Catholic funeral is a sign of mental disorder manifesting as acute mental disorganization, confusion and delusion. His mental degeneration arises from the fact that Eugene in spite of his religious tenacity and vow not to participate in a pagan funeral goes ahead to fund pagan funeral for Papa-Nnukwu not minding the exorbitant burial requirements. He happily announces to the surprise of his family members his release of money to Auntie Ifeoma for that purpose saying:

These pagan funerals are expensive. One fetish group will ask for a cow, then a witch doctor will demand a goat for some god of stone, then another cow for the hamlet and another for the *umuada*. Nobody ever asks why the so-called gods don't ever eat the animals and instead greedy men share the meat among themselves. The death of a person is just an excuse for heathens to feast.... 'I sent Ifeoma money for the funeral. I gave her all she needed. For *nna anyi's* funeral' (*Purple Hibiscus* 204).

It is strange to hear Eugene discuss pagan funeral activities. Eugene manifests falsehood that goes with hypocrisy in dallying with the heathens by conceding to their terms.

It is illogical for Eugene to negotiate with the so-called heathens while he at another instance harasses a defenceless Anikwenwa just because he is a pagan. He also condemns pagans as ungodly people doomed for hell, showing extreme intolerance for idol worshipping

and inflicts injurious punishments on his family members on issues of intermingling with pagans. The case of beating Kambili to stupor for being in possession of Papa-Nnukwu's portrait is an example. Eugene's actions are manifestations of complex mental crisis and confusion resulting from an alienated and fragmented self.

Ifeoma proves a better Catholic by vehemently refusing Eugene's proposal. Ifeoma understands better that their father was not a catholic and therefore should be given a pagan burial she thereby highlights Eugene's abnormality who asks her 'is she called a priest to give him extreme unction' (195). Aunty Ifeoma vehemently disagrees with Eugene snapping at him, 'I will put my dead husband's grave up for sale, Eugene, before I give our father a Catholic funeral Was our father a Catholic?' (195). The strangeness in Eugene's suggestion is that he knows Papa-Nnukwu's inclination to pagan practice and should not have thought of imposing what he rejected over time. Eugene by this manifests a faulty thinking process that is neurotic.

Some of Eugene's actions are masochistic and explained under the frustration-aggression mechanism. The anger induced by frustration is a motivating force that disposes Eugene to aggression and uncontrolled violence. Aggression presents as an external manifestation of a more basic drive, the death instinct. It is an ambivalent impulse found in the conflict between love and hate. Eugene's extremism, grandiose self and brutality emanate from an inner conflict of love for his children and uncontrolled fear of losing his children to sin such as, masturbation or any form of imperfection. Eugene's high expectation of his children is neurotic and thus leads him to spates of violent acts.

Beatrice goes through an unconscious process of repression as defense from pain. Her routine of polishing the etagere after being beaten by her husband is a compulsive symbolic behavior and a defense mechanism she adopts to protect herself from reality of her situation and from the painful physiological function. Andre Kabore in 'The Symbolic Use of Palm,

Figurine and Hibiscus in Adichie's *Purple Hibiscus*' reckons that, 'interestingly, each time she is beaten by her husband, after the miscarriages for example, she spends some time with the figurine as if retracting to think over and find solution to stop such abuses' (34). This practice unconsciously is repeated by Beatrice that Kambili notices her:

Mama stood hugging herself in the centre of the living room, near the glass table, until Sisi brought a plastic bowl of water and a kitchen towel. The etagere has three shelves of delicate glass, and each one held beige ballet-dancing figurines. Mama started at the lowest layer, polishing both the shelf and the figurines. I sat down on the leather sofa closest to her, close enough to reach out and straighten her wrapper' (43).

Such unconscious pattern of action has become a behavioural syndrome in Beatrice. She develops a pattern of repressing the fact of her being oppressed and humiliated by polishing the etagere after each bout of battering.

Beatrice's inactions can be explained as signs of depression, lack of self confidence, helplessness and despondency. These symptoms present as a loss of an ideal state of self under conditions of severe failure of the protective environment which is attributed to the constant noxious familial pressures including the regular intimidation and battering she suffers from Eugene. This state of affairs affects her mind and thinking, leaving her helpless and hopeless. Beatrice presents a kind of narcissistic syndrome by enduring suffering and deliberate self-injury. All through the devastating experiences of Kambili and Jaja, including her very own at the cruel hands of Eugene, Beatrice has been present but no active reaction has been credited to her. She is made to lose series of pregnancies without any proactive action to defend herself. For example, she tells Kambili, 'you know that small table where we keep the family Bible, *nne*? Your father broke it on my belly. She sounded as if she were talking about someone else, as if the table were not made of sturdy wood. 'My blood finished on that floor even before he

took me to St. Agnes. My doctor said there was nothing he could do to save it' (*Purple Hibiscus* 253). Recounting the various episodes of domestic violence against Beatrice is perhaps not as mind boggling as trying to explain Beatrice's inert responses to these actions. She remains dormant, exuding self-pity.

Beatrice consistently manifests despondency and practically loses control over the course of her own action. She stands watching her daughter being scalded with hot water and remains numb, only to tell Papa when he is done to allow her to bring Kambili out from the tub. 'I did not realize that Mama had come into the bathroom. Tears were running down her face' (*Purple Hibiscus* 201). It is as though carrying her out is the only thing she expects to do, or is enough to reverse the act she has helplessly watched to the finish. Likewise she could not wrestle Kambili away from Eugene's brutal kicking that nearly killed her for being in possession of Papa-Nnukwu's painting. Mama's only reaction was to plead in a low voice with Eugene. 'Please, *biko*, please' and afterwards she says ... *Nne*, Kambili. Thank God. Mama stood up and pressed her hand to my forehead, then, her face to mine. Thank God. Thank God you are awake' (*Purple Hibiscus* 217). Beatrice's inability to defend her daughter from Eugene's brutality is a weakness resulting from a severe discrepancy between the loss of an ideal state of self and her real self that will later lead her into a murderous impulse. Her passivity and inaction at the points of battering Kambili under her watch is seen as conspiracy and confusion. Even Auntie Ifeoma frowns at her docility and advises her and tells her, 'this cannot go on, *nwunye m.* when a house is on fire, you run out before the roof collapses on your head' (*Purple Hibiscus* 219). Beatrice's response to this that it has never happened like this before makes her a collaborator in Eugene's brutality. It is as if punishing her in the first instance is a rule. The inhibition and incapacitation make her feel alienated from the reality of her existence.

Similar to Beatrice's despondency is Odenigbo's narcissistic behavior manifest as complacency. It is a defensive attitude and a way to feel relief from worry and uncertainty and

fear of rejection, criticism and abandonment. For example, Odenigbo dismisses offhand the seriousness of the incident of the clustering of fat greenish flies in the sink of his kitchen. While Ugwu suspects deeply of something diabolic, Odenigbo explains it away scientifically as a 'migratory behaviour'. Ugwu however tries to convince him that, 'Sah, those flies are telling us something.... Those flies in the kitchen, sah, they are a sign of bad medicine from the *dibia*. Somebody has done some bad medicine' (*Half of a Yellow Sun* 215). Odenigbo presents a false self by not accepting the challenge and reality of the situation, especially as caused by his mother. He shifts the fact of his mother hurting him from his consciousness. The levity he employs in dismissing the issue creates a gap in his thinking process. Ugwu is shocked that his Master does not show any sign of worry nor urgency hearing that Olanna is harassed by his mother and has gone to her flat. Complacency disposes Odenigbo to expect Olanna not to be angry over his mother's action. He is puzzled and tells her, '*Nkem*, I didn't know you'd take this so seriously. You can see that my mother doesn't know what she is doing. She is just a village woman' (100). He argues that his mother is threatened by Olanna's education and therefore is trying to negotiate a new world. Odenigbo by this expresses failure in accepting challenge and the gap in his understanding makes him abnormal. Olanna describes his behavior as, 'over exalted intellectualism' (*Half of a Yellow Sun* 102), which is seen as a mental disorder.

The attitude of Odenigbo's mother is that of delusion. She exhibits symptoms of internal conflict by forming a false and mistaken idea about Olanna. These syndromes are made manifest first in her thinking and in her verbal abuse and harassment of Olanna. She tells Ugwu her reason for visiting is because she hears, 'she is controlling my son... No wonder my son has not yet married while his mates are counting how many children they have she has used her witchcraft to hold him' (*Half of a Yellow Sun* 97). Odenigbo mother's thought process and wrong perception make her believe that Olanna is evil. In her verbal abuse she tells Olanna, 'I hear you did not suck your mother's breast.... They say you did not suck your mother's breasts.

Please go back and tell those who sent you that you did not see my son. Tell your fellow witches that you did not see him.... He will not marry an abnormal woman, unless you kill me first' (97). And as if irked by Olanna's silence she goes into frenzy clapping her hands, shouting and hooting she goes outside to attract attention, 'neighbours! There is a witch in my son's house! Neighbours! Her voice was shrill' (*Half of a Yellow Sun* 97). These reactions are from wrong perceptions she holds against Olanna. They reflect a fundamental disturbance in her psyche presenting herself as a neurotic character.

This delusional tendency of mistaken ideas and perceptions make her to conspire with Amala to lure Odenigbo to bed in order to achieve her hidden desire of having a son. Her casting aspersions and exaggerated calumny on Olanna is a manifestation of a troubled mind. A fall out of their conspiracy reveals her as manifesting a personality disorder seen in her rejection of the baby girl born by Amala. Her reaction reveals her as living on fantasy and delusion. She is disconnected from the reality of her actions. Her reaction is a sign of a fragmented and split self dissociated from her inner self. 'Mama got up and handed the baby over. *Ngwanu*. I will visit again soon. She seemed in an uncomfortable hurry, as if the whole business was one she was quick to finish' (*Half of a Yellow Sun* 252). Odenigbo's mother's delusion makes her seem to defend against her own feelings. This results from internal conflict reflecting a fundamental disturbance in her relation to reality.

Beatrice manifests a lot of mental disorder and personality crisis that combine to affect her mind. She suffers both masochistic and narcissistic tendencies and manifests psychotic symptoms. It is a psychoanalytic fact that all neuroses have their sources in traumatic and emotional breakdowns. Beatrice has suffered painful incidents which she has tried to repress. The series of miscarriages that affected her emotional life, the physical pain suffered from domestic violence, the helplessness in watching her children brutalized by her husband, all these experiences combine to overpower her psychic balance.

She equally exhibits behavioural or psychosomatic tendencies as a result of repressed trauma. She equally presents a form of hysteria that keeps her anxious and afraid about her status as Eugene's wife. She fears that Eugene may be under pressure from his kindred to marry another wife. This underlying fear makes her exonerate Eugene's brutality, making excuses for every of his violent actions. She urges Jaja and Kambili to 'often remember to hug Papa tighter, to let him know we were there, because he was under so much pressure' (*Purple Hibiscus* 214). She feels that Eugene deserves very respect and appreciation and tries to convince Auntie Ifeoma that, 'Eugene is carrying more than any man should carry... that Eugene pays the school fees of up to a hundred of our people?... Where would I go if I leave Eugene's house? Do you know how many mothers pushed their daughters at him? Do you know how many asked him to impregnate them, even, and not to bother paying a bride-rice? (255). Beatrice's placing a price tag on Eugene in the face of the mindless violence and abuse on her and her children is palpable evidence of neurosis and fragmentation, for as Auntie Ifeoma thinks, 'Beatrice is possessed by a different demon' (254). Being immersed in unconscious psychological conflict accumulated from several traumatic events she has experienced she thus manifests abnormal syndromes of disconnection from the reality of her predicament.

The peak of Beatrice's mental crisis manifests as psychosis when she completely loses touch with sanity. Having repressed a lot of traumatic experiences she is overwhelmed by psychic conflict driving her to murder. The gradual and piecemeal poisoning of Eugene shows a greatly troubled and progressive mental degeneration. She tells Kambili and Jaja, 'I started putting the poison in his tea before I came to Nsukka. Sisi got it for me; her uncle is a powerful witch doctor' (*Purple Hibiscus* 294). Beatrice's action shows her alienated from reality. This shows a muddled thinking as she forgets that the children equally share in the love sip from Eugene's cup of tea. She equally shows strangeness in the manner in which she

reveals the cause of Eugene's death. 'They did an autopsy. They have found the poison in your father's body she sounded as though the poison in Papa's body was something we all had known about, something we have put in there to be found...' (294). She is overwhelmed by pressure that she is unaware of the reality of her present situation.

Similarly, Olanna's mother shares some of Beatrice's hysteria and helplessness being unable to find solution to her husband's infidelity and waywardness. She manifests a great level of anxiety and helplessness in confronting the situation headlong exhibiting narcissistic traits of dejection and despondency. She merely sulks in her room and complains to Olanna, 'there is nothing I can say to him. I just wanted to let you know what is happening so that they will not say I did not tell somebody' (*Half of a Yellow Sun* 217). Mrs Ozobia does not sound alarmed about the fact of his husband's existing mistress, rather she seems complacent and collaboration with her husband about the fact of another woman in her husband's life. She complains that, 'he has bought her a house in Ikeja on the same street... My friend lives on the same street' (217). She seems more concerned on the type of woman her husband keeps, 'a common riffraff... a Yoruba goat from the bush with two children from two different men. I hear she is old and ugly' (218). She is depressed by a punctured ego of sharing similar luxury with the mistress and equally perturbed because her friends know about her, and as Olanna rightly adduces, 'what troubled her mother was not the mistress, she knew, but the significance of what her father had done, buying the mistress a house in a neighborhood where Lagos socialites lived' (218). The attitudes of these women, Beatrice and Mrs Ozobia are abnormal. Their inactions are evidences of self-deception and defensive barrier from feeling of hurt.

Beatrice and Mrs Ozobia are delusive and defeated individuals who are caught up in tragic circumstances reflecting their position in the social world, and the central existential issues in life. Beatrice is seen as a character that has known and accepted suffering and

oppression. She lacks self assurance and reflects a wound in her soul that needs to heal. Mrs Ozobia's delusion is shown in her false show of grandiosity. She is expected to exude much confidence, but by her behavior she manifests a kind of complex and a personality disorder. She is in control of her wealth but at the same time anxious and afraid of losing it. She dangles all her precious stones and diamonds on her neck all at once and carries some under her bra during the war for fear of losing them to war. 'The rows and rows of gold around her neck weighed her down and made her head look slumped, as if she was under great strain and , in trying so hard to hide it, made it all the more obvious' (*Half of a Yellow Sun* 135). It is as if her life is tied to her possessions. Mrs Ozobia wears heavy make-up to sleep. Olanna 'did not see why a person needed to wear perfume to bed. Her mother had too many bottles of perfume; they lined her dresser like a store shelf: stunted bottles, tapering bottles, rounded bottles. Even wearing them to bed every night, her mother could not use them all in fifty years' (*Half of a Yellow Sun* 221). Her actions and thought processes reveal a kind of complex and personality disorder. Her behavior is a show of self inadequacy and a feeling of alienation.

Mrs Ozobia is abnormal as she manifests in the unnecessary ranting and punishment of the poor steward. She frets herself to death complaining about a servant that steals rice from her store. The shouting and the rage are exaggerated when compared to the insignificant amount of rice taken away by the steward, but for her, the maidservant has stolen everything in her house. Her ranting draws Olanna to the scene and to her consternation, 'stares at the rice grains on the ground and wondered how her mother could have worked herself up like this over them and if her mother really believed her own outrage' (*Half of a Yellow Sun* 220). The exaggerated allegation of stealing and punishment she metes out to the steward is a sign of disorganized thought. Her rage and temper is delirious and a sign of neurosis.

Olanna and Kambili play a role in their mothers' plights and situations. We see Olanna, not fiery in confronting her father on his misdemeanor. She sounds collaborating and

conspiratorial in telling him how disrespectful it is to her mother for him to buy his mistress a house where her mother's friends live; and how humiliating to her mother that he goes to work from the woman's house and parks his car outside where people see him. By this Olanna has not condemned the act of the illicit relationship but is mildly telling her father 'to go ahead and cheat on her mother but to do it considerately' (*Half of a Yellow Sun* 219). Olanna is afraid of talking to her father; she feels awkward and lacks confidence confronting her father. Likewise Kambili is swallowed up by fear of his father's fury.

Kambili manifests abnormal tendencies including, loss of self-confidence. In the face of her mother's miscarriages, which she witnesses with Jaja, 'that fateful afternoon seeing the drops of blood on the stair case, they merely, 'cleaned up the trickle of blood, which trailed away as if someone had carried a leaking jar of red water colour all the way downstairs. Jaja scrubbed while I wiped. Mama did not come home that night, and Jaja and I had dinner alone we did not talk about Mama' (*Purple Hibiscus* 41). It is abnormal for Kambili and Jaja not to ask any question or demand explanation about what they see themselves and which picture keeps taunting their psyche afterwards. She and Jaja remain mute, without asking their father what happened to their mother. When Beatrice comes back the following day, they could not ask their mother what had happened to her even as she tells Kambili, 'there was an accident, the baby is gone. I moved back a little, stared at her belly. It still looked big, still pushed at her wrapper in a gentle arc. Was Mama sure the baby was gone?' (43). Jaja and Kambii are emotionally numb. Kambili lacks the power to express her feelings on the loss of her mother's baby. It is strange and unusual the inability of the children of these mothers to boldly condemn and confront the bad treatment done to their mothers by their fathers. They have lost their self-worth and self confidence resulting from the constant traumas of humiliations and violence that eventually make them depressive and despondent.

She equally manifests psychic dominations including, depression, apprehensive anxiety, and melancholy that present depressive symptoms. The early traumatic experiences and relationships are palpable factors of her depression. Kambili takes her father as her role model and always tries to please him despite the fact of her father's harsh treatment to her. In her encounter with her school-mates and her cousins, she manifests tendencies that leave her friends wondering if she is normal. The home space is so pressured that she and her brother and mother live in silence. This state of affairs impinges on her self-worth, making her lose her self-esteem.

Feelings of isolation and hysteria are manifest in Kambili who behaves strangely in school among her mates such that she is nicknamed a 'backyard snob' because she does not socialize with other girls. Being under constant fear of punishment she acts compulsively to evade the wrath of Eugene. Fear for his father makes her hysteric. And she develops phobia in all she does, including speaking or conversing. For example, she feels at a loss as to what answer to give to Ezinne who asks her about her holidays. Kambili says, 'I didn't know what else to say, but I wanted to tell Ezinne to know that I appreciated that she was always nice to me even though I was awkward and tongue tied' (*Purple Hibiscus* 57). This psychological disorder presents as emotional estrangement from other people.

There are unresolved personal complexes in Kambili that manifest as Freudian slips or parapraxes such as errors of memory, action and speech. It involves forgetting names, sequence of words, or slips of the tongue or uncoordinated actions. She stutters at the assembly when she is asked by the Headmistress to lead in the Pledge. 'I opened my mouth, but the words would not come out.... I knew them, thought them. But the words would not come' (56). She feels nervous and loses her words. Kambili is at a loss as to what else to tell Ezinne who asks her about her holiday, she only said fine. Kambili has no nothing else to tell her to sustain a conversation with her. 'I didn't know what else to say, but I wanted Ezinne to know that I

appreciated that she was always nice to me even though I was awkward and tongue-tied. I wanted to say thank you for not laughing at me and calling me a “backyard snob” the way the rest of the girls did, but the words that came out were, did you travel?’ (*Half of a Yellow Sun* 57). Kambili manifests self defeat and low self-esteem by believing herself to be awkward and tongue-tied.

Likewise, Amaka’s friends visit and ask her whether it was her hair she wore. She loses her words but later reminisces:

I wanted to tell the girl that it was all mine, that there were no attachments, but the words would not come. I wanted to talk with them, to laugh with them so much that I would start to jump up and down in one place the way they did, but my lips held stubbornly together. I did not want to stutter, so I started to cough and then I ran out and into the toilet (149).

This presents a state of delirium or unconscious distancing from self. Her speech error propels Amaka to ask her mother, ‘are you sure they are not abnormal, Mum?’ Kambili just behaved like an ‘atulu’ when my friends came’ (150). These unprocessed acts result from unconscious wishes and desires. She says, ‘I wanted to say I am sorry that I did not smile or laugh, but my words would not come, and for a while even my ears could hear nothing (146-7). These behavioural syndromes are abnormal and present Kamabili as troubled in mind, lacking in confidence and assuming shameful disposition. Kambili always wants to say something or do something but never actually has the courage to do or say them. This is a big mental disorder.

In the case of Amaka, she manifests some kind of complexes that can be explained as inferiority complex at one hand, and grandiosity at another. She seems to be defending herself from one issue or the other. Her sense of self is dominated by feeling of inadequacy manifesting as feeling of inferiority. She unconsciously defends herself from one issue or the other. This is the case in her relation with Kambili, she reveals her fiery nature when she requests to watch

satellite and Kambili tells her they do not watch a lot of television. She retorts it is because they are bored, ‘if only we all had satellite so everybody could be bored’ (*Purple Hibiscus* 87). Amaka sounds sarcastic and irritated. She picks on Kambili exerting her superiority in culinary activities and in common sense. She sneers at Kambili for not washing plates well. ‘Is this how you wash plates in your house? Or is plate washing not included in your fancy schedule?’ (*Purple Hibiscus* 148). At another time, she snaps at her for not knowing how to peel yam well, ‘you are wasting yam, Kambili. Ah! Ah! Is that how you peel yam in your house? Maybe I should enter it in your schedule, how to peel yam’ (141-142). Amaka seems to be obsessed with the issue of Kambili and Jaja having schedules and feels irritable over nothing. Her irritability manifests as stubbornness in her insistence about not choosing an English name for confirmation. She forfeits her confirmation in spite of every conviction from Father Amadi and coercion from her mother, Auntie Ifeoma. ‘But Amaka refused. *Ekwerom*, she said to Auntie Ifeoma-I do not agree. Then she walked into her room and turned her music on very loud... and the next day Easter Sunday, Amaka did not join the rest of the young people who wore white and carried candles, with folded newspapers to trap the melting wax’ (276 -277). Amaka presents a behavioural syndrome and a deep mental disturbance that make her always agitating. These are feelings of alienation which are mainly manifestations of repressed desires that eventually present as neurosis or other mental disorder.

The Ozobia family manifests a lot of complexes that make them strangers to each other. Most affected is Kainene’s show of inferiority complex. Kainene is filled with thoughts that she lacks worth and does not measure up to her sister, Olanna. This feeling of inadequacy makes her hostile towards Olanna. She accuses Olanna of always pleasing their parents and complains that Olanna is better acceptable than herself. She sneers at Olanna, making sarcastic comments on her. At one of the dinners organized in their home for her father’s politician friends and contractors, Kainene taunts Olanna, ‘so will you be spreading your legs for that

elephant in exchange for Daddy's contract? Daddy literally pulled me away from the veranda, so we could leave you alone with the good cabinet minister.... The other bidders probably don't have a beautiful daughter ... the benefit of being the ugly daughter is that nobody uses you as a sex bait' (*Half of a Yellow Sun* 35). Her thought pattern makes her to feel defeated thinking herself ugly and incapable of being loved or accepted like her twin sister. Olanna being of a finer disposition worries about the sour relationship between her and her twin sister Kainene:

They used to be friends. She wondered when it all changed. Before they went to England, for sure, since they didn't even have the same friends in London perhaps it was during their secondary school years at Heathgrove. Perhaps even before. Nothing had happened—no momentous quarrel, no significant incident—rather, they had simply drifted apart, but it was Kainene who now anchored herself firmly in a distant place so that they could not drift back together (*Half of a Yellow Sun* 37).

Kainene manifests mental disturbance and confused thinking that make her feel alienated from reality.

It is not a palatable situation in Chief Ozobia's house. There are discordance tunes as Olanna does not seem to agree with her mother. At several instances, such as Olanna refusing clothes gift from Chief Okonji when her mother tells her that Chief Okonji sent her the clothing material and asked that she sews skirt and blouse for her and Kainene. Olanna tells her not to worry because she will not wear rich lace at Nsukka. At the time of the war, Olanna and Kainene refused to join their parents to run away to England for safety. Mrs Ozobia goes to Umunachi to tell Olanna about the travelling arrangement and to plead with Olanna to travel with them. Olanna tells her that she knows that she will not go. Olanna 'felt pity at the plea in her mother's eyes. Her mother knew she would not run away to England with them, and that

Kainene would not either' (*Half of a Yellow Sun* 189). It is surprising that Mrs Ozobia knows Olanna will not agree to follow her, even as Olanna knows that her mother can run to safety without them. In fact having conversations with her mother gets her tired. Ironically Olanna has more affiliation with Aunty Ifeka her foster mother and Uncle Mbaezi and their family who live in Kano. It is in their house that she goes when she has issues with Odenigbo. The gap in relationship in the Ozobia's family is a sign of self inadequacy and mental disturbances. The individuals feel alienated and lack confidence and contentment in spite of the wealth and affluence available to them

Kainene's feeling of inferiority equally makes her domineering. This reflects in her temper and high-handedness such that their mother would have wished that Kainene was around to help her solve the problem of their father's infidelity, instead of Olanna. Kainene champions the sour relationship between her and her twin sister Olanna, 'nothing had happened – no momentous quarrel, no significant incident, rather, they had simply drifted apart, but it was Kainene who now anchored herself firmly in a distant place so that they could not drift back together (37). Her unforgiving spirit is part of her troubled consciousness. She holds on to issues against her twin sister Olanna, sneers at her relationship with Odenigbo, calling him a revolutionary lover, such that she refuses to let go of her anger as Olanna and Odenigbo come to beg for pardon for having sex with her lover Richard. She tells them plainly that it is stupid to expect her to forgive. This comes after she cajoles Olanna on the phone as she begs her for forgiveness Kainene taunts her, 'you are the good one and the favourite and the beauty and the Africanist revolutionary who doesn't like white men and you simply did not need to fuck him. So why did you?.... It was unforgiveable' (*Half of a Yellow Sun* 254). Kainene's show of anger and unforgiving spirit manifest a conflicting mental state that impinges on her normal conscious state.

Even in her dealings with Richard on this same issue of sex with Olanna, her extremities manifest in the mindless destruction of Richard's manuscript ruining his writing career for a mere expression of anger. She tells him not to beg for forgiveness sending him to sleep in the guest room. Her show of real anger for this is troubling being that Kainene has never shown much commitment to Richard as a lover. Her show of much rage at this instance is viewed as perplexing such that Richard noticed, 'that her eyes were swollen aa punishment for sleeping with Olanna, nd raw, and then he saw the wounded rage in then' (257). Without recourse to Richards plea for pardon Kainene manifests a form of destructive and neurotic tendency as she informs Richards, 'I took your manuscript from the study this morning and I burnt it' (258). This action shows Kainene's mental confusion and feeling of alienation from the objects of her relationships.

Richard completely presents a strangeness in manifesting loss of identity and self-worth for merely loving Kainene. He leaves off his journalistic and writing career and loses his focus for a relationship. He especially shows a fluctuating sever disorganization of behavior. He feels satisfied for losing his manuscript, 'The Baskets of Hand' to Kainene's anger instead of losing Kainene's friendship. He does not feel bordered at losing a life's career and effort, the collection of pages that could become a book. He instead feels, that 'it did not matter. What mattered was that by burning his manuscript she had shown her that she would not end the relationship' (278). Such false consolation is a sign of feeling of defeat and alienation from the reality of his situation.

Ugwu is an individual with multiple traits, most of them very highly commendable. Odenigbo introduces him to his friends as a 'very clever boy' (*Half of a Yellow Sun* 18), and calls him 'my good man'. Olanna acknowledges the fact that his Master has told her how well he takes care of him. Ugwu wants to prove himself worthy of Master by doing his house chores diligently, including cooking and serving meals. He assures Odenigbo that he can 'learn

everything fast' (11). He is determined to win his Master's acceptance and enjoy good fortunes in his house himself. But Ugwu manifests several abnormal syndromes that make him a troubled character. He is steeped in fantasies, day dreaming, sexual pervasion and obsessive impulses. As he arrives at Odenigbo's house, Ugwu is dazzled by a level of sophistication he has not known before, coming from a village background. When he is left all alone to acquaint himself with the new home, Ugwu is overwhelmed by the food items stocked in the fridge, a cold barn that kept food from going off:

He opened it and gasped as the cool air rushed into his face. Oranges, bread, beer, soft drinks: many things in packets and cans were arranged on different levels and at the top, a roasted, shimmering chicken, whole but for a leg. Ugwu reached out and touched the chicken. The fridge breathed heavily in his ears. He touched the chicken again and licked his finger before he yanked the other leg off, eating it until he had only the cracked, sucked pieces of bones left in his hand (6).

This mouth watering booty excites Ugwu and he fantasizes about extending the goodies to his siblings. 'He slipped the pieces into his shorts' pockets before going to the bedroom. He would keep them until his aunty visited and he would ask her to give them to Anulika. Perhaps he could ask her to give some to Nnesinachi too' (8). Ugwu's thought processes will later reveal his delusion and fantasies.

Ugwu behaves strangely during his visit to his own village from Nsukka. He suddenly seems to forget his roots by exhibiting airs that draw condemnation from his sister, Anulika. He virtually starved himself by being finicky about his choice of food, so that for one week he felt endless gassy churning in his stomach from eating only fruits and nuts. He was hungry and did not eat his mother's yam because it was not boiled with butter as they used to do at Odenigbo's house. 'His mother's food was unpalatable. The vegetables were overcooked,

the cornmeal was too lumpy, the soup watery, and the yam slices coarsed from being boiled without a dollop of butter. He could not wait to get back to Nsukka and finally eat a real meal' (*Half of a Yellow Sun* 199). It is strange that Ugwu condemns his mother's food. Anulika his sister quickly did not spare Ugwu for his foolishness. She cajoles him and reminds him of his root: 'Look at your mouth. When they send you back to the village, what will you do?' (121). By taking this stance, Ugwu practically has assumed himself a big man living in the city.

Just in time, Harrison is almost as comic as Ugwu. He seems to hold English culture as superior to his own. Harrison boasts about being able to cook English food, and insists on cooking beets even though Richard wants Nigerian food, and finally Richard has to ask him to stop. Harrison's preference and insistence on foreign cuisine even when his master prefers the traditional Nigerian recipe reveals a feeling of self-inadequacy and lack of self worth. Both house boys are trying to prove a point that invariably show them as losing touch with the reality of their identity. They temporarily forget that their current lifestyle is not permanent.

Ugwu manifests a faulty thinking process by making scathing comments about Onyeka, her sister's Suitor. He fails to align himself to the family's acceptance of Onyeka as Anulika's husband. Despite the general attestation to Onyeka's good behavior by his people Ugwu rudely comments that Onyeka, 'has stunted height and pointed teeth that looked like they belonged to a bush rat.... He should bathe more often, he smells like rotten oil beans' (*Half of a Yellow Sun* 120). This discourteous comment about her sister's suitor is illogical, knowing what obtains in the village setting, also considering the fact of Onyeka's trade, being a bicycle mechanic.

Ugwu's sensuality and sexual escapades contradict the good attributes he has earned. He is observed as an individual with a lot of erotic fantasies and imaginations who strangely gains sexual excitement by merely admiring and imagining. Despite the fact of his respect for Olanna his Madam, he is enmeshed in oedipal conflict as he secretly nurses erotic desires for

her by admiring her beauty and in examining her under wears, black slips, slippery bras, white pants, he gets sexual satisfaction. He manifests other sexual fantasies that are revealed early enough in the narrative showing him as a paraphilia. This is due to the fact that he often exhibits sexual arousal and gratification that are dependent on unusual situations and strangely seeks sexual pleasure through extrinsic objects. He is seen to eavesdrop at his Master making love with Olanna. At one of those instances, ‘he tiptoed to Master’s bedroom and rested his ear on the door. She was moaning loudly... he stood there for a long time, until the moans stopped, and Odenigbo’s *Concise Couple’s Handbook*. He creates mental and sexual pictures of himself and Nnesinachi and achieves sexual satisfaction through masturbation. He develops sensual fascination for Eberechi and later has practical nocturnal sex with Chinyere, a fellow house help. Following these impulses, it is confirmed that:

Ugwu is therefore not sexually innocent or even naïve before his arrival in Odenigbo’s house.... not only is he stirred by the loud “moaning sounds” that come from Odenigbo and Olanna’s bedroom, he also derives certain kinds of excitement from Olanna’s own beauty and desirability.... It is therefore no surprise that Ugwu could strike a nocturnal arrangement with Chinyere, a neighbouring house girl who regularly comes over for quick sex with him. Thus, Ugwu graduates from merely fantasizing about female nakedness and couples having sex, to actually engaging in intercourse himself (Onukaogu and Onyerionwu 167-8).

These strange behaviours are sexual impulse disorders that are intensely deviant and abnormal.

Ugwu keeps on with his fantasizing and illusive imaginations, seeing Olanna dressed up for her wedding, Ugwu finds himself lost in imagination, staring at the shabby, white altar cloth, ‘he imagined that he is getting married. At first his bride is Olanna and then she transforms into Nnesinachi and then into Eberechi with the perfectly rounded buttocks, all in

the same pink and ivory dress and tiny matching hat. It was Okeoma's appearance back at the house that brought Ugwu out of his imagined world' (*Half of a Yellow Sun* 201). It is strange for Ugwu to desire all the women at the same time. Even at a very critical period of raid and bombing, Ugwu's mind is at work imagining which woman wore a thick wedge heel shoe lost during the frenzy of an air raid during Olanna's wedding, and imagines the chic young woman who had been wearing it and had discarded it to run to safety. Ugwu's sexuality is almost getting him mad, getting his mind roving constantly.

The erotic obsession gets him fascinated about the tear gas and exciting him to scheme about using it on Nnesinachi to subdue her to his sexual yearning. This is after he hears Master talking about how the police tear gas made members of the Western House of Assembly pass out and limp during a row in the House. Ugwu thinks that 'if it made people pass out, he wanted to get it. He wanted to use it on Nnesinachi when he went home with Mr. Richard for the *Ori-okpa* festival. He would lead her to the grove by the stream and tell her the teargas was a magic spray that would keep her healthy' (*Half of a Yellow Sun* 210). Ugwu's sexual perversion, naivety and mischief once more are made open and as Jomo advises him against using tear gas to get a girl's acceptance. As the ploy fails Ugwu feels disappointed and mourns the time he spends thinking about Nnesinachi.

Ugwu's raving mind keeps imaging about Eberechi even as he is in the battlefield, in the trench. Lost in reverie, Ugwu imagines Eberechi's finger caressing his neck as the rattle of gunfire scatters and the infantry was returning the vandals. Ugwu thought of, 'Eberechi's fingers pulling the skin of his neck, the wetness of her tongue in his mouth. The vandals began to shell' (*Half of a Yellow Sun* 362). This shows the height of Ugwu's sexual obsession. Also, Ugwu hallucinates as he is in the hospital receiving treatment from the injuries he has sustained from a war operation, 'in his delirious moments he saw Eberechi wearing her tight skirt and making gestures to him that he could not understand. And in his lucid moments, death occupied

him' (393). Eberechi remains an object of Ugwu's imagination and daydreaming. Florence Orabueze observes that:

Ugwu is separated from the realization of his sexual fantasy for Nnesinachi and Anulika because of the distance: the girls live in their village at Opi while he lives with Odenigbo within the university premises at Nsukka. He cannot also resolve his Oedipus complex with Olanna, who is the master's lover, and whom he sees later in the image of a mother. Since these three women who are desirable objects of Ugwu's libido are not available because of prohibition on incest, he has to make do with Chinyere, their neighbour's housemaid (128).

Thus this separation from real objects of desire presents Ugwu's activation of a particular conflict in his identity and the manner in which it is being resolved. Ugwu falls back on the unconscious with fantasizing and daydreaming which is a shift from normality. He seeks sexual satisfaction through expression rather than by doing.

The closing events in the narratives bring out the abnormalities and the craze in the individuals. While the change and turn of events is rapid and untrammelled like the unconscious. They happen without warning or preparation. First, Jaja revolts against the very tenet and teaching he has upheld all his life when he refuses to receive the Holy Communion. One observes this sudden craze and frenzy in behaviours, including, Jaja's defiance and rebellion manifest in the unapologetic stance for not receiving the Holy Communion on a day like Palm Sunday. Also his audacious and sneering response to Eugene's questions and his insistence on calling the 'host' 'wafer', all happen so fast and unexpectedly. Jaja strangely complains that, 'the wafer gives me bad breath... and the priest keeps touching my mouth and it nauseates me' (*Purple Hibiscus* 14). Most rebellious is Jaja's opting to die rather than receiving the Holy Communion. The troubling issue is why Jaja suddenly chooses to rebel against his father on this delicate doctrinal value and belief. Also the sudden request for the key to the room for

privacy when he knows they are not allowed to lock their room is done as rebellion. The rebellion is a manifestation of an outburst of long repressed pain and suffering. This is also described as, 'a demystification of patriarchal authority.... Creating a condition of disruption and change in the structure of the family' (Udumchukwu Online). These actions reveal the onset of complete mental breakdown leading up to Jaja's incarceration and imprisonment and the breakdown of Eugene's family causing all members the feeling of fragmentation.

Beatrice's sudden rebellion against the very tenet of patriarchy she has promoted is an unconscious process. Her decision to poison Eugene at the time there seems to be liberation from her bondage through her children is an unconscious act propelled by repressed trauma and pains accumulated over a long period. Beatrice thinks that eliminating Eugene is the ultimate solution to his problem. At this point everything has actually collapsed and things have fallen apart giving room to confusion, uncertainties and questions. Things happen so fast. In confusion the police did not do thorough investigations before taking Jaja into prison. The frenzy and hasty action of the police are all signs of mental confusion and disorganized thought pattern manifest as behavioural syndromes. Beatrice's irrational and unprocessed thinking and action bring her a different kind of trauma that gets her degenerate into total mental breakdown. Instead of leveraging on the support of Ifeoma and her children to surmount her ordeal, she is overpowered by thought disorder and emotional crisis that complicate the progressing neurotic tendencies. Beatrice is alienated and fragmented by her actions and thought processes.

The individuals examined in this study manifest tendencies that present behavioural abnormalities. Each individual has one issue or another that represents the other side of their personality. Such discrepancies manifest as mindboggling, abnormal, depressive, irrational, passive, despondent or complacent behavioural syndromes. The analysis and examination of these manifestations reveals that they are actions performed unconsciously, and are unaccounted for by the individual characters. The characters manifest feelings of alienation in

their behaviours as each presents actions and reactions tending to or presenting forms of mental breakdown known as neurosis.

CHAPTER FIVE

VICTIMS' VICTIMS

In these narratives individuals are victims of one another who are caught in crossfire impacting negatively on others whom they relate with. These effects are a link from an individual's experiences and incidents which connect to other individuals making them victims of actions not of their own making. These characters act out their own neuroses in such a way as to traumatize others causing them to manifest their own neuroses too. These neurotic tendencies occur because of failure of the individuals to confront issues at the conscious level.

Instead, a lot of issues are repressed and later returned to manifest as behavioural syndrome in form of transferred and misplaced aggression, and confidence frustration, intimidation, and responded to in the unconscious in disguise. Individuals are found to be victims of the repressed as actions involuntarily pushed out of conscious memory. The repressed is described as, ‘an unconscious type of forgetting of the existence of something that brings us discomfort or pain and is the most fundamental and frequently used defense mechanism’ (Schultz 58). Various drives are repressed and later manifest as behavioural syndromes. Repression is known to be involved in all neurotic tendencies. ‘To Freud, we are driven and controlled by internal and external forces of which we are unaware and over which we can exercise little rational control’ (Schultz 61). These unconscious forces manifest at the level of repressed realities in disguised forms sparking off reactions that result in fragmentation and alienation of individuals. These victims of fragmentation are not authors of their misfortune, alienation results from the state of minds.

This chapter will trace the root of the cycle of manifestations of the repressed anxiety, drives and desires that reappear to inflict wounds, pains, sufferings and worry on another individual by investigating the fundamental cause of the individual’s experience. This is because of the fact that when the defenses fail the individuals are stricken with overwhelming anxiety that makes them feel dismal, worthless, and depressed. The repressed desires manifest as serial effects of situations and actions such as sublimation, displacement or thoughts that impact on another individual negatively. The victims include individuals or groups who suffer harm, injury or death as a result of these events, actions or circumstances. There are categories of victims with various degrees of trauma and abuse, frustrated desire, wounded childhood, parental neglect, including individuals who are deceived by their own emotions or ignorance. There are others who are victims of others’ dishonesty, religious and political war and

prevailing circumstances. Others suffer extreme poverty and these situations impact negatively on them and other individuals who encounter them.

Trauma is found to be at the center of all manifested symptoms being a threat to life. A psychoanalytic investigation of the circumstances of the individuals reveals that individual characters are victims of situations and circumstances, psychological and emotional trauma. Hence, the victim's behavior patterns are psychological strategies brought into play by the unconscious mind to manipulate, deny, or distort reality. These are defenses against overwhelming anxieties and unacceptable impulses applied to maintain one's balance. These impulses indirectly have the intent of causing harm and pain to another individual or group.

The resultant neurotic behaviours as manifest in the individuals inflict injury on another. In order to deal with the conflict the ego employs a range of defense mechanisms to help ward off unpleasant feelings such as guilt, obsessions, embarrassment, aggressiveness, shame that usually accompany anxiety. The defense mechanisms and coping techniques include displacement, sublimation, denial, rationalization applied unconsciously by the individuals to reduce tension and anxiety. The selected individuals and groups to be studied as victims and victims' of victims include Eugene, Kambili, Beatrice, Jaja, Odenigbo, Olanna, Kainene, Richard, the Abba Community, the University Community, among other minor characters and groups.

Purple Hibiscus expresses 'a long tradition in literature of oppressive and angry fathers. Kambili's father has two sides, at least. Each resonates clearly with the reader, making the father a complex and compelling character' (Nora Vawter Online). This assertion resonates around Eugene whose complex character makes him both a victim and an oppressor. He is viewed as a victim of oedipal conflict who suffers a denial of satisfaction of a need by his father at childhood. Hence he grows up to seek revenge in sadistic and oppressive actions. The

revenge comes as a result of depression and trauma. Eugene's father did not send him to school. This denial of the need for early childhood education compels him to follow the white missionaries and live with them. The denial comes as abuse which is responsible for severe and intractable forms of sadism in later life. The existing relationship between Eugene and his father becomes a source of pain and frustration. Hence the hurt, wound of neglect and abandonment cause him intense trauma making him feel fragmented within himself and alienated from the reality of the environment. This he manifests through aggressive and compulsive impulses that characterize the rest of his existence by being extremely violent and exhibiting stages of neurosis in his behaviour.

Eugene by this sublimates the aggressive instinct in coping with the conscious cognitive sphere as a frontline victim of early childhood parental neglect. He alters and redirects the aggressive drive and instinct from the frustration to embracing the long and early exposure to the white man's teaching. Eugene becomes indoctrinated and fanatical as he assimilates these teachings without questioning. The fanatical doctrinal practice of the Catholic Church is a coping mechanism by Eugene against the frustration of abandonment. Indoctrination, fanaticism and extremism attributed to Eugene's cognitive consciousness are defenses to ward off the depression of unpleasant childhood memories. These repressed items manifest as religious bigotry and philanthropy. He redirects the frustration to the service of the church and humanity making donations and sponsoring church and community projects as a sublimation of the aggressive impulse. He is called '*Omelora*'. Kambili recounts that during Christmas, 'we were always prepared to feed the whole village at Christmas, always prepared so that none of the people who came in would leave without eating and drinking to what Papa called a reasonable level of satisfaction' (*Purple Hibiscus* 65). His philanthropy presents as disguise for hypocrisy as he manifests violent and hostile behaviours in the home. The fallout of these

emotions and behavioural manifestations rest on his immediate family members as he inflicts degrees of pain on them.

Eugene as a victim suffers painful and aggressive treatments in the hands of the missionaries, he tells Kambili, I committed a sin against my own body, and the good father, the one I lived with while I went to St Gregory's came in and saw me. He asked me to boil water for tea. He poured the water in a bowl and soaked my hands in it' (*Purple Hibiscus* 203). The traumatic effect of this punishment by the missionary registers in Eugene's unconscious which goes on to provoke the repetition of similar aggressiveness of inflicting pain on other individuals that come in contact with him, especially his close relatives as punishment for perceived wrong doing. This aggressiveness manifests as sadistic impulses exhibited in deliberate and frequent pursuit of hurtful and destructive behaviours. The levels of injury and pain consistently increase progressing from minor to excruciating mal-handling and battering. This includes slapping Kambili on two cheeks simultaneously for staying few minutes longer after school; asking Kambili and Jaja to go inside and pray for staying more than twenty-five minutes at their Papa-Nnukwu's house; scalding Kambili with hot water in the bath tub for not telling him that they stayed in the same roof with Papa-Nnukwu at Auntie Ifeoma's house in Nsukka and beating and kicking Kambili into coma for possessing Papa-Nnukwu's portrait. Kambili recounts her ordeal at one of the traumatic experiences, 'it was like the hot water Papa had poured on my feet, except now it was my entire body that burned. Each movement was too painful to even think about. My whole body is on fire' (*Purple Hibiscus* 217). Perhaps for Eugene, domestic violence is an unconscious ego defense. The level of distortions of the ego and the superego in Eugene develops to stereotyped repetition of aggressive behaviours and transferring aggression to his household.

Transference is a psychological war, a powerful instinct and an innate urge towards death and destruction. Eugene is a victim of this physical and verbal behavior of show of self-

assertion manifesting as an angry and injurious imposition on those around him leaving damages that last for long. This picture is clear in Eugene's acts of extreme violence. Beatrice suffers similar compulsive violence like her daughter, Kambili. Eugene does not accept Beatrice's excuse of feeling indisposed to walk to Father Benedict's house after mass. This merits her battering from Eugene and victim of subsequent loss of pregnancies after which Eugene takes her to St Agnes hospital. We also understand from Beatrice that she has previously lost pregnancies after she had given birth to Kambili. She tells Kambili, 'you know after you came and I had the miscarriages, the villagers started to whisper' (*Purple Hibiscus* 28). On a more devastating and traumatic experience, Beatrice runs to Nsukka after another bout of miscarriage to Auntie Ifeoma's house. She is weighed down by pain looking wearied and confused. She tells Auntie Ifeoma, 'I got back from the hospital today. The doctor told me to rest.... I was six weeks gone.... Eugene did not know. I had not yet told him, but it is true' (253). It is this transference aggression that leads Eugene into inflicting injuries on his family members.

In order to deal with the ego conflict and inner threat, Eugene applies a defense strategy of displacement. Displacement operates in the mind unconsciously. This transference of emotions, ideas or wishes is a strategy to allay anxiety in the face of aggressive impulse. Through this, Jaja, Kambili and Beatrice serve as objects and outlets for the redirection of intense emotion by their father, Eugene. These individuals are masochistic personalities who suffer unnecessary traumatic punishments as correction for insignificant offences. To protect his self-inadequacy projected in the practice of catholic doctrine, Eugene punishes his family for what he calls the desecration of the Eucharistic fast as he sees them trying to help Kambili take some cereal to enable her take a pain reliever. Beatrice, Jaja and Kambili are victims of Eugene's fear of losing control of his household as he wonders if 'the devil has built a tent in his house' (110). They are whipped randomly with leather belt for alleged breaking of a

religious practice. Such incident of Eugene beating his wife and daughter early on a Sunday morning is viewed as, 'a dramatization of the atmosphere that compels muted interaction in the home. It also initiates the atmosphere of domestic violence' (Udumchukwu Online). The three individuals suffer because of Eugene's repressed aggression.

Eugene's aggressiveness leads to intolerance of others religious beliefs. Presenting as a transference neurosis, Eugene defends an inner wound of childhood neglect from his idol worshipping father. Eugene detests his father and regrets associating with him. He tells Kambili and Jaja, 'I don't like to send you to the home of a heathen, but God will protect you' (*Purple Hibiscus* 70). Idol worshipping seems to him a symbol and an object of scorn hence his strong hatred for the heathens. This also is manifest in his encounter with Anikwenwa, who falls victim of Eugene religious intolerance. Eugene harasses Anikwenwa in his compound and shouts at him to leave his house because he is an idol-worshipper. These feelings of aggression and frustration emanate from the arousal of a death drive targeted at harm as a defense. He perceives and reacts to non-Catholics as unbelievers. It is the overwhelming death instinct manifesting as hatred for the heathens that makes him react aggressively to Anikwenwa, Papa-Nnukwu's age mate who like Papa-Nnukwu is a heathen and victims of Eugene's religious belief and religious bigotry. Eugene feels frustrated for not being able to convert his father and Anikwenwa and resorts to intimidation.

Likewise, Beatrice is a victim of domestic violence occasioned by Eugene's sadistic and aggressive tendencies. She suffers severe physical harm, emotional pain and psychological crisis that are traumatic, including loss of pregnancies through miscarriages. One of the incidents as narrated by Kambili is scary as thus, 'I was in my room... when I heard the sounds. Swift, heavy thuds on my parents' hand carved bedroom door. I imagined the door had got stuck and Papa was trying to open it.... I sat down, closed my eyes and started to count.... I was at nineteen when the sounds stopped. I heard the door open.... We stood at the landing and

saw Papa descend. Mama was slung over his shoulder' (*Purple Hibiscus* 41). This presents Beatrice as a wounded and humiliated personality and a victim of Eugene's neuroses manifesting progressive mental breakdown and a personal disorder. The spates of violence attributable to Eugene are stereotyped repetitive patterns of behavior that are maladaptive and create psychological distress and life coping problems on the victims.

Similarly, Beatrice suffers most excruciating and humiliating effect of Eugene's aggressiveness. As she runs to Nsukka after she has come back from the hospital, she is seen as a psychosomatic manifesting weakness of mind and body. 'She walked slowly holding on to her wrapper that seemed so loose it would slip off her waist any minute. Her blouse did not look ironed' (*Purple Hibiscus* 52). Beatrice experiences extreme trauma and pain. 'She cried for a long time. She cried until my hand, clasped in hers, felt stiff. She cried until Auntie Ifeoma finished cooking the rotten meat in a spicy stew, she cried until she fell asleep' (*Purple Hibiscus* 254). The degree of trauma makes Beatrice fragmented such that she does not know if her head is correct.

Kambili like her father, Eugene is a victim of child hood abuse. Thus, the relationship between her and Eugene is a source of abuse and pain. Kambili experiences the pain of existence in her own body occasioned by Eugene's deliberate inflicting of pain. Kambili is a victim of domestic abuse which makes her develop phobia from intense fear. She becomes familiar with fear yet, as she says, 'each time I felt it, it was never the same as the other times, as though it came in different flavours and colours' (*Purple Hibiscus* 203). Kambili experiences frequent devastating and abusive body treatments from her father. For example, the hot water bath is a painful experience for Kambili as she describes it, 'then, I noticed the kettle on the floor, close to Papa's feet, the green kettle Sisi used to boil hot water for tea and garri.... I watched the water leave the kettle, flowing almost in slow motion in an arc to my feet. The pain of contact was so pure, so scalding, I felt nothing for a second. And then I screamed'

(*Purple Hibiscus* 200-201). This experience and others cause Kambili intense psychological trauma and depression.

Trauma is central in the psychological experiences of the characters. These experiences are threat to life and safety and usually of a great intensity. Trauma usually presents as an unexpected, sudden, and overwhelming intense emotional blow. Individuals have incidents that leave them traumatic and fragmented leaving deep emotional blow and wound with long-lasting effects. Kambili is a victim of chronic trauma that comes from extreme physical and emotional violence inflicted on her at home. As a result of repeated violent experiences, Kambili reacts to the situations in different ways. She manifests behavioural disorders such as hysteria, fear, loss of self confidence, and anxiety. Hysteria is as a result of the reminiscences of painful experiences of physical battering that make her feel fragmented. Another of those experiences is the beating into coma for possessing the painted picture of Papa-Nnukwu. In her hysteria she recounts the gory experience, 'it was like the hot water Papa had poured on my feet, except now it was my entire body that burned. Each movement was too painful to even think about. My whole body is on fire' (*Purple Hibiscus* 217). These repeated experiences of physical abuse and pain that are traumatic disrupt Kambili's emotional and mental unity leaving her fragmented.

In addition, Kambili being a victim of parental abuse having suffered violence, pain and humiliation from her father, Eugene, equally suffers loss of motherly protection from Beatrice. This leads to the feeling of detachment and disintegration as earlier posited by David Spiegel that, 'abuse by trusted authority figure such as a parent creates special problem such as an ongoing dilemma as being emotionally and physically dependent on the family member while going through harm, pain, and humiliation' (Web). Abuses inflicted on Kambili early in life accumulate to make her a victim of fragmentation occasioned by fear. The reality of living in fear is a sign of fragmentation and alienation.

Kambili is equally a victim of hysteria and hallucination arising from the effects of witnessing violence such as watching her mother's blood trailing down the floor of their house. This affects her emotional psyche and academic performance. The picture of blood coming from her mother is registered and repressed in her unconscious making her depressed and fragmented. She loses concentration in her studies and loses her usual first position in class to Chinwe Keleze and comes second. This is the resultant effect of the coming back to the memory of the blood stain she sees in her books. The sight of Mama's blood trickling down the stairs registers in her unconscious comes back to haunt her concentration. 'The words in my textbooks kept turning into blood each time I read them. Even as my first term exams approached, even when we started to do class reviews, the words still made no sense (*Purple Hibiscus* 45). Kambili is alienated as a result of hallucination.

The loss of their mother's baby keeps Kambili and Jaja traumatized. Kambili staring at her mother's belly and watching her clean the figurines recounts, 'I went upstairs then and sat staring at my textbook, the black type blurred, the letters swimming into one another, and then changed to a bright red, the red to fresh blood. The blood was watery flowing from Mama, flowing from my eyes' (*Purple Hibiscus* 43). The memory of the sound of sharp heavy thuds of the battering from her room and the sight of the blood that trailed away as if someone had carried a leaking jar of red water colour' (41), keeps coming and creates an indelible impression that haunts her unconsciousness. The pain of their mother's agony makes Jaja mutter a short prayer for her after dinner. Kambili and Jaja are therefore, victims of Beatrice's domestic maltreatment that originates from Eugene's neurotic and aggressive tendencies. Other members of Eugene's family, including Papa-Nnukwu and Auntie Ifeoma fall victims of emotional abuse and injuries, religious intolerance, misplaced aggression all as a result of Eugene's feelings of fragmentation and alienation.

Jaja sustains indelible wound and scar from physical injuries. He has his finger disfigured for failing a catechism question. 'Papa took him upstairs and locked the door. Jaja in tears, came out supporting his left hand with his right, and Papa drove him to St Agnes hospital' (*Purple Hibiscus* 153). This and other painful experiences make Jaja victim of abuse and alienation. Alienation presents as depression and despair. A depressed individual's life is structured in anger. Depression and anger motivate rebellion and other desperate forms of escape from pain. Jaja's feeling of despair is represented by an attempt to sever himself from the critical linkage and domination of Eugene. But the realization of the limitation to what is within the scope of his individual will makes him to despair. The feeling of despair leads to his rebelling against Eugene by refusing to receive communion on Palm Sunday. He is equally defiant and calls the 'host', 'wafers' even as Papa insists that he calls it 'host' because, 'host came close to capturing the essence, the sacredness, of Christ's body' (*Purple Hibiscus* 14). At this point, Jaja is overwhelmed by distortion and disintegration of self as a symptom of alienation.

Beatrice presents a total mental breakdown caused by traumatic neurosis and repressed items accumulated over a long time of crises. This progression into a total psychic breakdown as a result of psychosomatic disorder manifests as psychosis in her action of poisoning Eugene. She tells Kambili and Jaja, 'I started putting the poison in his tea before I came to Nsukka' (*Purple Hibiscus* 294). The act of adding the poison over a time presents Beatrice as a split and borderline personality who thinks in extremes. The action is also an intense emotional experience for Beatrice who has repressed emotions and denies the pains and trauma of persistent violent experiences. Borderline tendency presents a pattern of unstable interpersonal relationship characterized by alternating between extremes of emotions. At one time Beatrice presents a masochistic tendency of absorbing pain, and at another going through intense emotional experience of adding poison as a defense strategy.

Masochism is a behavioural syndrome manifest in Beatrice that makes her unconsciously bearing and denying the fact of Eugene's brutality by blocking the manifesting of obvious pain. She accepts the pain of her existence by spending the painful mood polishing the etagere. Kambili reminiscences reveals that each time she hears the noise in her parents' room, she 'would go down to see her standing by the etagere with a kitchen towel soaked in soapy water. She spends at least a quarter of an hour on each ballet-dancing figurine. There were never tears on her face' (*Purple Hibiscus* 18). Andre Kabore similarly noted that, 'the narrator notices her mother's attachment to the figurine. She goes on asking her whether she would replace the broken figurine or not' (34). Also when Beatrice comes back from hospital after suffering another miscarriage, she demands from Sisi, her housemaid, water and a towel, instead of accepting the choice of either to eat or to bathe as suggested to her. 'Mama started at the lowest layer, polishing both the shelf and the figurines.... She slowly ran the cloth over a figurine, one of its match-stick-size legs raised high in the air' (43). Beatrice applies a lot of defenses as a victim of domestic violence in covering up pains and traumatic experiences. The figurines are the objects of transference, while the act of polishing them is a denial and blocking of unpleasant experiences.

Olanna experiences the ruthless massacre of his relatives at Kano as a result of the pogrom and ethnic war. The intensity of the gory sight is traumatic and difficult for her to comprehend. She feels numb and horror seeing the lifeless bodies of her relations gashed with machete, 'the street looked strange, unfamiliar; the compound gate was broken, the metal flattened on the ground. Then she noticed Aunty Ifeka's kiosk, or what remained of it: splinters of wood, packets of groundnuts lying in the dust. Olanna felt a watery queasiness in her bowels before the numbness spread over her and stopped at her feet' (*Hal of a Yellow Sun* 147). The suddenness of the events that lead to the massacre is such that Olanna is thrown into a deep shock and psychic breakdown. The consequent effect of trauma is her experience of dark

swoop. This traumatic effect is explained as, ‘a suspended form of existence, from which the choice for life or for death stays both in the hands of the tormented and in the hands of the tormentor, balancing on the same center, the remembrance, again and again. The dark swoop is a symptom, a result of their dissociation from the strenuous events, and impossible to express...’ (Damelia –Irina Darie 1038). The experience of horror causes her psychological crises and makes her feel disconnected from reality.

Similarly, the horror and trauma of raw massacre is experienced by Richard at the Airport. The suddenness of the situation the suddenness of the massacre of innocent Igbos are shocking and traumatic experiences for Richard. The experience of witnessing the butchering of Nnaemeka before his eyes leaves an indelible impression in Richard’s mind that it keeps disturbing his psyche. This is because moments after a lively chat with Nnaemeka, a young brilliant Igbo youth, soldiers swooped on him and on other Igbo people at the airport killing them. Nnaemeka could not say ‘Allahu Akbar!’ and, ‘in the stifling silence and as if in answer to his thoughts, the rifle went off and Nnaemeka’s chest blew open, a splattering red mass, and Richard dropped the note in his hand’ (*Half of a Yellow Sun* 152-3). The soldiers equally pulled out those already boarded the plane, lined them up and shot them. Hence, Onukaogu and Onyerionwu reiterate that the, ‘the cold-blooded murder of Nnaemeka, with whom Richard is forging a bond of friendship after a warm conversation drives home the fact of the tribal hate of extra proportion that characterized the country’s early history as an independent nation’ (86). The sight and the unexpectedness of the horror and the show of hate make Richard to feel a painful ringing in his ear. The devastation makes him to stand aside and vomit. Hence Richard is a victim of the gory sight and the post-traumatic effect of witnessing raw massacre.

Another level of victim is Kainene who suffers psychological and emotional crisis remembering her late relatives slain during the war. The pain and reminiscences of loss make her feel sad and depressed. She tries to bear the trauma by displacing the pain in putting up

photographs of her murdered relatives. The effect is felt as, 'her aura of distance had returned since she came back from visiting Olanna in Nsukka.... Arize laughing in her wedding dress, Uncle Mbaezi ebullient in a tight suit next to a solemn Aunty Ifeka in a print wrapper-but she said very little about them and nothing about Olanna. She often withdrew into silence in the middle of a conversation' (*Half of a Yellow Sun* 167). Her being a victim results from her feeling of intense pain from lose of her relatives to the pogrom. Orabueze writes that when Kainene hears the death of her Uncle and family members, 'she weeps for the first time in her life' (132). This explains the gravity of pain and feeling of loss. Kainene equally expresses irritation at protesters carrying out rallies and blocking the high way. She complains to Richard, 'I wish they will stick to fields instead of blocking major roads. I've already donated money and I won't be held up in the hot sun just to help further Ojukwu's ambition' (182). The trauma coming from these unpleasant experiences keep her depressed and out of touch with the reality of events.

In the event of betrayal by Odenigbo her lover, Olanna feels a deep wound in the heart and unable to assimilate the reality of the fact. This results from the inconsistency in relationship arising from Odenigbo's infidelity. Olanna suffers a feeling of estrangement and a feeling of not belonging. The pain associated with these emotional feelings is devastating and creates a long lasting effect in Olanna's psyche. Hamish Dally writing in, 'The Question of Solidarity in Postcolonial Trauma Fiction: Beyond the Recognition Principle' is of the view that, 'Olanna's trauma is not locatable in the simple violent or original event that caused it but rather in the way that its very unassimilated nature - the way it was precisely not known in the first instance - returns to haunt her' (370). The gap created by this emotional pain and crisis present Olanna as a victim of heartbreak who suffers despondency. This makes her to feel withdrawn, deserted, endangered and inactive. She feels overwhelmed by these tendencies and suffers a nervous breakdown. Olanna confirming the fact of Odenigbo sleeping with Amala

feels betrayed and disappointed, ‘she turned towards the kitchen and nearly fell beside the dining table because the weight in her chest was too large, not measured to fit her size’ (*Half of a Yellow Sun* 224). Olanna manifests feeling of abandonment and loss of emotional care and disappointment resulting from the pain of betrayal. Abandonment leads to certain asocial and delinquent behaviours such that Olanna takes to revenge against Odenigbo by seducing Richard into an illicit love affair to diffuse her hurt. Olanna feels fragmented being a victim of Odenigbo’s betrayal of love.

Individuals are also victims of repressed aggression and memories. Aggression manifests as external basic drives, including the death instinct, and the ego instinct for self-preservation. Repression is as a result of frustration. It operates on the memories and it is difficult to eliminate and usually resurfaces as neurosis. Thus, individuals are victims of repressed memories. Richard represses the fact of the affair between him and Olanna by trying to shun discussion involving Olanna with Kainene. For Kainene, the issue of Olanna is kept silent so as to avoid the memory of the pain of the betrayal. ‘Silence has enshrined the subject of Olanna with each month, each year that passed without their bringing it up’ (*Half of a Yellow Sun* 308). Likewise, Olanna and Kainene live with the repressed memory of the effect of the illicit sexual affair between Olanna and Richard. The two sisters carefully push the memory aside but the effect lingers. Kainene tells Olanna when she visits her that Richard has travelled early because ‘he felt awkward about seeing her’ (346). Likewise, when Odenigbo and Olanna go to stay with Kainene and Richard in their house at Orlu, there is a cold silence among them because of the awareness of the trauma they all suffer from the chain act of betrayal and revenge. ‘Kainene’s voice was thick with the tension that surrounds them all. Olanna could feel it, moisture-heavy, hanging over the room when Richard came back and stiffly shook hands with Odenigbo...’ (386). Both are victims of betrayal and revenge which is expressed as guilt, frustration and suspicion.

Olanna sustains repressed memory and develops hidden fear and suspicion about Odenigbo and Alice. She asks him as she did in the case of Amala if he had something to do with Alice. Confiding in Kainene she relays her suspicion, 'I think he slept with Alice, that Asaba woman in our yard. I can't stand him. I can't stand him close to me' (*Half of a Yellow Sun* 388). These are the long lasting and puncturing effects of repressed trauma and frustration. Frustration instigates responses to a lot of other impulses including feelings of alienation and fragmentation which Olanna has fallen victim of. The lingering effect of the memory of Odenigbo's betrayal at times resurfaces as resentment. Olanna snaps at Odenigbo as he tries to dissuade her from keeping the new baby Amala and his mother rejected. He urges her that their relationship is paramount to him. Olanna retorted with malice, 'you were not thinking about us when you got her pregnant' (251). Olanna is a victim of repressed trauma that has long lasting effect on her psyche.

Aunty Ifeoma feels frustrated and powerless in the face of the tyranny and molestation from the university administration. She feels traumatized by poverty, victimization and eventual lose of her job. She is emotionally agitated suffering denial of promotion and threat of rustication by the university authority. In defense, she plans to leave the country as a way of escaping the tension. Her loss of interest in the university manifests in her desire to travel as a result of depression. She feels disconnected and alienated from the world of the university. Aunty Ifeoma exhibits worry and anxiety as a result of allegation of conspiracy and collaboration with the student protesters by the university authority. She feels traumatized as a search team of uniformed men storms her flat and tells her, 'we have information that you have been in collaboration with the radical student groups that staged the riots.... 'We are here to search you. We're looking for documents designed to sabotage the peace of the university' (*Purple Hibiscus* 235). Ifeoma feels harassed, humiliated and powerless. This experience leaves her a victim of intimidation from the university authority making her feel fragmented.

Victims of sexual abuse often suffer a multitude of physical disorder. Abuse may lead to emotional or psychological shock, anxiety, fear, guilt, mood swing, feeling sad or hopeless. Individuals here also are victims of abuse. Abuse inflicted on an individual can disrupt mental unity. Anulika, Ugwu's younger sister, and Eberechi are victims of rape and sexual exploitations respectively. Most cases of rape, sexual or physical abuse leave the victim shocked and afraid. Abused young adults who are traumatized are found to be vulnerable and suffer loss of innocence and idealism. Anulika who is raped during the war feels altered, withdrawn and depressed. Ugwu notices the change in her and 'was startled to discover that the sister he had remembered as beautiful was not at all. She was an ugly stranger who squinted with one eye' (*Half of a Yellow Sun* 420). With this incident, Anulika feels shame and loss of confidence. She has lost the liveliness in her and feels withdrawn. This is because the shame she feels from rape has altered her self-concept and damages her self-esteem. It equally reduces the quality of interpersonal relation since she is not able to relay her experience to Ugwu herself. The trauma keeps her sad, unhappy and fragmented. It is Nnesinachi who tells Ugwu about Anulika's rape. 'They forced themselves on her, five of them... they nearly beat her to death. One of her eyes has refused to open well since' (*Half of a Yellow Sun* 420). Other women in Ugwu's village that he sees on his visit are victims of abuse from the war. Some are crying, and as he examines their faces, he notices that all of them have grown thinner, with deep exhaustion etched on their skin. The experiences of these individuals are traumatic making them feel alienated and fragmented.

Eberechi losses her self-innocence and self-worth being used as object for gratification to an army officer by her parents to assuage poverty for a family favour. She is under pressure of stress and poverty. She feels fragmented due to familial, societal and environmental pressure and demands. Poverty and financial involvement combine to make her lose her self-dignity as

she obliges the soldier sex out of compulsion. Eberechi narrating her experience to Ugwu tells him about:

Her parents pushing her into the army officer's room.... He has a big belly. He did it quickly and then told me to lie on top of him. He fell asleep and I wanted to move away and he woke up and told me stay there. I could not sleep so the whole night I looked at the saliva coming down the side of his mouth. He helped us. He put my brother in essential services in the army' (*Half of a Yellow Sun* 294).

Eberechi's experience makes her feel shame and a diminishing of self-respect and integrity being used as gratification for the soldier. She feels traumatized sleeping with the army officer against her volition. This act punctures her ego and affects her psyche creating in her a feeling of disintegration of self manifest in alienated individuals.

Ugwu's is a victim of erotic passion for Eberechi. He gets himself conscripted into the Biafran army because of his lustful desire for Eberechi. Having escaped the first attempt of being forcefully enrolled into the army by the soldiers through Olanna's plea, he is sternly instructed to keep indoors. Ugwu and Eberechi keep visiting each other, but Eberechi visits Ugwu more for romance. On the day Ugwu kissed Eberechi, he fills excited that he opts to see Eberechi off though she advises him otherwise. Ugwu who is jealous that Eberechi dates an army officer, feels elated that she tells him that she likes him more than the army officer. For Ugwu, 'it did not matter she was still seeing the officer. What mattered was the more, whom she preferred' (*Half of a Yellow Sun* 356). It is stupid that Ugwu gets himself into deep trouble by his endless erotic desires. He is caught by soldiers on his way back from escorting Eberechi when he could have cautiously stayed back and allowed her to go.

Eugene is a victim of psychological crisis as a result of repressed hurt from early childhood abuse by his father. He feels sad that he is neglected and denied education by his father and is compelled to live with the white missionaries. This makes him feel depressed as he does not fail to remind Kambili his experiences living with the missionary priests and sisters. He manifests this repressed feeling of hurt at the points he begins to urge his family on the need for perfection. He tells Kambili, 'I didn't have a father who sent me to the best schools. My father spent his time worshipping gods of wood and stone. I would be nothing today but for the priests and sisters at the mission. I was a house boy for the parish priest for two years' (*Purple Hibiscus* 55). Papa's intolerance is a fall out of the experience of traumatic brutality from the white missionary. Being punished for masturbation, the memory registers in his psyche and resurfaces to remind him of the incident. He tells Kambili, 'I committed a sin against my own body once. And the good father, the one I lived with while I went to St. Gregory's came in and saw me. He asked me to boil water for tea. He poured the water in a bowl and soaked my hands in it' (203). This experience becomes part of Eugene's unconscious readily transfers to others in aggressive reactions. Aggression keeps him alienated from relationships making him victim of worry and apprehension.

Religious bigotry demonstrates a weakness in character and lack of faith in oneself. Eugene falls victim of his own action by suffering serious psychosomatic disorder following the death of Ade Coker the editor of the *Standard Newspaper*. It is noted that, 'the death of Ade Coker blown to pieces by a bomb delivered when he was at breakfast with his family states the installment of terror' (Darie 1042). Ade Coker has the support of Eugene to publish a controversial feature on Ogechi Nwankiti, a journalist alleged to have been killed by the government. Ade refuses the terms and offer of the ruling government to withhold the story. Onukaogu and Onyerionwu recount that:

Ade Coker, the editor who writes the provocative and vitriolic editorials is constantly harassed and detained by agents of the government. The first time Coker is arrested in the novel is after the *Standard* publishes a story about how the head of state and his wife sponsor drug traffickers. Coker, the quintessential dogged social critic and journalistic activist, however, vows to keep writing the truth' in spite of the all too obvious dangers to his life. For Coker, and indeed, his irrepressible publisher, Eugene Achike, "the truth" must be told and written at all times, even if it means publishing underground' (125).

In this stubbornness Ade Coker goes ahead to publish the sensational story, the government sends him a letter bomb which kills him.

Eugene feels guilty of not protecting Ade Coker from falling victim of the wrath of the ruling military government. He laments, 'I should have made Ade hold that story. I should have protected him. I should have made him stop that story' (*Purple Hibiscus* 213). Eugene is weighed down by the pain of losing Ade Coker due to his involvement such that:

Weeks after Ade Coker died, the hollows were still carved under Papa's eyes, and there was a slowness in his movements, as though his legs were too heavy to lift, his hands too heavy to swing. He took longer to reply when spoken to, to chew his food, even to find the right Bible passages to read. But he prayed a lot more, and some nights when I woke up to pee, I heard him shouting from the balcony overlooking the front yard (213-4).

Eugene suffers mental, psychological and physical pressures and consequently falls victim of military sabotage whereby his businesses suffer a clamp down by the military resulting in the closing down of the factories. Eugene is under great stress and pressure that he loses weight

and develops skin problem such that Kambili, ‘did not notice the rashes on his face until she comes close to hug him. They were like tiny pimples, each with whitish pus at the tips, and they covered the whole of his face, even his eyelids. His face looked swollen, oily, discoloured’ (*Purple Hibiscus* 257). The mental and body disorder presents Eugene as a psychosomatic victim, making him to suffer the effect of his own stubbornness and extremism. It makes him to hallucinate and leads him into delirium. Beatrice complains that, ‘Eugene has not been well. He is carrying more than any man should carry, do you know what Ade’s death did to him? It is too much for one person’ (255). Thus Eugene is a victim of his own action that leads to the death of Ade Coker.

The fallout of the death of Ade Coker extends to Yewande his wife and his daughter. The wife who is now a widow suffers a lot of pain losing her husband. She goes through anxiety seeking medical attention for her daughter who loses her speech and has not spoken since the death of her father. Showing her distress, Yewande runs to tell Eugene that her daughter, ‘has finally spoken, sir.... She said ‘mummy’ this morning (263). And to thank him for his assistance, kneeling before Eugene, ‘thank you sir, she said. Thank you for everything. If we had not gone to the hospital abroad, what would have become of my daughter?’ (263). The fact of her anxiety shows in her being elated and expectant that her daughter has only uttered one word and the show of relief by the medical help offered to her by Eugene. Likewise the daughter is a victim of depression resulting from her direct experience of the death of her father. Orabueze observes that, ‘because of the shock she gets in seeing her father killed before her, because of the closeness she shares with him, she develops a psychological disorder.... For four months after the death of her father, she is in depression’ (116). The trauma leaves a permanent impact on her as Jaja notes that, ‘she will never heal.... She may have started talking now, but she will never heal’ (263). This creates a chain of victims resulting from the impact of Eugene’s and Ade Coker’s stubbornness.

Papa-Nnukwu is a victim of parental irresponsibility and wounded ego leading to his neglect and abandonment by Eugene. The feeling of neglect threatens and assaults his psychic and emotional stability. Papa-Nnukwu's loneliness is linked to depression, anxiety and interpersonal hostility created by Eugene's anger against him for neglecting his duties on him. This accounts for the sour relationship between him and Eugene as each defends against their ego by guarding their religion. Papa-Nnukwu suffers depression as he laments to Aunty Ifeoma and his grand children the loss of his son, saying, '*Nekenem*, look at me. My son owns that house that can fit in every man in Abba, and yet many times I have nothing to put on my plate. I should not have let him follow these missionaries' (*Purple Hibiscus* 91). His feeling of regret for Eugene's missionary education causes him great anxiety and loneliness which later leads to his mental breakdown aggravated by his stubbornness and obstinacy in idol worshipping.

Kambili is a victim of self inadequacy manifesting as loss of self-esteem, frustration and powerlessness. She lacks control over her affairs. She thus manifests a behavioural syndrome that leads to isolation, disintegration and alienation. Kambili out of compulsion isolates herself from her school mates by running off from class after school to meet Kelvin at the school gate. She becomes a victim of peer hatred and sneer of her mates who tag her 'backyard snob'. This makes her feel disintegrated trying to make herself acceptable to her mates. Similarly at Nsukka, Kambili and Jaja fall victims of their cousins' sneer as they discover that they have compelling schedules of duty. Subsequent uncoordinated behavioural manifestations by Kambili and Jaja prompt Amaka to think they are abnormal. They manifest loss of self-confidence and cannot prove they have sense of judgement like their cousins who have minds of their own, take decisions and express opinions on issues. Thus, their loss of self-dignity leaves them alienated.

There are victims of psychological disorder brought into play by the unconscious mind to manipulate, deny, or distort reality in order to defend against feelings of anxiety and guilt.

For example, Odenigbo applies projection as a defense to cover the guilt of his sexual affairs with Amala. He manifests a level of guilt realizing that he compromises and violates a moral standard by his action. Guilt is an emotional feeling and an affective state that makes one experience conflict at having done something one would not have done. Eugene accepts the fact of sleeping with Amala but has excuses that, 'he had been drunk, that Amala had forced herself on him, that it had been a brief rash lust' (*Half of a Yellow Sun* 225). The manifestation of a disintegrated individual resulting from uncoordinated excuses makes him a victim of guilt and fragmentation. Odenigbo being unable to withstand the pressure from her mother's quest for a child compromises his self-worth.

Olanna is plunged into deep emotional and psychological crises as a result of Odenigbo's act of infidelity. She feels emotionally hurt when she finds out that Odenigbo slept with Amala, his mother's housemaid. Added to being a victim of loss of confidence and betrayal, Olanna equally is a victim of Odenigbo's complacency. Odenigbo is seen to cover up mistakes in defense for fear of worry and rejection. Olanna feels dejected and upset by Odenigbo's inability to address her mother's rudeness and wrong perception about her. Odenigbo does not see the need because for him his, 'mother doesn't know what she's doing. She is just a village woman' (*Half of a Yellow Sun* 100). Olanna feels she is alone and suffers the pain of abandonment.

The continued search for the missing Kainene causes Olanna great anxiety and depression. Olanna is a victim of grief and pain at the missing of her sister. She blames herself for not accompanying Kainene or even waking up early to see her before she left that morning. She feels an avalanche of distressing memories, guilt and surge of hope and faith on her coming back. Other devastating experiences and losses at war deepen her grief and she goes into melancholy and mourning. Olanna feels sad by the degree and extent of losses occasioned by the civil war. She holds every experience in her memory and begins to hallucinate and to see and interpret actions and utterances as signs. She interprets the loss of her bank account in

Lagos as a sign that her sister is safe and sees it as self consolation. For her, ‘it was like being forcibly undressed; somebody had snatched at all her clothes and left her shivering naked in the cold. But she saw a good sign there. Since she had lost her savings, then she could not possibly lose her sister, too; the custodians of fate were not that wicked’ (*Half of a Yellow Sun* 432). Olanna turns superstitious being overwhelmed by anxiety occasioned by the turn of events, especially over the continued missing of Kainene despite all unconventional means applied already in the search for her. Olanna also interprets Baby’s question about when Kainene is expected back from *afia attack* as a prophecy about the coming back of Kainene such that, ‘she saw a sign in Baby’s questions too, although she could not yet decipher its meaning. Odenigbo told her that she had to stop seeing signs in everything’ (*Half of a Yellow Sun* 432). These are signs of fragmentation of self resulting from depression and shattering experiences.

Depressed by his mother’s death Odenigbo loses the zeal to live and love. He is struck with grief and melancholy at the death of his mother. He is a victim of disintegrated self filled with sadness such that he no longer returns home to Olanna with lit-up eyes, instead he turns hostile and feels desolate. He manifests similar grief at the loss of his research papers after the war. Odenigbo feels dejected, worn out and defeated.

Victims of war suffer collective trauma in their experiences of the pains of war. A collective trauma is a psychological effect shared by a group of people of any size, including the society. In the narrative groups of people witness the war, massacres, poverty and hunger and other unpleasant experiences that cause group depression and psychological breakdown. Categories of individuals and groups fall victims of the war situation and its physical and psychological effects. Traumatic events stir up a collective reaction and sentiment often resulting to a mass action. The issue of pogrom that escalates into ethnic hatred and eventual war creates a lot of anxiety and tension in the people. The Igbo group is a victim of ethnic

hatred and imbalance resulting in mass killing of Igbo soldiers on the onset of the crisis. The collective mental crisis suffered by the people is overwhelmingly devastating leading to alienation manifested in tribal hatred and isolation. The experiences of these individuals are traumatic. They suffer actually without knowing the real cause of their suffering, especially the real cause of the war. For example, a foreign journalist asks a refugee, ‘do you understand the cause of the war? She replies, yes, the Hausa vandals wanted to kill all of us, but God was not asleep. Do you want the war to end? Yes, Biafra will win very soon’ (*Half of a Yellow Sun* 371). The war casualties and victims live in ignorance and false hope on the expectation to the end of suffering. Whereby the cause of the war maybe to further the ambitions of their leaders, they only relied on the government propaganda machine insinuating more hatred and religious intolerance and so the situation makes them feel alienated and split into shattering fragments.

The irony of the situation is that while a majority of people are suffering and dying at ‘the room of point of no return’ in Kainene’s refugee camps, some government officials like Professor Ezeka and family are living in affluence. Olanna’s visit reveals the opposite living patterns. She tries to hide her surprise seeing the timid and barely educated wife of Professor Ezeka she used to know at Nsukka now exhuming with wealth and ostentation, wearing gold pendant and her little baby fat-cheeked face like her mother, wearing pink ribbon on her hair and holding a doll. Mrs Ezeka demonstrates their comfort as she tells Olanna:

She’s so restless now. You see, we should have gone abroad last week. The two older ones have gone. His Excellency gave us permission ages ago. We were supposed to leave on a relief plane, but none of them landed. They said there were too many Nigerian bombers. Can you imagine? Yesterday we waited in Uli, inside that unfinished building they call a terminal, for more than two hours and no plane landed. But hopefully we’ll leave on Sunday. We will fly to Gabon and then on to England – on our Nigerian passports, of

course! The British has refused to recognize Biafra! Her laughter filled Olanna with resentment as fine, as painful as the prick of a new pin (*Half of a Yellow Sun* 341).

This presents a sharp contrast from the living situation suffered by the greater number of individuals. It is such that they have furnished underground room with smooth floor and two beds. Olanna feels resentment over the blazon comfort exhibited by the leaders at the expense of the poor.

The situation at the university is hopeless, biting so hard without payment of salaries. The university workers are depressed and anxious about the level of suffering occasioned by gross administrative neglect. The people thus suffer emotional stress due to distress experienced by non-payment of salaries. Aunty Ifeoma expresses sadness because she finds it difficult to take care of her responsibilities and to afford meat to cook for the children. The consequence is that some lecturers now seek better living opportunities outside the country. Ifeoma laments about the cycle of tyranny and oppression of the weaker masses and says that, ‘the educated ones leave, the ones with the potential to right the wrongs. They leave the weak behind. The tyrants continue to reign because the weak cannot resist. Do you not see that it is a cycle? Who will break that cycle?’ (*Purple Hibiscus* 249). The effect of administrative tyranny leaves the children of the lectures victims suffering lack of basic good things of life. Thus, the university workers are victims of bad administration and vindictiveness in their deprivation and neglect making them feel alienated and fragmented.

Individuals in *Half of a Yellow Sun* are victims of circumstances, including victims of misplaced confidence and aggression, victims of physical abuse, political authority and domination. It is a collective suffering, where groups are caught up in a quagmire that affects their mental balance. The teeming population suffers torture, poverty, trauma as a consequence

of the circumstance arising from the war. Agitation and intellectual discussions and analysis of issues hinge on military misrule raise the initial tension in the polity. Odenigbo and the groups of intellectuals usually gather to analyze events and the state of the nation that agitate their minds. It is in, 'the same spirit we find in the early parts of *Half of a Yellow Sun*. Odenigbo and his intellectual friends brim with optimism about a decolonized Africa, about the potentials of the young Nigerian nation and consistently query the West's meddling in African affairs' (Onukaogu and Onyerionwu 83). These people are victims of a distressed mind and thinking by the line of arguments urging for a reordering of events. They are victims of political misrule, ethnic agitation and colonialism. The discussion affirms the fact of racism and domination by the white man which they criticize and argue about. Odenigbo observes the alienating factor drawing the attention of his colleagues, 'can't you see that we are not all alike except to white eyes' (*Half of a Yellow Sun* 20). While Miss Adebayo concurs, 'of course, we are all alike, we all have white oppression in common. Pan-Africanism is the most sensible response' (20). The intellectuals manifest similar sentiments of feeling of alienation occasioned by agitation on the effect of colonialism.

Even the university lecturers and students group who stage a protest rally at the Freedom Square singing and shouting, agitating for secession of the Eastern Nigeria as a means for security are all victims of anxiety. Their fears are made manifest in the words written on the placards, some of which read, 'We Cannot Die Like Dogs', 'God Bless Biafra', (*Half of a Yellow Sun* 162). These groups of people are disillusioned by the insecurity and hate in the country and anxiously seek for secession. They feel fragmented at the reality of their plight since they do not fathom the magnitude of the impending massacre. The eventual declaration of Biafra by Ojukwu is born out of anxiety. It reads in part:

...aware that you can no longer be protected in your property by any government based outside Eastern Nigeria; determined to dissolve all political

and other ties between you and the former Republic of Nigeria, having mandated me to on your behalf and in your name that Eastern Nigeria be a sovereign independent Republic, now therefore I do hereby solemnly proclaim that the territory and region known as and called Eastern Nigeria, together with her continental shelf and territorial waters , shall henceforth be an independent sovereign state of the name and title of The Republic of Biafra (*Half of a Yellow Sun* 163).

The declaration of secession is greeted by a false excitement. The mock burial of the Nigerian state by students carrying coffin written Nigeria, is a mock solemnity. The sentiments on their faces are all signs of a dismembered and fragmented group overwhelmed by trauma and depression.

The group has fear about the future and debate between the possibility of war and the high expectations of a sovereign state of Biafra. These are victims of emotional conflict who are made to suffer the effect of power struggle from the top. Many have speculations about the possibility of the war. Olanna has high hopes that the war will not come and if it eventually does will not last long. Likewise, Odenigbo feels the same as they are being forced to evacuate the campus with the advancing federal troupe. He tells his household, ‘get a few things together we won’t be for long, we will be back soon. Just take a few things, clothes’ (*Half of a Yellow Sun* 178). It is a case of optical illusion and battered expectation since their expressions and desires on the impending war are symptoms of disturbed minds in conflict.

In the case of Ugwu, he expects to be back soon. He is hopeful that the war would last ‘just long enough for the Biafran army to gas the Nigerians to kingdom come’ (*Half of a Yellow Sun* 199). Kainene also has a perception on the seriousness of the impending war. While she is not surprised about the outset of the war, she feels that, ‘the war will be brief’, but Richard

‘could not comprehend war at all brief or not’ (180). The security guards mounting check points on the road are optimistic that the vandals will be driven back soon, telling Richard ‘not to worry about his things in Nsukka because, the roads will be clear in a few days’ (181). Sussan is close to real prediction about the war. She feels unsafe and believes that the war has come to stay because for her Africans never fight civilized wars. She tells Richard, ‘nothing is going to clear up; this war will drag on for years. Look what happened in the Congo. These people have no sense of peace. They’d sooner fight until the last man is down’ (*Half of a Yellow Sun* 182). The fears and expectations expressed by the individuals present the thinking processes and excruciating mental stress. The unending expectation of hope against hope is a symptom of depression. Uncertainties of the war make the individuals to manifest fragmented behavioural syndrome. These individuals are victims of illusion and alienation for losing touch with the reality of their existence.

It is ethnic agitation that leads to the mass killing of Igbo soldiers. The killings organized and executed is a fall out of accumulated repressed hatred by sections of the army. Olanna says of a soldier who recounts that, ‘the killings were organized. The alarm for a battalion muster parade was sounded in his barracks and after everyone assembled, the Northerner’s picked out all the Igbo soldiers and took them away and shot them’ (*Half of a Yellow Sun* 138). Colonel Udodi Ekechi is among the victims that died while others like Major Madu suffer so much to escape. The news about the death of Colonel Udodi and the whereabouts of Madu gets Kainene tearful and sad. The effects of the war, the killings, pains and uncertainties result in more deaths, poverty, and insecurity for majority of the Southerners. The brutality is great and palpable that virtually no Igbo soldier in the North escapes unhurt. The soldiers are mass victims of ethnic imbalance policy, while the Igbo soldiers are victims of ethnic hatred and intimidation.

The consequences of the war and the massacre affect all segments of individuals as Richard starts to write about the refugee problems that result from the massacres. The newspapers carry articles on the Nigerian pogroms, such as contained in the *Herald*, suggesting *Ancient tribal hatred* as the reason for the massacre. Richard an international journalist articulating an editorial to be sent out captures the volume of casualties and writes about ‘the refugee problem, about traders who fled their markets in the North, University lecturers who left their campuses, civil Servants who fled their jobs in the ministries’ in his conclusion, he observes, ‘no doubt these groups also fought wars and slave-raided each other’ (*Half of a Yellow Sun* 166). All these individuals are victims of the effects of war.

Depressed by the uncertainties of the war and the expectation of winning the war, people engage their good efforts in winning-the-war-deals and activities. The masses are anxious and worry about the war and in defense they engage in efforts to sustain their hopes. Hence all join in contributing the little things they have in anticipation for an end to the war by supporting the soldiers in order to boost their morale. Olanna joins the village women sewing group in their win-the-war efforts to make singlets and towels for the soldiers, though:

She felt bitter towards them at first, because when she tried to talk about the things she left behind in Nsukka-her books, her piano, her clothes, her china, her wigs, her singer sewing machine, the television - they ignored her and started to talk about something else. Now she understood that nobody talked about the things left behind. Instead they talked about the win-the-war effort. A teacher had donated his bicycle to the soldiers, cobblers were making soldiers boots for free and farmers were giving away yams’ (*Half of a Yellow Sun* 185).

Taxi drivers carry soldiers for free. While at the barracks a group of women bring yams and plantains and fruits to soldiers. These people suffer psychologically and physically denying themselves the little they have for the sake of anticipated peace. The people feel devastated and fragmented losing all they have as most of them have lost their belongings to the war evacuating to safer places. It was a collective experience and trauma. These individuals are victims of the war, fragmented in their own ways losing one valuable or the other and still come together as a strategy to absorb the effects of the war.

Most of the characters are devastated by great losses during the war. Olanna's mother carries her jewelries and precious stones around in fear and depression. She wears the jewelries as much as her neck can carry and protects her diamond inside her bra. At this point, the masses feel alienated and distressed as no one actually talks about the things left behind or lost instead everybody is pre-occupied by the win the war effort. People lose their homesteads and villages and towns to the war. Ugwu suffers mental stress watching the evacuation of people of Abba as they walk past, 'they were dragging goats, carrying yams and boxes on their heads, chickens and rolled-up mats under their arms, kerosene lamps in their hands. The children carried small basins or pulled smaller children along.... Some silent, others talking loudly, many of them, he knew, did not know where they were going' (*Purple Hibiscus* 194). Even Odenigbo in frenzy and confusion leaves Nsukka to Abba with only two shirts and pairs of trousers. Innocent people fall victims of unguarded journey and unknown destination.

The volume of death is unprecedented and walloping as families lose their loved ones and in grief organize mock burials for their perceived dead relatives. Olanna testifies to her mother's family the death of her uncle, Mbaezi and his family giving the relatives the confirmation on their death. 'She has given those left behind a right to mourn and wear black and receive visitors who would come in, saying *Ndo nu*. She has given them a right to move on after the mourning and count Arize and her husband and parents as gone forever. The heavy

weight of four muted funerals weighed on her head, funerals based not on physical bodies but on her words' (*Half of a Yellow Sun*193). Likewise, Richard confirms the death of Nnaemeka to his family, being a witness to the brutal killing of Nnaemeka after he has exchanged pleasantries with him. He goes to see Nnaemeka's family to testify to them the last hours of their son. He learns from Nnaemeka's father that they have organized a funeral for him as he tells him, 'We waited for him to return from the North and he did not return, so we had a funeral, we buried an empty coffin. It was not empty, Nnaemeka's mother said. 'Did we not put that old book he used to read for his civil service exam inside?' (165). This reveals the extent of grief coming from the war experience. Families that lost their members are confused and fragmented, filled with uncertainties about the fate of their loved ones.

Individuals turn victims and refugees of war. They incidentally become fragmented and cracked psychologically, physically and emotionally because of shattering and heart rending experiences transferred to them in the course of the war. They are victims of depression, trauma, abuse and transferred aggression. All these negative trends impinge on the psychological health of the individuals causing disequilibrium of the mental states in a cause and effect downstream behavioural syndromes. Thus, each individual is seen as a victim of alienation and fragmentation.

5.1. CONCLUSION

This research work entitled ‘Alienated and Fragmented Identities in Chimamanda Ngozi Adichie’s *Purple Hibiscus* and *Half of a Yellow Sun*’ is an in-depth investigation on the motivations of neurotic and abnormal behaviours manifest in the characters of *Purple Hibiscus* and *Half of a Yellow Sun*. Using psychoanalysis as the framework of analysis, the study has examined the psychological determinations of unusual and abnormal behaviours identified in the characters. The research work further examines the driving forces of these actions and identifies the root causes of the abnormal behaviours. The manifestation of the behavioural symptoms are found to be rooted in some psychoanalytic concepts and thinking such as neurosis, depression, repression, perversion, trauma, delirium, fear, personality, mental and thought disorder and other psychoanalytic behavioural syndromes.

Neurosis is found to be a major term in the personality study posited by Freud in psychoanalysis. Neurosis manifests as behavioural or psychosomatic symptoms resulting from repression of desires. Freudian psychoanalysis reveals that behind every neurosis is emotional trauma, suggesting that all neurosis has its source in traumatic incidents. It highlights the fact that every individual has neurotic tendencies because the line between normality and abnormality is very thin. The cause of neurosis could be as a result of internal impulses that are improperly repressed by the ego, or by external traumatic events including, physical violence, sexual abuse or war, as are the case with the individuals in the narratives. This explains the fact that these individuals have experiences that are traumatic and that make them manifest different levels of neurosis in the form of mental breakdown. Alienation and fragmentation are results of these experiences.

The study reveals that the concept of repression is basic to Freud’s personality theory and that repression is involved in all neurotic behaviours. It operates on memories of people or on any physiological functioning. Repression works as a coping or defense mechanism against anxiety, painful feelings or thoughts by removing the memories from awareness and later

resurfaces in a symbolic form. The presence of anxiety signals an impending danger and a threat to the ego which must be counteracted or avoided.

Neurosis resulting from anxiety creates persistent conflict in the individual's psyche because the instincts are always pressing for satisfaction, making the defenses to always be in operation. There are two fundamental instinctual drives that motivate behavioural syndrome; the sexual drive and the ego instinct for self preservation. In psychoanalytic thinking we understand that these instincts work in the individuals psyche. This confirms Freud's assertion that, 'just as all behaviours are motivated by instincts, so all behavior is defensive in the sense of defending against anxiety. The intensity of the battle within the personality may fluctuate, but never ceases' (Duane and Sydney Schults 58). In this analysis, individuals are found to undergo stages of personality disorder and disintegration, manifesting as levels of alienation and fragmentation. The individual characters equally apply various forms of defenses such as regression, displacement, denial, sublimation, and transference that manifest as unconscious reactions and behaviours. Much of Eugene's behavioural manifestations reveal unconscious and unprocessed reactions to some repressed emotions where they could achieve discharge only in the disguised and modified form of neurotic symptoms.

Trauma is found also to be a triggering factor in neurosis presenting as a deep emotional blow or wound. Trauma has always to do with a conflict and with a defense within the individual's psyche. Characterized by its intensity, trauma is usually of a sexual nature and the effect cannot be put into words. Kambili and Beatrice, Olanna, and Anulika are key trauma victims in the narrative with overwhelming intensity and long lasting effect. The research also identifies the cause of collective trauma witnessed by various groups, especially created by leadership ineptitude and tyranny witnessed in the university administration. The university teachers and their children, especially Aunty Ifeoma are victims. The Igbo soldiers and the

people are victims of the pogrom and the Biafran war that leave them traumatized, alienated and fragmented as a group.

Likewise the issue of aggression is a Freudian psychoanalytic concept that is revealed to be involved in neurotic behaviours. Aggression is recognized as perverse manifestations of libido, the sexual instinct and the ego instinct for self-preservation. As a libidinal impulse, it is associated with the conflict between love and hate and manifests as sadism or cruelty, spates of verbal or physical violence, self assertion, domination, frustration, destructive behaviours and hostility. In this study, Eugene and Kainene present as frontline victims of aggression and destructive tendencies seen in the degree of violent treatment of the people close to them. Eugene inflicts devastating injuries on his children, Kambili and Jaja, and causes his wife, Beatrice to have series of miscarriages. He allows his sister to suffer lacks, and neglects Papa-Nnukwu to abject poverty and ill-health. Kainene's destructive tendencies are manifest in her unforgiving attitudes against her loved ones, Richard and her twin sister, Olanna.

Depression provides evidence based explanations on why the individuals think, behave and feel the way they do. These are found to be as a result of personality factors, history, past and early experiences, interpersonal relationships, obsessive-compulsive tendencies, severe shifts in mood, unhappiness at work, home or love life. The behavioural manifestations of depression includes feelings of despondency and complacency in Beatrice; fear, slips of the tongue, inferiority complex and melancholy by Kambili; hypocrisy, guilt and shame by Odenigbo; and rebellion by Jaja, while stubbornness and obstinacy are attributed to Papa-Nnukwu. The height of depression is characterized by profound loss of interest and inhibition of any kind of performance and a reduction in the sense of self expressed in self-recrimination and self-directed delusory expectation of punishment. Depression plays out in the closing incidents where Beatrice reveals a final disintegration and complete mental breakdown as she

degenerates into psychosis. Similarly, it is depression that motivates Jaja's rebellion against Eugene's domination and cruelty.

The concept of perversion is a basic guide to understanding the underlying cause of certain deviant behaviors in the individuals. Perverse behaviours are particularly abnormal, repulsive, and obsessive manifesting as irresistible picture of reality found to abound in error, inaccuracy and hasty conclusions. Obsession presents as images, imaginations, fantasies, ideas or words that force themselves into the individual's unconscious causing momentary inability to think or act soundly. This manifests as delusion in Odenigbo's mother's attack of Olanna; Eugene's fanaticism and hypocrisy, and Ugwu's sexual fantasies are all perverse behaviours. These obsessive tendencies are experiences of compulsive and intrusive thoughts of these individuals who, though are in possession of their faculties are incapable of controlling their actions.

Furthermore, the research work identifies the fact of alienation and fragmentation developing within a context of existing and ongoing relationships and observes that unpleasant relational experiences among characters result in intense psychological and mental breakdown leading to devastation, and disintegration that present as alienation and fragmentation. It equally reveals the individual's psychic imbalance and experiences in their environments and individual circumstances.

This Psychoanalytic investigation explains the discrepancy between what the individuals do and what they think, whereby what they do comes from hidden forces and not from what they think. Being a theory of personality and personality problem it helps to understand that an individual's desires and wishes are sometimes totally unrealistic. It reveals to us the human nature and speaks more directly to us as human beings highlighting the fact that, 'the internal landscape of the individual has been wrought from a dynamic interplay

between the exogenous and endogenous forces which are themselves subject to growth and change. In great part, the inner landscape is wrought out of the experiences that have been offered and promoted or withheld by the early care giving relationships' (Vivian Green 3-4). This exponential remark indicates the role of experience and relationship in understanding the individuals, in their identities and circumstances. Thus the research examines the characters psychic life, psychic structures, processes and underlying fantasy content that give rise to individuals conscious and unconscious selves.

The research is guided by Sigmund Freud's postulations in the *Psychopathology of Everyday Life* that all behaviours have a cause and that, 'our psychological life is deterministic ...all mental events have motivational causes, there is no error variance, everything has psychological cause' (Robert Bolles 254). It also emphasized that the cause of any particular event not available to the consciousness, can be probed and found in the unconscious. Hence, it is the finding in the unconscious that are seen to be the cause of behavioural manifestations of selected characters in the text that makes this research work unique and defines its outstanding contribution and significance in furthering knowledge. This is to mention that earlier works already existing on the texts have not delved into real literary findings on the promptings and motivations of the characters' psychological behaviours, such as Eugene, Kambili, Odenigbo, Olanna, Beatrice, Jaja, Ugwu, Kainene, Richards, Papa-Nnukwu, Auntie Ifeoma, Eberechi, Anulika as mentioned in the analysis.

Earlier literatures on the texts have merely dwelt on the peripheral structural and linguistic issues, history, politics, social and cultural issues of domestic violence, corruption, male-domination, corruption, wars, religious fanaticism, leadership problems, ethnic crisis, among other research efforts and findings. The ability of this research work to make a qualitative literary study of the texts using psychoanalytic thinking is novel and original.

Likewise the ascribing of mental problems and situating them in psychoanalytic domain is subjective creation of the researcher.

The research is confined within the scope of the theoretical and conceptual framework of psychoanalysis and the defining psychoanalytic concepts that explain the behavioural syndromes of alienation and fragmentation. Mindful of obvious existential relationship issues and drives present in the domain of the characters and the stress implication, the research goes further to unravel the cause of unresolved mental conflicts that push the individual away from normality to abnormality. The issues of the unconscious, repressed memories, trauma, depression, psychic forces, defense mechanism, neurosis, mental and personality disorder, borderline personalities, and other psychoanalytic terms are identified as the underlying driving forces and factors that make the individuals manifest troubled characters and to be victims of alienation and fragmentation.

This study identifies troubled behaviours as psychological issues showing signs of deviant consciousness in characters presenting as source of alienation and fragmentation. These behavioural tendencies manifest as masochistic, narcissistic, and perverse personality disorders presenting as neurosis, obsession, aggression, despondency, despair, hypocrisy, complacency, delusion and other deviant behaviours in the characters. The discrepancies reveal in the characters indicate abnormal symptoms showing actions performed unconsciously and are unaccounted for by the individuals.

The fallout of the troubled consciousness and the downstream effect of individual's transference aggression and inflicting of pain on others make them victims of the victims of situations and individuals. It traces the root of the cycle of manifestations of repressed anxieties and identified individuals as victims of trauma, abuse, repressed memories and transference aggression. In general, all characters investigated in the study have mental problems seen as

neurosis bordering on the repressed unconscious drives. Eugene, Beatrice and Ugwu are the most manifested neurotics and alienated in their progressive stages and manifestation coming from the unconscious. Beatrice manifests a higher level of neurotic syndrome and complete mental disintegration and breakdown. Her progressing mental crisis pushes her into gradual poisoning of Eugene as an ultimate defense for her long repressed memories.

At this level of physic breakdown everything seems to collapse and things start to fall apart giving room to confusion and frenzy that mark the closing events. Kambili and Olanna are frontline victims of trauma. Other individuals present lesser unconscious repressed materials. The devastation leaves off a hanging insidious feeling of melancholy and loss and anticipation in the victims at the close of narratives in the texts. In *Half of a Yellow Sun*, the anticipation of return of Kainene is unfulfilled and hanging. Olanna does not want to believe Odenigbo who disagrees with her prophecy, signs and superstition surrounding Kainene's return. She makes extra efforts to settle her curiosity and troubled consciousness such that she sponsors Uncle Osita to consult a *dibia* on her behalf while she performs some rituals herself, 'she gave him a bottle of whisky and some money to buy a goat for the oracle. She drove to the River Niger to throw in a copy of Kainene's photo. She went to Kainene's house in Orlu and walked around it three times. And she waited for the week that the *didia* had stipulated, but Kainene did not come home' (*Half of a Yellow Sun* 433). Yet Olanna is stuck deep in mental crisis. The cloud of loss and uncertainty envelop her. She feels fragmented and alienated from the reality facing her as she sorrowfully anticipates the coming back of her twin sister, Kainene. 'I do believe in it. I believe in everything. I believe in anything that will bring my sister home.... When I come back in my next life, Kainene will be my sister. She had started to cry softly...' (*Half of a Yellow Sun* 433). This reveals the depth of pain, anguish, hallucination, superstition and disorientation in Olanna in particular, and in other individual characters as fragmented and mentally cracked the rest of their existence.

Similarly in *Purple Hibiscus* things have come apart leaving a feeling of loss, melancholy and nostalgia. Kambili is being consoled by Father Amadi's and Amaka's letters as they anticipate Jaja's release from jail. They write, 'Jaja will come home soon. Father Amadi wrote in his letter, which is tucked in my bag, you must believe this. And I believed it. I believed him, even though we had not heard from the lawyers and were not sure. I believe what Father Amadi says; I believe the firm slant of his handwriting. Because he has said it and his word is true' (*Purple Hibiscus* 306). Such feeling of hopeless expectation creates the feeling of fragmentation and alienation in Kambili. She also out of nostalgia and mental distress visits Auntie Ifeoma's apartment in Nsukka searching for a quiet mind. In her unending anticipation and efforts to find lasting peace, she and her mother, Beatrice go about, 'carrying , but not sharing , the same new peace, the same hope, concrete for the first time' (301). These individuals remain in their fragmented, split and alienated selves and unresolved mental crisis. Even as Christopher Hope writes that, 'yet the freedom symbolized by purple hibiscus is ambiguous as the one who fought for it willingly goes to prison where he is not free to do anything he wants. His mother, the real killer of her husband to become free, is also troubled in her mind while Kambili tries to console her' (Online). Kambili's expectation of the release of Jaja from prison after three years of incarceration is still a delusion as Jaja is still held in spite of huge bribes of the lawyers and prison warders by Beatrice and Kambili who go on carrying the pain and agony of helplessness.

Finally, the researcher having made effort in enunciating these views and psychoanalytic thinking posits that the psychological issues of behaviour in the texts are not exhausted by this research work. Hence, there are other salient and obvious psychoanalytic concepts that need to be explored in the context of literary analysis of Adichie's texts. Such gaps need to be covered by researchers taking a clue from this masterpiece.

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