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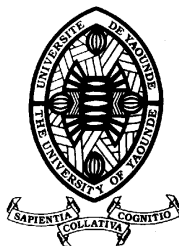
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UNITE DE RECHERCHE ET DE
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**IDENTITY EXPRESSION IN CHIMAMANDA NGOZI
ADICHIE'S *HALF OF A YELLOW SUN* AND
WEREWERE LIKING'S *ELLE SERA DE JASPE ET
DE CORAIL*.**

A Dissertation Submitted in Partial Fulfilment of the Requirements for the Award of a
Master's Degree in Contrastive Studies

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DEDICATION

To my beloved mother, NGAFFO SANDIO CATY FLORE

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ABSTRACT

This research investigates the nuanced expression of identity in African literature by examining two seminal works: Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Werewere Liking's *Elle sera de jaspe et de corail*. It aims to uncover with the use of Postcolonialism, how these novels navigate and portray the complexities of hybridity and multiculturalism in post-colonial Nigeria and Cameroon, respectively. Adichie's novel, set during the Nigerian Civil War, provides a vivid exploration of identity amidst political upheaval, examining how historical events and ethnic conflicts shape individual and collective identities. The narrative focuses on the interwoven lives of its characters as they grapple with cultural dislocation, shifting national loyalties, and the quest for self-definition in a fractured society. Conversely, Liking's *Elle sera de jaspe et de corail* offers a unique perspective on identity through a blend of African traditions and modern influences. This experimental narrative explores spiritual and cultural identity within the framework of contemporary societal changes. It emphasises the tension between preserving traditional heritage and embracing modernity, portraying characters' journeys towards self-awareness and empowerment within their cultural contexts. By comparing these two novels, this study highlights the role of literature in articulating the complexities of African identity. It demonstrates how both authors use their narratives to reflect on the legacies of colonisation, the on-going struggles for cultural integrity, and the challenges of navigating post-colonial realities. The analysis considers various dimensions of identity, including ethnicity, gender, and social class, offering a comprehensive understanding of how these factors intersect and influence the characters' development. The study contributes to the broader discourse on post-colonial identity by illustrating how African authors utilise narrative to confront and reframe the historical and cultural forces impacting identity formation. It underscores the importance of literature in challenging dominant narratives and advocating for a more inclusive and nuanced representation of African experiences.

RESUME

Cette recherche porte sur l'expression nuancée de l'identité dans la littérature africaine en examinant deux œuvres phares : *Half of a Yellow Sun* de Chimamanda Ngozi Adichie et *Elle sera de jaspe et de corail* de Werewere Liking. L'objectif est de découvrir comment ces romans abordent et décrivent les complexités de l'identité dans le Nigéria et le Cameroun postcoloniaux, respectivement. Le roman d'Adichie, qui se déroule pendant la guerre civile nigériane, offre une exploration vivante de l'identité au milieu des bouleversements politiques, en examinant comment les événements historiques et les conflits ethniques façonnent les identités individuelles et collectives. Le récit se concentre sur les vies entremêlées de ses personnages qui sont aux prises avec la dislocation culturelle, les loyautés nationales changeantes et la quête d'une définition de soi dans une société fracturée. À l'inverse, *Elle sera de jaspe et de corail* de Liking offre une perspective unique sur l'identité à travers un mélange de traditions africaines et d'influences modernes. Ce récit expérimental explore l'identité spirituelle et culturelle dans le cadre des changements sociétaux contemporains. Il met l'accent sur la tension entre la préservation de l'héritage traditionnel et l'adoption de la modernité, en décrivant les voyages des personnages vers la conscience de soi et l'autonomisation dans leurs contextes culturels. En comparant ces deux romans, cette étude met en évidence le rôle de la littérature dans l'articulation des complexités de l'identité africaine. Elle montre comment les deux auteurs utilisent leurs récits pour réfléchir aux héritages de la colonisation, aux luttes permanentes pour l'intégrité culturelle et aux défis de la navigation dans les réalités postcoloniales. L'analyse prend en compte diverses dimensions de l'identité, y compris l'ethnicité, le genre et la classe sociale, offrant une compréhension globale de la façon dont ces facteurs se croisent et influencent le développement des personnages. L'étude contribue au discours plus large sur l'identité postcoloniale en illustrant la manière dont les auteurs africains utilisent la narration pour confronter et recadrer les forces historiques et culturelles qui ont un impact sur la formation de l'identité. Elle souligne l'importance de la littérature pour remettre en question les récits dominants et plaider en faveur d'une représentation plus inclusive et plus nuancée des expériences africaines.

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INTRODUCTION

Identity derives from the Latin word "identitas," which is also derived from the Latin word "idem," meaning "same". According to Guenther et al, in an article named *Identity* in "Encyclopaedia of Personality and Individual Differences" says that identity is an individual's organized constellation of traits, attitudes, self-knowledge, cognitive structures, past, present, and future self-representations, social roles, relationships, and group affiliations (2136-45). It is also worth noting that William James in his hallmark chapter on "The Consciousness of Self" sparked interest in the systematic study of identity. He argues that self is not a fixed entity, but rather a constantly changing and evolving construct. Adding that our sense of self and how we perceive ourselves can be influenced by external factors (291-401).

These scholars highlight the multifaceted nature of identity, encompassing both individual and social dimensions. Identity influences how we perceive ourselves and interact with the world around us. This concept of identity refers to the characteristics, beliefs, and values that make a person or thing unique and recognizable. According to Nwanko Stephen and Ocheni Basil. C, in *Analysis of Colonialism and Its Impact in Africa*, the term has evolved over time to encompass not only individual characteristics but also group affiliations and cultural backgrounds. Understanding one's identity is essential for self-awareness and personal growth, as it shapes how we perceive ourselves and interact with the world around us. In our work; we are going to look at identity from that point of view. (46-54).

Colonisation holds a significant importance on African identity and culture due to the enduring legacy of European imperialism on the continent. Colonisation, which occurred from the late 19th to the mid-20th century, brought profound changes to African societies, disrupting traditional ways of life and shaping the collective identity of African communities. Colonisation in Africa began in the late 19th century as European powers sought to expand their empires and exploit the continent's resources. The Berlin Conference of 1884-1885 formalised the partitioning of Africa among European nations, disregarding existing borders and ethnic divisions. This led to the establishment of colonies across the continent, with major powers such as Britain, France, Belgium, Germany, Portugal, and Italy exerting control over vast territories. Colonisation had devastating effects on African societies, including the imposition of harsh labour practices, cultural suppression, and the exploitation of natural resources (Nwankwo and Ocheni, 46-54). Independence movements began to gain momentum in the mid-

20th century, leading to the eventual decolonization of Africa in the 1960s and 1970s. Colonisation profoundly impacted African identity, as it led to the erasure, distortion, and marginalisation of African cultures. The impact of colonisation was also felt at the level of literature, as many African authors, through literature, sought to reclaim the stories of Africa, provide authentic portrayals of African experiences, and challenge the dominant narrative constructed by European authors. As said by Neelam Tandon, in *The Influence of Colonialism in African Literature*, the emergence of African literature marked a powerful response to the misrepresentations and dehumanization propagated by Western literatures (86-91). Authors such as Chinua Achebe, Ngũgĩ wa Thiong'o, Wole Soyinka, Buchi Emecheta, Chimamanda Ngozi Adichie, Werewere Liking and many others.

Through their writings, African authors challenge dominant narratives and stereotypes, while also celebrating the diversity and richness of African literature. In this context, various African authors explore themes like culture, nationalism, colonialism, power, women empowerment, impact of war, social regeneration in their writing. Just like the Nigerian author Chimamanda Ngozi Adichie in her book *Half of a yellow sun*, and the Cameroonian Werewere Liking in *Elle sera de jaspe et de corail*. Therefore, this essay will explore the various ways in which identity expression is manifested in *Half of a yellow sun* by Chimamanda Ngozi Adichie and in *Elle sera de jaspe et de corail* by Werewere Liking and the significance of this expression for both writers and their readers.

Statement of the Research Problem

The problem this dissertation seeks to address is the representation and significance of hybridity and multiculturalism in postcolonial African literature, specifically through the works of Chimamanda Ngozi Adichie and Werewere Liking. Both *Half of a Yellow Sun* and *Elle sera de jaspe et de corail* grapple with the legacies of colonialism, ethnic conflict, and the quest for identity in multicultural contexts. The texts offer a rich exploration of how characters navigate multiple cultural identities, negotiate between tradition and modernity, and resist the homogenizing forces of dominant cultures.

However, there remains a gap in the scholarly analysis that fully investigates the ways in which these authors use hybridity and multiculturalism not just as thematic elements, but as narrative strategies that challenge monolithic representations of African identities. This dissertation will examine how Adichie and Liking depict the blending of different cultural, ethnic, and social elements in their works and how these depictions contribute to a broader

understanding of postcolonial identity formation. It will also explore the implications of these representations for contemporary discussions on globalization, cultural preservation, and the reimagining of African futures in a postcolonial world.

Research Questions

- 1) What are the cultural and historical factors that influence identity expression in *Half of a Yellow Sun* by Chimamanda Ngozi Adichie, and *Elle sera de jaspe et de corail* by Werewere Liking?
- 2) What role do historical events, such as the Nigerian Civil War in *Half of a Yellow Sun* and the broader context of African postcolonial transformation in *Elle sera de jaspe et de corail*, play in shaping the multicultural and hybrid identities depicted in these works?
- 3) How do the novels *Half of a Yellow Sun* and *Elle sera de jaspe et de corail* depict the results of all this chaos on characters identities?

Research Hypothesis

This study posits that *Half of a Yellow Sun* by Chimamanda Ngozi Adichie and *Elle sera de jaspe et de corail* by Werewere Liking both tackle the issue of identity. In both texts; authors utilize themes of hybridity and multiculturalism as narrative strategies to challenge and reconfigure traditional notions of African identity. These novels argue that the blending of cultures and the embracing of hybrid identities are essential to resisting the homogenizing effects of colonialism and postcolonial nation-building. Furthermore, they suggest that multiculturalism and cultural hybridity are not merely consequences of colonialism but also active processes through which African societies can navigate their postcolonial realities, fostering resilience, adaptability.

Objective of the Study

This study on identity expression in African literature aims to comprehensively explore and analyse the representation of identity in two significant works: *Half of a Yellow Sun* by Chimamanda Ngozi Adichie and *Elle sera de jaspe et de corail* by Werewere Liking. The objectives encompass a diverse range of inquiries, including examining the themes, characters, and narratives related to identity formation in these literary works.

The study will delve into the influence of significant historical events, such as the Nigerian Civil War in *Half of a Yellow Sun* and the broader context of postcolonial transformation across Africa in *Elle sera de jaspe et de corail*, on the development of the multicultural and hybrid identities portrayed in these works. By analysing the intersection of historical events and identity formation, the research seeks to contribute to the broader discourse on postcolonial identity, illustrating how these themes are not only crucial for understanding contemporary African societies but also for envisioning their future in an increasingly globalized world. Ultimately, this study aspires to show how Adichie and Liking's explorations of hybridity and multiculturalism provide insights into the complexities of African identity, emphasizing the potential for cultural blending and integration as pathways to resilience and renewal in postcolonial Africa.

Significance of the Study

By focusing on Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Werewere Liking's *Elle sera de jaspe et de corail*, the research offers critical insights into how these authors use literature to explore and articulate the evolving identities in postcolonial African societies.

First, the study underscores the relevance of literature as a medium for examining the intricate dynamics of cultural identity in a postcolonial context. Through the analysis of these novels, it highlights how Adichie and Liking address the ongoing tensions between tradition and modernity, indigenous and foreign influences, and how these tensions shape the identities of individuals and communities in postcolonial Africa.

Second, the study contributes to the broader discourse on the impact of historical events, such as the Nigerian Civil War and broader postcolonial transformations, on the construction of hybrid and multicultural identities. It illuminates how these historical moments not only affect individual lives but also contribute to the formation of collective identities, thereby offering a richer understanding of the African postcolonial experience.

Furthermore, the study's focus on hybridity and multiculturalism is particularly significant in the context of global conversations about cultural integration, diversity, and the challenges of maintaining cultural integrity in increasingly globalized societies. By examining

these themes in an African context, the research provides valuable perspectives that resonate with broader global issues of identity, belonging, and cultural negotiation.

Finally, this study serves as a valuable resource for scholars, students, and readers interested in African literature, postcolonial theory, and cultural studies. It provides a framework for understanding how African writers like Adichie and Liking are not only narrating their histories but also actively participating in the construction of new, hybrid forms of African identity that are reflective of both their past and their present realities. Through this exploration, the study contributes to the ongoing conversation about the future of African societies in a postcolonial and increasingly interconnected world. This study can hold significant importance in the fields of postcolonial literature, African studies, and cultural studies, as it contributes to a deeper understanding of how contemporary African writers navigate and represent complex themes of identity expression in literature.

Scope of the Study

The scope of this study on identity expression in African literature will encompass a comprehensive analysis and evaluation of selected works of African literature from different countries and regions across the continent. *Half of a yellow sun* by Chimamanda Ngozi Adichie first published in 2006, and *Elle sera de jaspe et de corail* by Werewere Liking; first published in 1983.

Definition of Key Terms

In M.H. Abrams' *A Glossary of Literary Terms*, "hybridity" refers to a concept within postcolonial studies that describes the mixed or dual nature of cultural identities. This term highlights the ways in which colonized peoples incorporate and blend elements of the colonizing culture with their indigenous traditions, leading to new, hybrid cultural forms.

Hybridity emerges from the interaction between the colonizers and the colonized, producing a complex, layered identity that resists being categorized into a singular cultural framework. The concept is closely associated with the work of postcolonial theorists like Homi Bhabha, who argues that hybridity disrupts fixed identities and challenges the binary oppositions (such as colonizer/colonized, self/other) that often underpin colonial discourse.

In literature, hybridity often manifests in characters, themes, and narrative styles that reflect the blending of different cultural influences, offering a critique of the rigid boundaries imposed by colonial power structures. It also addresses the ways in which colonial subjects navigate their identities in a world shaped by both their native cultures and the imposed cultures of the colonizers. This concept is central to understanding how postcolonial literature explores and represents the ongoing processes of cultural exchange, resistance, and transformation.

Multiculturalism, as defined by the *Oxford Pocket Dictionary of Current English*, refers to the presence of, or support for, multiple distinct cultural or ethnic groups within a society. This concept is rooted in the idea that a society can be enriched by the coexistence and interaction of diverse cultures, each contributing its unique heritage, traditions, languages, and perspectives to the collective community.

Multiculturalism goes beyond mere tolerance of diversity; it advocates for the active promotion and celebration of cultural differences. This involves recognizing the value that different cultures bring to a society, whether through art, cuisine, religious practices, or social customs. Multicultural societies aim to create an environment where individuals from various cultural backgrounds can maintain their distinct identities while also participating in the shared public life of the broader community.

Moreover, multiculturalism has significant implications for social cohesion and national identity. It challenges the notion of a single, homogenous national culture and instead proposes that a nation's identity can be multifaceted, reflecting the diverse backgrounds of its citizens. By fostering respect for cultural differences and promoting inclusivity, multiculturalism seeks to create a more equitable and harmonious society where everyone has the opportunity to contribute and thrive.

Fearon James, in his work *What is identity (as we now use the word)*, undertakes an ordinary language analysis to clarify the current meanings of "identity," highlighting its complexity and significance across various fields, particularly political science. Identity is a multifaceted concept that plays a central role in debates about national, ethnic, gender, and state identities (109 -19).

The analysis traces the modern use of "identity" mainly to the work of psychologist Erik Erikson in the 1950s, noting that contemporary dictionary definitions often fail to capture the word's full meanings in everyday and social science contexts. According to that analysis, "identity" today can refer to a social category defined by specific membership rules and

characteristic attributes or expected behaviours. For instance, national, ethnic, gender, or state identities categorize individuals based on certain criteria and associated behaviours. This aspect of identity emphasises the collective and societal dimensions that shape how individuals are grouped and recognized within these categories.

Alternatively, "identity" can also denote socially distinguishing features that a person takes special pride in or views as unchangeable but socially consequential. These features are integral to an individual's sense of dignity, pride, or honour and play a significant role in their social interactions. This personal dimension of identity underscores the unique characteristics that individuals hold dear and that define their self-worth and social presence. In many cases, identity encompasses both social categories and personal distinguishing features simultaneously. This dual understanding provides a more concrete and comprehensive explanation than standard definitions offered by dictionaries. By combining these two aspects, we can better understand how "identity" influences political actions and the meaning of claims such as "identities are socially constructed."

Ultimately, the paper argues that ordinary language analysis is a valuable and perhaps essential tool for clarifying social science concepts deeply rooted in everyday speech. This approach helps elucidate the nuanced and evolving meanings of "identity" in contemporary discourse. So, from our understanding of this paper, we can say that "identity" refers to either (a) a social category defined by membership rules and characteristic attributes or expected behaviours, or (b) socially distinguishing features that a person takes special pride in or views as unchangeable but socially consequential, or (a) and (b) at once. This understanding links modern notions of dignity, pride, or honour to social categories, providing a clearer framework for analysing identity in social science contexts.

Irina Mironenko and Pavel Sorokin in *Seeking for the Definition of "Culture": Current Concerns and their Implications. A Comment on Gustav Jahoda's Article "Critical Reflections on some Recent Definitions of "Culture"'*, in take a critical stance on Gustav Jahoda's claim that defining "culture" is unnecessary and impractical. They argue that defining culture is essential, especially given the contemporary development of social and humanitarian knowledge. They emphasise that recent debates in social sciences, cultural studies, and philosophy highlight the need for a thorough understanding and definition of culture. According to the article, the definition of culture should consider both its internal and external aspects and recognise the ontological shift in social and humanitarian sciences. This shift sees the individual becoming the core element of human-related reality, while social structures and institutions, considered external, undergo significant changes that make them increasingly less tangible and

real compared to the individual. Thus, the authors suggest that culture encompasses internal and external aspects. The inner nature of the individual, which includes thoughts, actions, and feelings that are no longer solely subjected to external conditions but driven by the individual's purposive plans, desires, and visions (inner aspects). Social structures and institutions that interact with and influence the individual but are themselves subject to rapid and significant changes are external aspects.

From this analysis, we can agree that Culture is a dynamic and evolving construct that integrates both the internal and external dimensions of human existence. It encompasses the thoughts, actions, feelings, plans, desires, and visions of individuals, who are active agents capable of influencing and changing their environments. At the same time, it includes social structures and institutions that interact with and influence individuals but are themselves subject to rapid and significant changes (331-40). Culture, therefore, is the complex interplay between the individual's internal world and the external social environment, reflecting the continuous and interconnected nature of these relationships.

Nationalism is a political ideology that emphasises the interests, culture, and values of a nation or a group of people who identify as a nation. This ideology advocates for the sovereignty and self-governance of the nation, often promoting a sense of pride and unity among its members. At its core, nationalism seeks to prioritize the nation's interests above those of other nations or groups.

According to political theorist Benedict Anderson, a nation is "an imagined community" of people who share common language, culture, ethnicity, or history. This shared identity forms the basis of nationalist sentiments. Anderson argues that these shared attributes and common heritage should be the foundation for political organisation, often leading to the pursuit of an independent state if one does not already exist. Central to nationalism is the concept of sovereignty. As indicated by John Stuart Mill, nationalists believe that a nation should have the authority to govern itself without external interference (18). This principle is closely related to the idea of self-determination, where a nation has the right to decide its own political fate and pursue its interests independently.

As noted by Duara Prasenjit in *The Ernest Gellner Nationalism Lecture: Nationalism and the Crises of Global Modernity*, Ernest Gellner makes an important distinction between patriotism and nationalism. While patriotism refers to a general love or a devotion to one's country, nationalism goes further by advocating for the interests and cultural values of the nation, sometimes to the exclusion or detriment of others (83). Nationalism can be a unifying force within a nation, fostering a sense of collective identity and purpose. However, it can also

lead to exclusionary practices, xenophobia, and conflict when taken to extremes. So we will simply say that Nationalism is a political ideology that emphasizes the interests, culture, and values of a nation or a group of people who identify as a nation.

In her book *Colonialism/Postcolonialism*, Ania Loomba explores the complex dynamics of colonialism and its enduring effects on former colonies. She examines how colonial powers established control over vast territories and peoples, often justifying their actions through ideologies of racial superiority and civilising missions. The book delves into the various forms of resistance by the colonised, highlighting the agency and resilience of indigenous peoples. She also addresses the transition from colonialism to postcolonialism, discussing how former colonies navigate the legacies of colonial rule while striving for political, economic, and cultural autonomy. The text provides critical insights into the intersections of race, gender, and class within colonial and postcolonial contexts, making it a foundational work in the fields of postcolonial studies and cultural theory. We can agree with Loomba and say that Colonialism is the conquest and control of other people's land and goods. Emphasizing that colonialism is not merely about political domination but also involves the imposition of the colonizer's culture, values, and economic systems on the colonized people. Thus, resulting in profound social, economic, and cultural disruptions for the indigenous populations, who are often subjected to exploitation and forced assimilation.

Power, as defined by Steven Lukes in his book *Power: A Radical View*, can be referred to as the ability to achieve desired results by influencing or controlling the behaviour and actions of others. Lukes describes power in three dimensions: the first dimension involves direct decision-making, the second dimension includes the ability to set agendas and control what is debated or decided upon, and the third dimension encompasses shaping desires and beliefs to align with the interests of the powerful (244).

Women empowerment is a multi-dimensional process that enables women to gain power, autonomy, and control over their own lives and decisions. According to Naila Kabeer, a well-known development scholar, women empowerment is defined as "the process by which those who have been denied the ability to make strategic life choices acquire such an ability". This process involves access to resources, the ability to exercise agency, and achieving outcomes that enhance their well-being. Kabeer's framework emphasises three critical components: resources, agency, and achievements. Resources include material, human, and social assets that enhance women's ability to make choices. Agency refers to the ability to define goals and act upon them, encompassing decision-making, negotiation, and the assertion of choice. Achievements are the outcomes of these processes, ranging from personal well-being

to broader social changes (*Resources, Agency, Achievements: Reflections on the Measurement of Women's Empowerment*, 122-26). Women's empowerment also involves the transformation of power relations within various domains, including the family, community, market, and state. It is a crucial factor in promoting gender equality and ensuring sustainable development. Empowerment not only enhances women's self-esteem and confidence but also improves their social and economic status. By participating actively in different sectors, women can challenge traditional gender roles and contribute to societal progress. According Linda Nicholson, in *Myra Marx Fereee, Judith Lorber and Beth B. Hess Revisioning Gender*, empowerment includes raising awareness about women's rights and creating supportive networks that enable women to take charge of their lives. This holistic approach ensures that women's empowerment leads to meaningful and lasting change in society. To put it simply, Women empowerment refers to the process of enabling women to have control over their lives, participate fully in decision-making, and have equal access to resources and opportunities (95-96).

Post-colonialism is a critical academic field that examines the cultural, political, and economic impacts of colonialism and imperialism, as well as the enduring legacies of colonial rule. Two well-known scholars who have significantly contributed to this field and the definition of the term are Edward Said and Homi K. Bhabha.

In his seminal work *Orientalism*, Said defines post-colonialism as a way of understanding the complex power dynamics between the colonizer and the colonized. He argues that colonial discourse created an "Orient" that was depicted as exotic, backward, and inferior to the "Occident" (the West). Said's concept of "Orientalism" is a framework that explores how colonial powers constructed knowledge about the colonized, which in turn justified their dominance and control. This theoretical approach underscores how colonialism influenced cultural representations and intellectual practices.

In *The Location of Culture*, Bhabha introduces the concept of hybridity to describe the cultural exchanges and transformations that occur in post-colonial societies. He views post-colonialism as a site of ambivalence and contradiction, where identities are not fixed but are constantly negotiated and redefined. Bhabha's idea of the "third space" suggests that post-colonial interactions produce new cultural forms that challenge and disrupt colonial binaries and hierarchies. His work emphasizes the fluid and dynamic nature of post-colonial identities and the ongoing impact of colonial history on contemporary cultural and political life. So Post-colonialism, as defined by Said and Bhabha, explores the enduring impact of colonialism. Said's "Orientalism" reveals how colonial powers justified dominance through distorted representations, while Bhabha's "hybridity" highlights the dynamic, evolving nature of post-

colonial identities. Together, they underscore the complex power dynamics and cultural transformations stemming from colonial history.

Motivation

My personal experiences growing up in Cameroon, coupled with the geographical and historical proximity to Nigeria, have profoundly shaped my interest in exploring themes of hybridity and multiculturalism in Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Werewere Liking's *Elle sera de jaspe et de corail*. Cameroon and Nigeria, as neighbouring countries, share a complex history marked by similar colonial legacies, which continue to influence our social, cultural, and political landscapes today. Having lived through many of the social and political dynamics depicted in Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Werewere Liking's *Elle sera de jaspe et de corail*, I am deeply motivated to delve into how these novels represent the intertwined histories, cultures, and identities of our region.

Nigeria's and Cameroon's shared colonial past under British rule has left indelible marks on both nations, particularly in how we navigate our multicultural realities. This shared history, coupled with the fact that both countries have undergone significant postcolonial transformations, provides a unique lens through which I can critically examine the narratives of identity, hybridity, and cultural negotiation in the selected texts. My personal connection to the material allows me to bring a nuanced perspective to this study, as I have directly witnessed the effects of colonialism and postcolonialism on individual and collective identities in Cameroon.

Furthermore, the parallels between the Biafran War in Nigeria and the socio-political challenges in Cameroon, such as the Anglophone crisis, underscore the relevance of this research. These conflicts, rooted in ethnic tensions and colonial legacies, mirror the struggles depicted in the novels, making the exploration of these themes not only academically significant but also deeply personal. My motivation for this dissertation is fuelled by a desire to contribute to a greater understanding of how African societies can navigate their complex histories and move towards more inclusive and equitable futures. Through this research, I hope to shed light on the ways in which literature can serve as a powerful tool for reflecting on and addressing the ongoing challenges of postcolonial identity and multiculturalism in Africa.

Structure of the Work

This work consists of an Introduction, four chapters and a Conclusion. The Introduction handles the research problem, research questions, hypothesis, research objectives, significance of the study, scope of study, definition of key term and research motivation.

Chapter One is entitled “Theoretical Framework and Literature review” and presents the theory that will be used in the analysis of this work. The theory used for this work is the Postcolonial theory. In addition, this chapter also examines other academic works that have been written about the authors and the two texts under study.

Chapter Two “Historical contexts and biographical context in *Half of a Yellow Sun* by C N. Adichie and *Elle Sera de Jaspe et de Corail* by W. Liking.” discusses the various cultural, historical, and socio-political influences on identity as seen in the novels. This chapter will be divided into two parts. The first section will explore the cultural factors that shape identity, followed by an examination of the historical and sociopolitical influences on identity formation. The final part will include biographies of the authors and a brief summary of the novels under study.

Chapter Three, “Identity: Characterization and Symbols”. This chapter analyses the complex identities of characters in the novels. This chapter will also be divided into two sections; the first section will discuss identity and characters development in both novels. The second section will focus on symbols and gender.

Chapter Four, “Discourses on Shaped Identities.” This chapter will highlight the aftermath and results of characters transformations in our novels. The chapter will also be divided into two sections; the first section will show how Cultural revival, rootlessness, mimicry and hybrid identities come out as outcomes characters transformation in our novels. The second section will present identity and socio-political discourse to show how characters navigate and resist oppressive structures during those hard times and how it shapes them.

The Conclusion summarises the work’s major ideas from each chapter, stating how this work answered the questions raised in the introductory part of the research and how the aim and objective of this work was met.

CHAPTER ONE

THEORETICAL FRAMEWORK AND REVIEW OF LITERATURE

This chapter focuses on three major aspects. It discusses the theoretical framework which has been adopted in the analysis of the novels Werewere Liking, *Elle sera de jaspe et de corail* and *Half of a yellow sun* by Chimamanda. N. Adichie and it also reviews existing literature on the novels and the works of the two authors as a whole. Finally, this chapter gives summary of the two novels and biographies of their authors, in order to help readers understand the present analysis of the texts.

Theoretical Framework

In this work we will use the Postcolonial Theory. Postcolonial theory is the most suitable framework for analysing *Elle sera de jaspe et de corail* and *Half of a yellow sun*, because it effectively addresses the historical, cultural, and socio-political contexts of postcolonial societies. This theory provides a comprehensive lens to examine the enduring legacies of colonialism, which is crucial for understanding the identities and experiences portrayed in Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Werewere Liking's *Elle sera de jaspe et de corail*. The document highlights how postcolonial theory, as articulated by scholars like Edward Said, Gayatri Spivak, and Homi Bhabha, explores the mechanisms of "othering" and "Orientalism" used by colonial powers to justify domination. This is particularly relevant to these novels, as they delve into themes of identity, cultural revival, and resistance against colonial and neo-colonial structures. We are focusing on Achille Mbembe's point of view.

Achille Mbembe's contributions to Postcolonial theory enrich this analysis by providing an interdisciplinary approach that includes philosophy, political theory, anthropology, and cultural studies. Mbembe's work on the "postcolony" explores the complex power dynamics and the symbolic and affective dimensions of colonialism's aftermath. His insights into the arbitrary power wielded by postcolonial regimes and their connections to international institutions offer a nuanced perspective on contemporary African societies. This is particularly pertinent for understanding the socio-political and cultural narratives in *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*, as both novels address the aftermath of colonialism and the ongoing quest for identity and agency in postcolonial contexts. Mbembe's critical engagement with power structures encourages a deeper examination of the inequalities and injustices rooted

in the colonial past, making postcolonial theory an invaluable framework for this work. Before going deeper into it, let's make a brief remark on the slight differences that exist between postcolonialism and post-colonialism.

The distinction between "postcolonialism" and "post-colonialism" lies in the emphasis placed on the hyphen between "post" and "colonialism." While both terms broadly refer to the study of societies and cultures emerging from colonial rule, they carry nuanced implications in academic discourse. "Postcolonialism," without the hyphen, often signifies a broader theoretical and intellectual movement that encompasses a range of interdisciplinary approaches to understanding the legacies of colonialism. It emphasizes the on-going impact of colonial histories on contemporary societies, while also exploring issues of identity, power, and resistance in a global context (Bill Ashcroft, 52-60). Scholars working within postcolonialism may draw on diverse theoretical frameworks, such as Marxism, feminism, and critical race theory, to analyse colonial and neo-colonial dynamics.

On the other hand, "post-colonialism," with the hyphen, tends to connote a narrower focus on the historical period following formal decolonisation and independence. It may refer specifically to the study of political, economic, and social developments in postcolonial states, often within a disciplinary framework such as political science, history, or sociology (Moore-Gilbert, 96-99). While post-colonialism acknowledges the enduring legacies of colonialism, it may prioritize empirical research on state-building, nationhood, and development in former colonies. Overall, the distinction between "postcolonialism" and "post-colonialism" reflects differing scholarly orientations and methodological approaches, with the former emphasising broader theoretical inquiries and the latter focusing more narrowly on historical and empirical analysis of postcolonial societies.

In *Post-Colonial Drama: Theory, Practice, Politics*, Helen Gilbert and Joanne Tompkins clarify the denotation functions, among which:

The term post-colonialism—according to a too-rigid etymology—is frequently misunderstood as a temporal concept, meaning the time after colonialism has ceased, or the time following the politically determined Independence Day on which a country breaks away from its governance by another state. Not a naïve teleological sequence, which supersedes colonialism, post-colonialism is, rather, an engagement with, and contestation of, colonialism's discourses, power structures, and social hierarchies... A theory of post-colonialism must, then, respond to more than the merely chronological construction of post-independence, and to more than just the discursive experience of imperialism. Thus, with an emphasis on the effects of human control and exploitation of colonized people and their territories, postcolonial theory can be defined as the critical academic study of the cultural, political, and economic legacies of colonialism and imperialism (225).

Gilbert and Tompkins, clarify that post-colonialism should not be understood merely as a temporal marker indicating the period after colonial rule has formally ended. They argue against a simplistic interpretation that views post-colonialism as merely following the chronological event of a country's independence. Instead, post-colonialism is portrayed as an active and on-going engagement with the enduring legacies of colonialism. This includes the persistent influence of colonial power structures, discourses, and social hierarchies that continue to affect formerly colonised societies. By emphasising that post-colonialism involves more than just the historical aftermath of colonialism, the authors highlight the necessity of addressing the deeper and sustained impacts of colonial domination that persist beyond the formal end of colonial rule.

Furthermore, they assert that post-colonialism is not merely about reflecting on the experience of imperialism but also about critically examining and challenging the on-going cultural, political, and economic repercussions of colonialism. Postcolonial theory, therefore, seeks to analyse and confront the mechanisms of human control and exploitation that were established during colonial times and continue to influence contemporary societies. This theoretical approach requires a comprehensive understanding of how colonial legacies shape current realities, necessitating an exploration of the multifaceted ways in which colonialism has impacted and continues to impact the lives, identities, and socio-political structures of formerly colonized people. By doing so, post-colonial theory aims to uncover and challenge the enduring inequalities and injustices rooted in the colonial past, thus fostering a more profound and nuanced understanding of the post-colonial condition.

The field started to emerge in the 1960s, as scholars from previously colonised countries began publishing on the lingering effects of colonialism, developing a critical analysis of the history, culture, literature, and discourse. The period from 1960 to 1980 was a critical time in the development of the postcolonial theory, as it marked the height of decolonisation movements and the emergence of new independent nations in Africa, Asia, and the Caribbean. During this time, postcolonial scholars and activists grappled with the legacies of colonialism and sought to articulate new ways of understanding and representing the experiences of formerly colonised peoples of imperial power. In the 1960s, Postcolonial Theory began to take shape as a distinct field of study, influenced by the works of scholars such as Frantz Fanon, who explored the psychological and cultural impacts of colonialism on individuals and societies. Fanon's seminal works, such as *Black Skin, White Masks* and *The Wretched of the Earth*, provided a powerful critique of colonialism and its effects on identity, power dynamics, and resistance. Fanon discusses the psychological effects of colonisation on the colonised

individual's sense of self and the internalisation of colonial stereotypes, providing a pivotal work in understanding the intersection of identity and colonialism.

In 1979, the Postcolonial theory continued to evolve with the writings of Edward Said, whose revolutionary book *Orientalism* challenged Western representations of the East and highlighted the ways in which knowledge production was shaped by colonial ideologies. Said's work helped to popularize the concept of "othering" and emphasized the importance of deconstructing dominant narratives that perpetuated stereotypes and hierarchies. During this period, postcolonial theorists also engaged with issues of language, literature, and cultural production. Gayatri Spivak and Homi Bhabha explored the complexities of representation and agency in post-colonial societies, highlighting the ways in which language and discourse could both empower and marginalize marginal. Postcolonial theory can be said to have been inaugurated with the publication of Edward Said's ground-breaking work, *Orientalism*. This seminal book marked a revolution in the field of literary studies. However, the roots of postcolonialism extend back to the 1960s, when scholars from previously colonized countries began to publish about the lingering effects of colonialism. They critically analysed the history, culture, literature, and discourse of imperial power, often centered on European dominance. Postcolonialism addresses the post-colonial identity of decolonised peoples, examining how Western cultural knowledge was used to subjugate non-European populations into colonies. From all the approaches and theorists that explored and contributed to the evolution of the postcolonial theory, we have Achille Mbembe.

Achille Mbembe, a Cameroonian scholar, has significantly contributed to postcolonial theory. His work explores power dynamics, subjectivity, and the aftermath of colonialism in contemporary Africa in general, and Cameroon in particular. In his book *De la postcolonie*, Mbembe analyses the complexities of the "postcolony," characterised by hybrid command structures, carnivalesque violence, and symbiotic relationships between dominants and the dominated. His interdisciplinary approach challenges conventional assumptions, emphasising the arbitrary power wielded by postcolonial regimes and their connections to international institutions. Mbembe's insights continue to shape critical discussions in the field of postcolonial studies. He is a philosopher, political theorist, and public intellectual known for his influential contributions to postcolonial theory, African studies, and critical theory. Born on November 27, 1957, in Cameroon, Mbembe's life and work are deeply intertwined with the legacy of colonialism and its on-going impacts on African societies. Through influential works like *On the Postcolony* (2001), Mbembe has critically analysed the legacies of colonialism and its on-going impacts on African societies, addressing themes such as politics of memory, apartheid,

and power dynamics in postcolonial states. His scholarship and advocacy reflect a commitment to social justice and human rights, shaping debates on democracy and globalisation in Africa and beyond.

We consider his approach of the theory as more suitable for our work not just because he is Cameroonian and may have a better understanding of the situation in Cameroon, but because he also offers very enriching perspectives. Studying postcolonialism through the lens of Achille Mbembe offers a unique and comprehensive perspective that delves into the complexities of postcoloniality across political, economic, cultural, and existential dimensions. Mbembe's interdisciplinary approach, rooted in philosophy, political theory, anthropology, and cultural studies, enriches our understanding of the enduring legacies of colonialism and their implications for contemporary society. His global perspective, informed by experiences as an African intellectual, expands beyond Eurocentric frameworks, shedding light on diverse regions and contexts. Mbembe's critical engagement with power structures and systems of domination encourages scholars to challenge conventional wisdom and uncover hidden dimensions of inequality in postcolonial societies, addressing pressing contemporary issues such as neoliberalism, biopolitics, migration, and racial violence (41-220). Overall, Mbembe's scholarship inspires critical reflection, interdisciplinary dialogue, and transformative action, making it invaluable for scholars and students interested in postcolonial theory and its applications.

According to Ringer Christophe in *Critical Theory for Political Theology: Theorists*, Mbembe's work examines and meditates on the relations of domination and enmity marking our time. A key aspect of this work is what Mbembe terms "postcolonial thinking." Including interrogating the philosophical, symbolic, and affective tools reconciling modernity's triumphant humanism with the suffering of people under colonisation (20a). This implies that Achille Mbembe's exploration of power dynamics and conflict in contemporary society, particularly within the context of colonial legacies and postcolonial realities focuses on the complex web of domination and enmity that characterises our world, shedding light on the enduring legacies of colonialism and imperialism.

Central to Mbembe's analysis is the concept of "postcolonial thinking," which represents a critical engagement with the philosophical, symbolic, and affective dimensions of colonialism's aftermath. In essence, postcolonial thinking involves questioning and deconstructing the underlying assumptions and ideologies that have justified colonial domination and exploitation. One key aspect of postcolonial thinking, as articulated by Mbembe, is the interrogation of modernity's triumphant humanism in light of the suffering

endured by colonised peoples. Despite the rhetoric of progress and enlightenment associated with modernity, Mbembe highlights the contradictions inherent in its universalising claims, particularly when juxtaposed with the lived experiences of those subjected to colonial violence, dispossession, and marginalisation. Mbembe's work calls attention to the ways in which colonialism has shaped not only material conditions but also cultural and psychological landscapes, perpetuating systems of inequality and exclusion. By examining the philosophical, symbolic, and affective dimensions of colonisation, Mbembe seeks to uncover the mechanisms through which colonial power operates and to challenge the narratives that sustain its hegemony.

In essence, Mbembe's exploration of postcolonial thinking serves as a call to critically interrogate the legacies of colonialism and to reckon with the on-going implications for contemporary society. It invites us to confront the contradictions inherent in modernity's humanistic ideals and to strive for a more inclusive and just world that acknowledges and addresses the enduring impacts of colonialism on global relations. In his postcolonial thinking, Mbembe keeps alive the Fanonian legacy of developing a new humanism. Drawing on liberation struggles, Mbembe offers an account of humanity always in process. As such, postcolonial thinking ought to be oriented toward the transformation of the world and reimagining the subject (Ringer, 22b). Mbembe's postcolonial perspective, deeply influenced by the legacy of Frantz Fanon, emphasises the importance of developing a new humanism, one that transcends colonial hierarchies and fosters the full realization of human (Africans) potential. Drawing on the experiences of liberation struggles, particularly in Africa, Mbembe emphasises that humanity is constantly evolving and undergoing transformation. This view challenges static and essentialist notions of human identity imposed by colonialism, instead recognising the fluidity and dynamism inherent in human existence. Mbembe argues that postcolonial thinking should be oriented towards the transformation of the world, advocating for social, political, and cultural change that dismantles structures of oppression and inequality inherited from colonialism.

This transformative orientation extends to reimagining the subject, emphasizing the agency and creative potential of individuals and communities in shaping their own destinies. In essence, Mbembe calls for a postcolonial praxis that not only critiques the injustices of the past but also actively engages in the project of envisioning and building a more just and equitable future. This will of reimagining the subject, reshaping and engaging in building a more equitable future is also the vision shared by Werewere Liking in *Elle sera de jaspe et de corail*, and *Half*

of a Yellow Sun as the two books share the same vision of a big and mighty Africa, free from the hold of westerners.

As we know, Postcolonial theory is a multidisciplinary field that emerged in the late century, primarily in response to the historical legacy of colonialism and imperialism. Seeking to analyse, critique, and deconstruct the power dynamics and cultural hegemony that emerged during the colonial period and persist in the postcolonial world. While postcolonial theory encompasses a wide range of perspectives and approaches, there are several key tenets that are often central to its analysis, and that might also interfere in the development of this research. In this work, we will develop seven tenets: neo-colonialism, hybridity, identity crisis, cultural diversity, acculturation and alienation, and discrimination.

Postcolonial theorists critique the ways in which colonial powers constructed stereotypes and representations of colonised peoples as "Other" or inferior. This process of "Othering" often served to justify colonial domination and reinforce Western hegemony. Edward Said's concept of Orientalism, which examines how the West has represented and constructed the East, is particularly influential in postcolonial theory.

Othering refers to the practice of representing and defining the colonised natives as inferior to their European counterparts. It is a process by which the colonizers create and sustain negative and inferior views and assumptions about the colonised people. Coined by Gayatri Spivak, othering involves discursive and cultural processes used by the colonisers. These processes perpetuate the construction of difference, emphasising the colonised as the "Other.". Through othering, the colonisers establish a sense of superiority, reinforcing power imbalances and justifying domination. It operates in various domains, including language, culture, and social hierarchies (50-62).

On the other side, Orientalism is a key concept in postcolonial theory, popularised by Edward Said. It refers to the system of representations framed by political forces that brought the Orient (primarily Asia and the Middle East) into Western consciousness. According to Said, the Orient exists for the West and is constructed in relation to the West. It becomes a mirror image of what is considered inferior and alien ("Other") to Western norms. Orientalism portrays the Orient as a place of romance, exotic beings, haunting memories, and remarkable landscapes. However, this representation is often distorted, essentialized, and shaped by colonial power dynamics. Both othering and Orientalism play significant roles as tenets in postcolonial theory, shaping postcolonial discourse, revealing the complexities of identity, power, and cultural representation in the aftermath of colonialism.

In the realm of postcolonial theory, the concept of subaltern studies stands as a pivotal tenet. Postcolonial theory draws attention to the voices and experiences of marginalised and subaltern groups, including indigenous peoples, women, ethnic minorities, and the working class. The term subaltern, meaning someone of inferior rank due to class, race, or gender, was inspired by Italian Marxist Antonio Gramsci. Subaltern studies seek to recover the histories and perspectives of these groups that have been silenced or marginalized by dominant narratives of colonialism and nationalism. It provides a powerful mode of expression for victims of discrimination, highlighting how colonial power and imperialism ruthlessly marginalised and silenced native peoples (88). Then it challenges dominant narratives and fosters a more inclusive understanding of history. Subaltern studies serve as a critical lens through which we can explore the silenced and often overlooked perspectives of those historically excluded from positions of power and agency. A very powerful instrument that is going to be very helpful throughout the development of this topic.

Globalisation and Neo-colonialism: Postcolonial theorists analyse the ways in which contemporary forms of globalisation perpetuate colonial power dynamics and economic exploitation in the postcolonial world, they also critique neo-colonial structures of domination, such as multinational corporations, international financial institutions, and global media conglomerates, which maintain economic dependency and cultural hegemony in former colonies. Showing us how Cultural globalisation lead to the homogenisation of cultures, erasing local identities and traditions (Krishna Sankaran, 75).

Kwame Nkrumah, the first Prime Minister and President of Ghana, also contributed significantly to the discourse on neo-colonialism. In his book *Neo-colonialism: The Last Stage of Imperialism*, published in 1965, he described neo-colonialism as the subtle propagation of socio-economic and political activity by former colonial rulers aimed at reinforcing capitalism, neo-liberal globalisation, and cultural subjugation of their former colonies. So, we can say that neo-colonialism refers to the continuation or reimposition of imperialist rule by a state (usually a former colonial power) over another nominally independent state (usually a former colony).

Resistance and Liberation: Postcolonial theory celebrates forms of resistance, resilience, and cultural revival in the face of colonial oppression. It explores various strategies of resistance, including armed struggle, political activism, literary and cultural production, and grassroots movements for social justice and liberation.

Hybridity and Creolisation: Postcolonial theorists emphasize the hybrid nature of postcolonial societies, which emerge from the blending and mixing of indigenous cultures with those of the colonizers. Homi Bhabha, a key voice in postcolonial studies, has extensively

discussed the concept of hybridity. He views hybridity as a powerful means of resisting the binary logic of colonialism. For Bhabha, hybridity is a complex process of cultural mixing that undermines the authority of the original and challenges the authenticity and purity of culture (112-34).

Another scholar, Jane Webster, referred to creolisation as the process by which elements of different cultures are blended together to create a new culture. She noted that the term was first used to describe people born in the New World as opposed to those who were African-born slaves. The term has since been widely adopted by linguists and social scientists to denote a contact language or 'pidgin' that is spoken as a first language by subsequent generations (201).

Identity crisis refers to the confusion and uncertainty individuals experience when they cannot reconcile their personal identity with the expectations and norms of their social environment. This concept is central to postcolonial theory, which posits that colonialism and imperialism have disrupted and destabilized the cultural identities of colonized peoples. Frantz Fanon argues that colonialism creates a "crisis of identity" for colonized peoples, who are forced to adopt the cultural norms and values of their colonizers while rejecting their cultural heritage. Fanon explores the experience of being black in a white-dominated society and how it leads to social isolation and discrimination, potentially resulting in a crisis of identity. Bell Hooks discusses the experience of being a black woman in a white-dominated society, noting that it creates social isolation and discrimination. She argues that this experience can be empowering, allowing black women to create new forms of identity and resist dominant cultural narratives.

The next section of this chapter will discuss review of literature. The section will review what other critics have written on the works of Werewere Liking, *Elle sera de jaspe et de corail* and *Half of a Yellow Sun* by Chimamanda. N. Adichie.

Literature Review

A literature review is a comprehensive analysis of existing scholarly works related to a specific topic or research questions. By meticulously examining and analysing a wide range of published materials, the review of literature aims to describe and assess the historical progression as well as the current state of information related to the chosen topic. So in this part, the first text from the texts under study which review of related literature will be examined is *Half of a Yellow Sun* by Chimamanda. N. Adichie. Adichie is among the Nigerian writer who has received much critical attention for her work *Half of a yellow Sun*. Critics have analysed her work from different perspectives.

In New York times, Rob Nixon says that, *Half of a Yellow Sun* honours the memory of a war largely forgotten outside Nigeria, except as a synonym for famine. But although she uses history to gain leverage on the present, Adichie is a storyteller, not a crusader. Whenever she touches on her favourite themes loyalty and betrayal her prose thrums with life. Both *Half of a Yellow Sun* and Adichie's first novel, *Purple Hibiscus*, explore the gap between the public performances of male heroes and their private irresponsibilities. And both novels shrewdly observe the women the wives, the daughters left dangling over that chasm. Adichie may not have lived through the civil war, but her imagination seems to have been profoundly moulded by it: some of her own Igbo family survived Biafra; others did not. Adichie approaches her country's past violence with a blend of generational distance and familial obsession. This tug of detachment and intimacy gives *Half of a Yellow Sun* an empathetic tone the novel speaks through history to our war-racked age not through abstract analogy but through the energy of vibrant, sometimes horrifying detail (12). It never succumbs to the simplifying impulses, heroic or demonic, of advocacy literature. It's a measure of Adichie's mastery of small things and of the mess the world is in. In *Half of a Yellow Sun*, Adichie skilfully balances detachment and intimacy, creating an empathetic tone. The novel does not rely on abstract analogies; instead, it vividly portrays history through vibrant and occasionally harrowing details. It avoids oversimplification, steering clear of heroic or demonic narratives often found in advocacy literature.

In a paper entitled "Shaping Identity under the Biafran War: A Post-Colonial Analysis of Chimamanda Ngozi Adichie's *Half of a Yellow Sun*", Luise Ndapanda Shikongo Writing Consultant of The Namibia University of Science and Technology, uses the Postcolonial theory to illustrate how the Biafran war shaped the characters in *Half of a Yellow Sun*. Her study shows that the identity of three characters (Olanna, Ugwu, and Richard) under preview has been shaped during the Biafran war and as a result, they have emerged from the war well rooted in their culture. Shikongo's analysis underscores how the Biafran War acts as a crucible for identity formation, compelling characters to redefine themselves in relation to their cultural and communal ties. By emerging from the war with a stronger sense of cultural identity, Olanna, Ugwu, and Richard exemplify the profound ways in which historical and socio-political upheavals can reshape individual identities. This post-colonial perspective highlights the enduring influence of such transformative events on personal and collective identity within African literature (12).

Nicky Nahida Lindecrantz, in *Identity in Half of a Yellow Sun* argues that the book is a "personal memoir of deep psychological and personal trauma". In this sense, he is saying that

Half of a Yellow Sun by Adichie can be seen as a personal memoir of deep psychological and personal trauma due to the way in which the characters in the novel grapple with the devastating effects of war on their lives.

I will argue that identities constructed around the concepts of postcolonial society in Nigeria have a contradictory character and tend to neglect the complex foundation that defines postcolonial Nigeria and its inhabitants and that characters rally around simple concepts such as ethnicity in their search for identity (2).

The novel is set against the backdrop of the Nigerian Civil War (also known as the Biafran War) in the late 1960s, and Adichie vividly portrays the experiences of her characters as they navigate the horrors of conflict, loss, and displacement. The characters in the novel, including Ugwu, Olanna, and Richard, are deeply affected by the war, both physically and emotionally. They endure unimaginable hardships, witness unspeakable atrocities, and struggle to maintain their humanity in the face of overwhelming violence and destruction. Adichie delves into the inner lives of her characters, exploring their fears, traumas, and coping mechanisms as they try to make sense of the chaos around them. Through her nuanced portrayal of the characters' inner struggles and emotional turmoil, Adichie highlights the psychological toll of war on individuals and communities. So, *Half of a Yellow Sun* can be viewed as a personal memoir of deep psychological and personal trauma because it captures the profound emotional and psychological effects of war on its characters, presenting a powerful and moving depiction of the human cost of conflict.

However, while *Half of a Yellow Sun* does explore the psychological and personal trauma experienced by its characters during the Nigerian Civil War, it is important to note that the novel is a work of fiction and not a literal personal memoir of the author, Chimamanda Ngozi Adichie. The characters and events in the novel are fictional creations, and while they may be inspired by real-life experiences, they are not direct representations of Adichie's own personal trauma (Skidelsky William, 4). Furthermore, while *Half of a Yellow Sun* offers valuable insights into the psychological toll of war, it is ultimately a work of literature and should be interpreted as such. While it can provide readers with a deeper understanding of the human cost of conflict, it is important to approach the novel as a creative work that uses fiction to explore complex themes and emotions rather than as a definitive account of personal trauma.

Adichie's novel, *Half of a Yellow Sun*, delves into the complexities of identity in the midst of war-torn Nigeria. Catherine Okechukwu's paper on *Gender and War in Chimamanda Ngozi Adichie's Half of a Yellow Sun* offers valuable insights into the relationship between

gender, war, and identity in the novel. This essay seeks to further explore and analyze this relationship, examining how gender dynamics intersect with other aspects of identity to shape the characters' experiences and perceptions. Okechukwu's analysis highlights the ways in which gender roles and expectations influence the characters' identities in *Half of a Yellow Sun*. The novel portrays male and female characters navigating the challenges of war, each grappling with their own agency, relationships, and sense of self. Adichie intricately weaves the characters' gendered experiences into their broader identities, showcasing how societal norms and power dynamics shape their actions and interactions (61-75). The backdrop of war in the novel profoundly impacts the characters' identities, as they confront trauma, loss, displacement, and violence. Okechukwu's paper underscores how war disrupts the characters' sense of self and belonging, forcing them to adapt to new realities and redefine their identities in the face of conflict. The characters' resilience and survival strategies are deeply intertwined with their gendered experiences, reflecting the intricate interplay between war and identity. Adichie skilfully explores how gender intersects with other dimensions of identity, such as ethnicity, class, and nationality, in shaping the characters' identities. The characters' experiences are multifaceted, influenced by a complex web of social, cultural, and historical factors that shape their sense of self and belonging. By examining these intersections, the novel offers a nuanced portrayal of how individuals navigate identity in times of crisis and upheaval.

Nfon Rita Gola's paper, "Forces of Development: Globalisation, Civil Societies, and NGOs in Chimamanda Ngozi Adichie's Narratives," explores the transformative impacts of globalization, civil societies, and NGOs in Adichie's works. It examines three of Adichie's books: *Half of a Yellow Sun*, *The Thing Around Your Neck*, and *Americanah*, illustrating how these forces challenge traditional ideological and geopolitical boundaries and promote human development. Gola discusses how globalization breaks down rigid boundaries, creating a more connected global society. This theme is reflected in Adichie's characters, who often transcend traditional boundaries to promote humanitarian development. The paper highlights the significant role of NGOs in governance and development, traditionally functions of the state. It argues that civil society agencies have become crucial players in governance, challenging the centrality of the state and promoting positive shifts in societal structures. The paper also examines how Adichie's works dissolve traditional binary oppositions like West/non-West, white/black, and rich/poor. This blending is seen as essential to the modern global mix, where fixed categories are replaced by fluid identities and interconnectedness. Adichie's characters engage with global issues, moving beyond fixed ways of thinking to connect with others for humanitarian purposes. This aligns with globalization theory, which posits that self and other

concepts become less relevant in the context of global development. The paper seeks to answer whether the proliferation of civil societies and NGOs is a result of globalization or a cause of it. It also examines how these entities have contributed to development in Nigeria and Africa, suggesting that civil society is a positive trajectory of the globalization process. Contrasting with my work on identity expression, where the focus is on how cultural, historical, and linguistic factors shape personal and collective identities. Gola's work emphasizes the impact of globalization, civil societies, and NGOs on development and governance, my analysis likely explores how characters navigate their identities within specific socio-political contexts, such as the Nigerian Civil War in *Half of a Yellow Sun*. Gola uses globalization theory to analyze the dissolution of binary pairs and the role of NGOs in development, taking a macro-level view of societal changes and their reflections in Adichie's narratives. In contrast, my approach might be more micro-level, focusing on linguistic, cultural, and psychological aspects of identity and including a detailed analysis of Adichie's use of language to express identity. Gola's paper broadly addresses the intersections of globalization, civil society, and development across multiple works by Adichie, providing a wide-ranging perspective on global interconnectedness and its impact on governance and society. My work likely provides a focused analysis of identity within a specific novel or set of themes, offering an in-depth look at characters' personal journeys and the socio-cultural factors shaping their identities. So, Nfon Rita Gola's paper provides a clear analysis of how globalization, civil societies, and NGOs impact development and governance in Chimamanda Ngozi Adichie's works. It highlights the positive changes these forces bring, challenging traditional state roles and promoting humanitarian interconnectedness. In contrast, my work on identity expression delves into the detailed ways cultural, historical, and linguistic factors shape identities in Adichie's novel. While Gola's analysis takes a broad view of global development, my analysis offers a focused exploration of identity, providing complementary perspectives on Adichie's rich and multifaceted narrative.

Ohanedozi Lilian C in "Stylistic Analysis of Chimamanda Ngozi Adichie's *Half of a Yellow Sun*" provides a detailed examination of the various stylistic devices used by Chimamanda Ngozi Adichie in her novel. It focuses on identifying the predominant stylistic elements and their effectiveness in conveying the themes and emotions of the narrative, particularly the impact of the Nigerian Civil War. The analysis identifies several stylistic devices employed by Adichie, including compound sentences, compound-complex sentences, italics, parenthetical expressions, transliteration, and code-mixing. These devices are meticulously catalogued and their frequency noted, offering a detailed view of Adichie's linguistic style. The study argues that these stylistic choices are instrumental in highlighting the

catastrophic effects of the Nigerian Civil War and the struggles of the marginalized group within Nigerian society. For instance, the use of code-mixing reflects the cultural and linguistic diversity of Nigeria, enhancing the authenticity of the narrative. Adichie's decision to structure the novel into four parts corresponding to different periods of the 1960s is discussed. This division helps in vividly capturing the progression of events leading up to and during the civil war, adding depth to the portrayal of historical and personal turmoil. The study emphasizes Adichie's effective manipulation of language to create a compelling and immersive narrative. The strategic use of parenthetical expressions, for instance, adds layers of meaning and insight into characters' thoughts and feelings, enhancing reader engagement.

In *Half of a Yellow Sun*, Adichie explores cultural identity through characters who navigate their identities amidst the backdrop of war. The blending of English with Igbo and other local languages (code-mixing) signifies the complex cultural identity of Nigeria. This linguistic choice serves to authenticate the characters' experiences and reflects the cultural hybridity of the post-colonial Nigerian context. The novel underscores the Biafran struggle for self-definition against a dominant Nigerian narrative. The recurring symbol of the *Half of a yellow sun* emblem represents Biafra's incomplete journey towards self-actualization and independence, tying personal identities to the broader political struggle.

In *Elle sera de jaspe et de corail*, the work delves into the post-colonial identity struggles of its characters, reflecting on how colonial history shapes present realities. The characters' identities are influenced by their attempts to reconcile their colonial past with their current existence, similar to Adichie's exploration of Nigeria's colonial history and its impact on contemporary identity. The use of language in *Elle sera de jaspe et de corail* often signifies the struggle for identity. The use of French juxtaposed with indigenous languages highlights the tension between colonial influence and native cultural identity.

My work differs in the specific linguistic features i choose to highlight and in the methodology of analysis. While the provided analysis uses quantitative methods to measure stylistic devices, my approach incorporates a more qualitative and interpretive analysis, focusing on thematic and symbolic interpretations. The context of *Half of a Yellow Sun* is deeply rooted in Nigerian history and the Biafran War, while *Elle sera de jaspe et de corail* might explore different historical or cultural backdrops. My work's cultural context will shape its identity themes, and comparing these contexts can provide insights into how identity is expressed differently across various settings and narratives.

The stylistic analysis of *Half of a Yellow Sun* underscores the importance of linguistic choices in enhancing narrative themes, particularly the expression of identity amidst cultural

and historical upheaval. By comparing it with *Elle sera de jaspe et de corail*, and considering my own analytical methods and thematic focus, we can gain a broader perspective on the diverse ways in which identity can be explored and articulated in literature.

Now that we presented a literature review for the novel *Half of a Yellow Sun*, we will focus on *Elle sera de jaspe et de corail* by Werewere Liking. The article provides a thoughtful reflection on the novel by Werewere Liking, describing it as a beautifully polyphonic text that defies classification. It is not simply a novel, narrative, or journal, but rather a "chant-roman," an incantatory chant that is both poetic and raw. The text is seen as an attempt to exhaust misery and cowardice, a lament that emanates from the depths of Africa, driven by an instinct for survival fuelled by intelligence and creative imagination.

Bert Anne describes reading this text as a delicate philosophical experience, with multiple voices emerging throughout. The narrator's voice represents the African woman, embodying renewal with her blunt language and unwavering lucidity, juxtaposed with her hope for a better world. The character of Nuit Noire symbolizes the collective African imagination, while Grozi and Babou represent two male voices in the narrative. The narrator's voice serves as a spokesperson for the African woman, with the pronoun "elle" in the title representing both Africa and womanhood. She explains that the narrator seeks to write a journal of gold to record her dream of life and renewal for herself, her village, and Africa. However, she grapples with the challenge of formulating her thoughts amidst a landscape where words have been emptied of meaning. Describing herself as a "misovire," she expresses her disdain for the men she observes, viewing them as willing slaves and carriers of a dying race. She longs to admire them, to see them as bearers of hope, dreams, and change. The article highlights the narrator's proposal to play a game of lucid analysis, rejecting empty words and clichés to articulate the underlying issues plaguing Africa (14-21). Lunai, the village depicted in the text, is portrayed as a desolate place devoid of dreams or hope. As the narrator listens to Grozi and Babou discuss existence, desire for the future, and various aspects of life, she searches for the framework of her golden journal, one that will bear witness to the filth while carrying her dream for tomorrow.

In *La recherche féministe francophone*, Catherine Bouwerk's analysis of Werewere Liking's work within the broader context of feminist francophone research provides a valuable contribution to understanding the nuances of language, identity, and renewal. We will then critically evaluate Bouwerk's insights while situating them within the larger body of scholarly work on African and feminist literature. Bouwerk's exploration of Werewere Liking's literary work unveils the intricate interplay between language and the concept of renewal. Drawing from Liking's texts, Bouwerk elucidates how the author employs language as a tool for cultural

rejuvenation and empowerment. This analysis resonates with broader discussions within postcolonial and feminist studies regarding the agency of language in challenging dominant discourses and asserting marginalized voices. Central to Bouwerk's examination is the motif of jasper and coral, symbolic elements that embody both resilience and transformation. Through meticulous textual analysis, Bouwerk reveals how Liking's use of these symbols transcends mere aesthetic embellishment, functioning instead as potent metaphors for social and linguistic renewal. This interpretation adds depth to our understanding of Liking's thematic concerns and artistic vision (227-35). Furthermore, Bouwerk situates her analysis within the framework of feminist francophone research, thereby highlighting the intersectionality inherent in Liking's work. By foregrounding issues of gender, language, and identity, Bouwerk underscores the relevance of Liking's literature within contemporary feminist discourse. This interdisciplinary approach enriches our comprehension of the complexities inherent in Liking's writing and its broader socio-political implications.

However, while Bouwerk's analysis offers valuable insights, it is essential to acknowledge its limitations. The scope of her discussion, focused primarily on language and renewal, may overlook other significant themes present in Liking's work, such as nationalism, spirituality, and the postcolonial condition. Additionally, a more comparative analysis with other feminist francophone writers could have provided a richer contextual understanding of Liking's work.

L'esthétique du « chant-roman » chez Werewere Liking by Tang Alvine, explores the unique aesthetic of the "chant-roman" in the works of Cameroonian author Werewere Liking. Liking's novels are characterised by a distinctive blend of singing and storytelling, creating a polyphonic and protean form of oral literature that draws on African oral traditions. Tang highlights how Liking's use of chant in her novels blurs the boundaries between song, epic, and tale, creating a poetic quality in the external structure of the texts. The internal structure of the chants serves to convey historical and cultural knowledge, reflecting the author's worldview shaped by her cultural and historical heritage. The narrative style in Liking's novels deviates from traditional storytelling, with the narrator taking on the role of a storyteller who reflects communal rituals and traditions (83-70). The text emphasises the importance of oral tradition and community storytelling in shaping the narrative voice. Overall, Tang suggests that Liking's "chant-romans" offer a fresh perspective on the novel genre, showcasing innovative literary techniques and a unique approach to storytelling that challenges conventional narrative forms. The review underscores the significance of Liking's work in expanding the possibilities of literary expression and exploring the intersections of orality, history, and culture in

contemporary African literature. While the article provides valuable insights into the unique aesthetic of the "chant-roman" in Werewere Liking's works, there are some limitations or areas that could be further explored or addressed such as a comparative approach of the book. The article focuses primarily on Liking's works and does not engage in comparative analysis with other authors or literary traditions. A comparative approach could provide a broader context for understanding the significance of Liking's "chant-roman" style within African literature or global literary traditions.

The article *A la decouverte d'un nouveau genre : Le chant-roman dans Elle sera jaspe et de corail (journal d'une misovire) de Werewere liking* by Amela Dorothee provides a comprehensive analysis of Werewere Liking's novel *Elle sera de jaspe et de corail (Journal d'un misovire)* and highlights the unique literary style employed by the author. The reviewer acknowledges that the novel deviates from traditional storytelling methods and introduces a new genre characterised by a blend of narratives, dialogues, poems, and prayers. This unconventional approach may initially disorient readers, but it ultimately leaves them with a profound sense of bittersweet passion. Amela emphasises the thematic exploration of a mythical and corrupted Africa, depicted as a land tainted by the weaknesses and cowardice of its inhabitants. However, Werewere Liking's narrative diverges from Afro-pessimism by presenting a multitude of perspectives and intimate reflections that converge in a whirlwind of words, songs, and recitations. Through this cacophony of voices, the author advocates for a renewed Africa, a utopian land where life is harmonious and vibrant, symbolized by the imagery of jasper and coral (30-33). Overall, Amela's review offers a nuanced interpretation of Werewere Liking's innovative storytelling technique and thematic depth. By delving into the complexities of the novel's structure and message, the reviewer highlights the author's bold vision for a reimagined African identity and invites readers to engage with the text on a deeper level.

However, one limitation of the article by Amela is that it focuses primarily on the stylistic and thematic elements of Werewere Liking's novel *Elle sera de jaspe et de corail (Journal d'un misovire)* without delving into a more detailed analysis of the cultural or historical context in which the novel is situated. The reviewer could have provided more background information on the author, the literary movement to which she belongs, or the socio-political issues addressed in the novel to provide a more comprehensive understanding for readers.

In Kaitlin Porter's thesis, which consists of 83 illustrations based on an analysis of Werewere Liking's novel *Elle sera de jaspe et de corail*, we are suggested to a unique and innovative approach to literary analysis. By utilising visual representations to explore the vivid

imagery, recurring themes, and distinctive vocabulary of the novel, Porter aims to demonstrate the literary, critical, and theoretical concepts embedded within the text. One of the strengths of Porter's thesis is the interdisciplinary nature of the project, combining elements of literature, art, and education. By creating illustrations that capture the essence of the novel and its underlying themes, Porter provides a visual interpretation that can enhance readers' understanding and engagement with the text. The use of visual aids in language courses can serve as valuable support for students, motivating them to delve deeper into the novel and sparking discussions and reflections on its content. Furthermore, her focus on using illustrations as a tool for literary analysis aligns with current trends in education that emphasise multimodal approaches to learning. By incorporating visual elements into the study of literature, Porter not only offers a fresh perspective on the text but also opens up new possibilities for engaging with complex literary works (110-116). However, one potential limitation of Porter's thesis could be the need for a robust theoretical framework to underpin the use of illustrations as a method of literary analysis. Providing a more explicit discussion of the theoretical implications of using visual representations in this context could strengthen the overall argument and contribute to a more comprehensive understanding of the project. Therefore, Porter's thesis offers a creative and insightful exploration of Werewere Liking's novel through the use of illustrations. By bridging the gap between visual and textual analysis, Porter's work has the potential to enrich language courses and stimulate meaningful discussions among students. But further development of the theoretical underpinnings of this approach could enhance the scholarly contribution of the thesis and provide a solid foundation for future research in this area.

In « Pour une poétique de l'hybridisme: le genre dans la prose rituelle de Werewere Liking », Dolisane Ebossè, Cécile shows how Liking's work highlights the distinct expressions of femininity and masculinity in her prose. Saying that Liking portrays men as pretentious, idle, and indecisive, challenging traditional male roles. In contrast, women in her narratives are not idealized nor merely sources of inspiration; instead, they assume responsibilities once reserved for men. This shift in gender roles reflects Liking's critique of conventional societal norms and her advocacy for a more inclusive and equitable humanism.

She posits that Liking employs the concept of hybridism in her poetic approach, blending different genres to transcend conventional boundaries. This hybridity allows her to explore and express a more profound sense of humanism, moving beyond the limitations of traditional gender roles. Her narrative technique underscores the fluidity of gender and the potential for a more integrated and holistic society. This approach challenges readers to reconsider their perceptions of gender and the roles assigned to men and women. The thematic

focus on gender hybridity and women's writing is central to Liking's work. By giving women agency and portraying them as capable and responsible, she subverts traditional patriarchal narratives. Her portrayal of women as active participants in societal development contrasts with the passive roles often assigned to them in conventional literature. This empowers female characters and promotes a narrative of equality and mutual respect between genders.

In contrast to my work, which primarily focuses on identity expression within specific socio-political contexts, Liking's work emphasizes the deconstruction of traditional gender roles and the promotion of gender hybridity. While both works deal with themes of identity, Dolisane's approach is more focused on the interplay between genders and the roles they play within society. My work, on the other hand, delves into how cultural, historical, and linguistic factors shape individual and collective identities, with a specific focus on the impact of socio-political events like the Nigerian Civil War.

The theoretical framework and literature review presented in this chapter offer a comprehensive understanding of postcolonial theory and its application to the novels *Elle sera de jaspe et de corail* by Werewere Liking and *Half of a Yellow Sun* by Chimamanda N. Adichie. By exploring the distinctions between "postcolonialism" and "post-colonialism," the chapter elucidates how different scholarly approaches contribute to our understanding of the lasting impacts of colonialism. The analysis draws on the seminal works of Edward Said, Gayatri Spivak, Homi Bhabha, and Achille Mbembe, highlighting their contributions to postcolonial thought. Said's concept of Orientalism and Spivak's notion of othering are particularly relevant in examining how colonial powers constructed knowledge and stereotypes to justify domination. Bhabha's idea of hybridity further enriches this discussion by emphasizing the fluid and dynamic nature of postcolonial identities. Achille Mbembe's interdisciplinary approach is particularly pertinent for this study, offering a nuanced perspective on the postcolonial condition in Africa, especially Cameroon. Mbembe's focus on power dynamics, subjectivity, and the symbolic dimensions of colonial legacies provides a robust framework for analysing the novels in question.

The literature review underscores the critical reception of Adichie's *Half of a Yellow Sun*, highlighting its thematic depth and historical significance. Adichie's narrative captures the complexities of loyalty, betrayal, and the human experience during the Nigerian Civil War, making her work a poignant case study for postcolonial analysis. We can say that the theoretical framework and literature review establish a good foundation for analysing *Elle sera de jaspe et de corail* and *Half of a Yellow Sun* through the lens of postcolonial theory. The insights from Said, Spivak, Bhabha, and Mbembe will guide the subsequent analysis, allowing for a deeper

understanding of how these novels reflect and critique the enduring legacies of colonialism and the on-going quest for identity and agency in postcolonial societies.

Therefore, this chapter aimed at explaining Postcolonial Theory and the advantage it has as a theoretical framework which can be used in analysing *Half of a Yellow Sun* and *Elle sera de jaspe et de corail* from the point of view of culture, Social representation and identity construction. The chapter also brought out works from some critics who have analysed the texts *Half of a Yellow Sun* and *Elle sera de jaspe et de corail* from different perspectives. The next chapter of this work will analyze identity influences in *Half of a Yellow Sun* by Chimamanda Adichie and *Elle sera de jaspe et de corail* by Werewere Liking. The next chapter shall handle the Historical and Biographical Contexts on the novels and their authors.

CHAPTER TWO

HISTORICAL CONTEXTS AND BIOGRAPHICAL CONTEXT

According to M.H. Abrams in *A Glossary of Literary Terms*, identity is a complex and multifaceted concept. It encompasses the characteristics, beliefs, and values that make an individual or group unique and recognizable. Identity is not a fixed or static entity; rather, it is continually shaped and reshaped through personal experiences, social interactions, and cultural influences. This dynamic nature of identity highlights its fluidity and the constant process of negotiation and transformation that individuals undergo in their quest for self-definition and understanding. Abrams emphasizes that identity involves both individual and collective dimensions. On an individual level, identity includes traits, self-knowledge, cognitive structures, and personal representations that span past, present, and future. Collectively, identity pertains to social roles, relationships, and group affiliations that individuals align with. This dual perspective allows for a comprehensive understanding of how personal and social factors interplay to form a coherent sense of self. Abrams' definition underscores the importance of context in identity formation, acknowledging that cultural, historical, and social contexts significantly influence how identities are constructed and perceived.

The background of identity influences in Adichie's *Half of a Yellow Sun* is deeply rooted in the historical and cultural context of Nigeria during the 1960s, particularly the Nigerian Civil War, also known as the Biafran War. This conflict, which took place from 1967 to 1970, emerged from the south-eastern region's attempt to secede and form the Republic of Biafra. The war resulted in immense human suffering, including widespread famine, atrocities, and significant casualties, deeply affecting the social and cultural fabric of the nation. This historical context is crucial in shaping the identities of the novel's characters, as their personal and collective experiences are profoundly influenced by the events and aftermath of the war. Nigeria's rich ethnic diversity, prominently featuring the Igbo, Yoruba, and Hausa-Fulani groups, plays a significant role in the characters' identity formation in the novel. Adichie focuses on the Igbo ethnic group, exploring themes of cultural pride, ethnic solidarity, and the intense tribalism that surfaced during the Biafran struggle. The characters' identities are heavily influenced by their ethnic backgrounds, as they navigate the complexities of loyalty, cultural heritage, and the quest for survival in a fragmented nation. The background of identity influences in Werewere Liking's *Elle sera de jaspe et de corail* is intricately tied to the socio-political and cultural landscapes of Cameroon, as well as broader African contexts. The novel

reflects the complex interplay between traditional African heritage and contemporary challenges faced by postcolonial societies. It offers a profound exploration of identity influenced by historical, cultural, gender, and spiritual factors within the Cameroonian and broader African context. The novel illuminates the complexities of identity formation against the backdrop of postcolonial challenges, providing deep insights into the interplay between tradition and modernity, and the enduring impact of colonial legacies.

Cultural Influences

According to *Cambridge Dictionary*, Culture is the way of life, especially the general customs and beliefs, of a particular group of people at a particular time. This definition provides a broad understanding of the term "culture" as encompassing beliefs, customs, ways of life, and intellectual achievements of various groups. That being said, we can agree with *Merriam-Webster* saying that Cultural influences are the forces or factors that shape and mould the beliefs, behaviours, and practices of a particular group or society. These influences can come from various sources, such as history, religion, politics, education, media, technology, and interactions with other cultures. Cultural influences play a significant role in shaping individuals' identities and worldviews. This definition highlights the importance of cultural influences in shaping human behaviours, attitudes, and social interactions within a specific cultural context.

Half of a Yellow Sun, by Chimamanda Ngozi Adichie was first published in 2006. The novel is set during the Nigerian Civil War (also known as the Biafran War) which took place from 1967 to 1970 (Ehiosun Joshua). The story follows the lives of several characters as they navigate the political turmoil, violence, and personal challenges brought about by the conflict. On the other hand, *Elle sera de jaspe et de corail*, by Werewere Liking was first published in 1983 by Editions L'Harmattan in Paris. A later edition was published in 2007 with a slightly different format. The novel is deeply rooted in African traditions while exploring new narrative forms. Werewere Liking was a direct witness to the forces of change leading to her country's independence in 1960 and her writing has continually reflected the tensions of the cultural-translational movement between Africa and the West. Deeply influenced by the Cameroonian independence in 1960 along with the Pan-African movement that was spreading across the continent, Liking depicted the African past colonization and the postcolonial present of Africa.

L'ouvrage intitulé Elle sera de jaspe et de corail [...] de Liking (1983) est un réquisitoire contre le patriarcat dans un langage sans réserve qui établit un

dialogue constant entre le passé africain, la colonisation et le présent postcolonial (Mianda Gertrude, 22).

Liking uses unreserved language to critique the patriarchal systems that oppress women. The narrative creates a continuous dialogue between Africa's past, the era of colonization, and the postcolonial present. This means that Liking examines the historical context of African societies before colonial rule, the impact of colonization on these societies, and the ongoing issues faced in the postcolonial period. Through this exploration, Liking highlights the persistent influence of patriarchal and colonial legacies on contemporary African identities and the struggle for gender equality. The book not only challenges male-dominated structures but also connects historical experiences to current realities, making a case for understanding and addressing the deep-rooted issues stemming from both patriarchy and colonialism.

In the two novels, culture is modulated by ethnicity and tribalism, traditional beliefs and practises. Starting with *Ethnicity and Tribalism*, the term “ethnicity” has an intriguing linguistic journey. Ethnicity emerged in 1953 and signifies “ethnic character.” It combines the adjective “ethnic” with the suffix “-ity”. But its earlier meaning was quite different—it referred to “paganism” back in 1772 (Harper Douglas, *Online Etymology Dictionary*, 6). Ethnic, which dates back to the late 15th century, originally meant “pagan” or “heathen.” It derives from the Late Latin term “ethnicus”, which, in turn, traces its roots to the Greek word “ethnikos”. Some ancient writers (like Polybius) used “ethnikos” to describe something “adopted to the genius or customs of a people” or “peculiar to a people.” Among grammarians, it was associated with being “suited to the manners or language of foreigners.” The Greek base for all this linguistic exploration is “ethnos”, which meant “a band of people living together, a nation, tribe, or caste.” It even applied to swarms or flocks of animals, essentially signifying “people of one’s own kind.” In its earlier English usage, “ethnic” served as a noun, referring to “a heathen” or “pagan” someone who was not Christian or Jewish (around 1400). The classical sense of “peculiar to a race or nation” resurfaced in English around 1851, returning to the word’s original meaning. In 1935, it expanded to encompass “different cultural groups.” Finally, in American English, it took on the meaning of a “racial, cultural, or national minority group” by 1945 (Clements Warren, 13- 16). So “ethnicity” now encompasses linguistic, cultural, religious, and racial origins, making it a concept that applies to all humans.

According to the *Cambridge Dictionary*, ethnicity is a large group of people with a shared culture, language, history, set of traditions, etc., or the fact of belonging to one of these groups. Concerning the term “tribalism” has its roots in the concept of a tribe, which has been a fundamental social unit throughout human history. The word “tribe” itself comes from the

Latin word “tribus”, which referred to a division of the Roman people based on geographical or social distinctions. Let’s delve into the etymology of “tribalism”.

Tribalism, Coined in 1868, is originally denoted the “condition of being a tribe”. The word is formed by combining “tribal” with the suffix “-ism”. Over time, its meaning evolved to signify “group loyalty”, which was first attested in 1952. Vine Deloria Jr. proposes in his 2003 book that, from the Native American perspective, tribalism has four dimensions: spatial, social, spiritual, and experiential. The spatial dimension connects the tribes with their land, which is for them a precious possession. The social dimension refers to the social cohesion that binds the members of the tribe together. The spiritual dimension refers to the idea of the people as a religious conception. The experiential dimension is the sharing of history, culture, rituals, and traditions. For her; tribalism has to be practiced; it is more than a philosophy, it is a way of life. Globally, tribalism reflects the intricate dynamics of group identity, loyalty, and shared cultural bonds that have shaped societies across time and space. Neither less, tribalism is positive, because it makes people stay together, unite, and defending the same cause. However, it can also be negative. As said by Deloria, cited by Misra Kamal in *Tribalism*,

Since the late twentieth century, tribalism in the Middle East, Africa, and South and Southeast Asia has generated some dangerous and divisive tendencies. Tribalism is positive when the complete allegiance of a collectivity is geared toward the collective good—nation building, preserving the group identity as a single cohesive unit that fosters ethnic solidarity, seeking new dimensions of development. Contrarily, tribalism is negative when it generates ethnic hatred and war (448-449 a).

Therefore, we can understand that since the late twentieth century, tribalism in regions such as the Middle East, Africa, and South and Southeast Asia has exhibited both constructive and destructive tendencies. On the positive side, tribalism can contribute to nation-building and the preservation of group identity by promoting ethnic solidarity and collective development goals. It fosters a sense of unity and shared purpose within the community, which can lead to significant advancements and cohesive societal structures. However, tribalism becomes detrimental when it incites ethnic hatred and conflict. In its negative form, tribalism exacerbates divisions, leading to violence and war, thereby undermining stability and hindering progress. The dual nature of tribalism highlights its potential to both unify and advance societies or to divide and destroy them, depending on how it is channelled and manifested.

According to the *Cambridge Dictionary*, tribalism is the state of existing as a tribe, or a very strong feeling of loyalty to your tribe. It is also referred to, as a very strong feeling of loyalty to a political or social group, so that you support them whatever they do. But is it not a

bad thing to support people whatever they do? Either it is good or bad? In *A Critical Analysis of the Roots, Faces and Features of "Tribalism" in Africa*, Dami Caleb Danjuma argues that tribalism is the main issue in most institutions in African. He says that tribalism is a social sin that is deeply felt at both the highest and lowest tiers of the African social pyramid. The societal order has become disproportionately influenced by powerful tribal groups. In public offices and institutions, tribalism is wielded as a tool for dehumanization, perpetuating marginalization and inequality (20-22). Consequently, we can understand that such a "sin" must revolt people, and they will surely try their best to erase it. As a result, there are lot of tensions that can lead to war. In the novel *Half of a Yellow Sun* by Chimamanda Ngozi Adichie, ethnicity and tribal influences play a significant role in shaping the characters' identity expressions. As we said earlier, the story is set during the Nigerian Civil War (1967-1970), which was fought between the Nigerian government and the secessionist state of Biafra (Falola et al). The conflict was largely driven by ethnic tensions between the Igbo people (who predominantly lived in the south-eastern region of Nigeria) and other ethnic groups in the country (Hausa, Yoruba) (234-56). Here are some ways in which ethnicity and tribal influences impacted identity expressions in *Half of a Yellow Sun*.

The characters in the novel often identify strongly with their ethnic group, whether it is Igbo, Hausa, or Yoruba. This sense of belonging to a particular tribe shapes their beliefs, and values. As in the novel, during a conversation between Ugwu and his master, Odenigbo, he explains that before being a Nigerian, he is first of all an Igbo man. In that sense that the priority here is first of all being faithful to his Igbo brothers. White man created Nigeria, but he was an Igbo before that.

Of course, of course, but my point is that the only authentic identity for the African is the tribe," Master said. "I am Nigerian because a white man created Nigeria and gave me that identity. I am black because the white man constructed black to be as different as possible from his white. But I was Igbo before the white man came. (35)

Master Odenigbo asserts that tribal identity is more authentic than the national or racial labels imposed by outsiders. For him, being Igbo, the ethnic group he identifies with, predates the colonial construct of Nigeria. As we evolve in the novel; this strong sense of belonging to tribe grows into something bigger, leading to misunderstandings and tensions among the different groups.

Ethnicity plays a major role in shaping how characters are perceived by society and how they perceive themselves. Prejudice and discrimination based on tribal identity are prevalent in the novel, reflecting real-life experiences of marginalisation and oppression faced by certain

ethnic groups (Igbo, Hausa), reason why tensions grew bigger. Because ethnicity played an important role in shaping how those characters are perceived by their society and how they perceive themselves. Prejudice and discrimination based on tribal identity are prevalent in the novel, reflecting real-life experiences of marginalisation and oppression faced by ethnic groups in Nigeria. The war itself being the most brutal form of oppression. *Odenigbo started the car. He took off his glasses and wrapped them in a piece of cloth. Nigerian soldiers, they had heard, did not like people who looked like intellectuals. (502).* Here, we can see that Odenigbo removed his glasses because he did not want to be recognised as an “intellectual”, as for those Nigerian soldiers, Igbo people want to show their superiority just because they are educated. He is very aware of the danger posed by Nigerian soldiers. The soldiers have a known disdain for people who appear intellectual, possibly perceiving them as threats or opposition figures. By removing his glasses, Odenigbo aims to blend in and avoid drawing unwanted attention that could lead to suspicion, harassment, or violence. This action reflects the tense and oppressive environment during the Nigerian Civil War, where intellectuals and perceived dissenters were often targeted. As we can see in the next page, a tense and dramatic scene, Odenigbo and his family are confronted by a Nigerian soldier at a checkpoint. The soldier, with a loud and contrived demeanour, questions them aggressively about their Biafran number plates, implying that they might be supporters of the defeated Biafran rebels. His voice and behaviour suggest that he is playing the role of a bully, fully aware of his power and the fear he can instil. As he accuses them of being "book people" from Nsukka University, who allegedly planned the rebellion with Ojukwu, the leader of the Biafran forces (503).

The Nigerian Civil War serves as a backdrop for the novel, highlighting the deep-seated ethnic divisions and tensions within the country. The characters' identities are often defined by their tribal affiliations, leading to conflicts and misunderstandings between different groups. *The notion of the recent killings being the product of “age-old” hatred is therefore misleading. The tribes of the North and the South have long had contact, at least as far back as the ninth century, as some of the magnificent beads discovered at the historic Igbo-Ukwu site attest. (Page 207).* In this sense, we can understand that the relationship between the two tribes have always been tensed. The historical interactions between the tribes of the North and the South in Nigeria have indeed left a significant mark. As far back as the ninth century, these groups have engaged in contact, exchange, and cultural interplay (Shikongo Luise Ndapanda). However, it's essential to recognize that alongside these exchanges, there were also conflicts. The beads, with their intricate craftsmanship, tell a story of both artistic expression and the complex dynamics of cultural interaction in ancient Nigeria. But the historical encounters between these tribes

marked by both cooperation and conflict, underscore the intricate fabric of Nigerian identity and the enduring impact of cultural exchange (33-36). Now that we saw ethnicity and tribalism in *Half of a yellow sun* as one of the ways in which culture is expressed, let's delve into the specificities of our french novel, *Elle sera de jaspe et de corail*.

In *Elle sera de jaspe et de corail*, ethnicity and tribalism are not so represented. Even though Liking talks about culture, she focuses on another aspect, she focuses on inculture. Inculture, according to the *Collins French-English Dictionary*, is lack of education. It can also be defined as lack of cultural knowledge, Cultural deficiency. People's inculture and ignorance is more represented on the first page.

Elle s'étend des pages 23 à 54. Dans ces pages, la misovire nous présente le déclin de l'Afrique à travers la description de Lunai caractérisé par sa lassitude, l'inculture et l'ignorance de ses fils. Cette partie nous présente également le dialogue entre Grozi et Babou sur des thèmes à l'instar de l'expression corporelle, l'initiation, les habitudes culinaires, la colonisation et la religion (Nonga Lydie Claire, 22).

The passage from pages 23 to 54 delves into the depiction of Africa's decline, primarily through the character Lunai, who symbolises the continent's weariness and the pervasive ignorance and lack of culture among its people. This portrayal paints a bleak picture of a society struggling under the weight of its challenges. Within this section, the narrative also features a significant dialogue between the characters Grozi and Babou. Their conversation spans a variety of themes, providing a rich tapestry of cultural and historical issues. Providing a multidimensional exploration of the factors contributing to Africa's decline, as well as the resilience and cultural richness that persist despite these challenges. Through the characters' dialogue, the narrative offers a nuanced perspective on the continent's past and present, shedding light on the intricate web of influences shaping African identity and experience.

One of the main characteristics of ethnicity and tribalism is loyalty and shared cultural traits. But in this passage, the narrator is talking of Emotions. To her, they are not strong enough, they are not deep enough. Activities practised by men are just to satisfy their own needs. Unlike ethnicity or tribalism where people stay together, unite, supportive and solidary. In *Elle sera de jaspe et de corail*; we see another side of the human kind, where people have a culture of individualism and self-sufficiency.

Maintenant que je me suis converti à «l'Emotion-Nègre» je la voudrais plus puissante que jamais mais aussi plus subtile... Il faudrait provoquer de l'enthousiasme pour des activités ayant des buts autres que des fins personnelles réallumer le feu sacré en somme pour une idée qui exalte et va chercher au fond de tout la vraie Emotion enfouie depuis des siècles par l'habitude de perdre en ayant raison (25).

In *Half of a yellow sun* we faced ethnicity and tribalism at his highest, but now we are confronted to individualism and self sufficiency depicted, in this sentence. Individualism and self sufficiency is censured by the author, as in this passage, the narrator says that these “Emotion-nègres” have to be subtle and refined, and also highlights the importance of provoking a certain interest in people, to be more solidary and do things for society instead of doing things just for themselves . As said by Deloria, cited by Misra “*Tribalism is positive when the complete allegiance of a collectivity is geared toward the collective good—nation building, preserving the group identity as a single cohesive unit that fosters ethnic solidarity, seeking new dimensions of developmen(448-449)b.*” The activities our narrator in *Elle sera de jape et de corail* is telling us about , that should have other ends than personal benefits , are activities supposed to lead to the collective good and preserve the group identi, fostering ethnic identity at the same time.

In a nutshell, this first section contrasts the concepts of tribalism and individualism. In *Half of a Yellow Sun*, tribalism is depicted at its peak, while in *Elle sera de jape et de corail*, the focus shifts to individualism and self-sufficiency. The author criticises these traits, emphasising the need for subtlety, refinement, and societal interest over personal gain, we also highpoint that tribalism can be positive when it promotes collective good, nation-building, group identity preservation, ethnic solidarity, and development. However it also has negative aspects that can lead to war. Therefore; activities should aim for collective benefits, preserving group identity and fostering ethnic identity rather than personal gains. Aside from these, among the various factors of identity expressions in our novel, we have cultural traditions and ceremony.

According to *Collins English dictionary*, traditional beliefs refer to a system of customs, principles, or ways of behaving that have been passed down within a group of people or society for a long time without changing. These beliefs often carry symbolic meaning or special significance and have their origins in the past.

Traditional customs and practices related to festivals, rituals, and ceremonies that are deeply ingrained in a community’s history and identity. Stories, legends, and myths that have been orally transmitted across generations, shaping cultural narratives and beliefs. Rituals, prayers, and moral codes followed by adherents of various religions. Beliefs in luck, omens, and supernatural forces that influence daily life. Those are the main aspects of tradition that we are going to develop further, taking instances in our novels (*Half of a yellow sun*, and *Elle sera de jaspe et de corail*).

Half of a Yellow Sun touches on specific different Biafran cultural practices, rituals, and customs. Throughout the novel, cultural traditions plus customs associated with specific tribes are depicted, showcasing the rich diversity of Nigerian culture. These traditions influence how characters express their identities and navigate their relationships with others. These beliefs often reflect the values, identity, and spirituality of a community; connecting them to their past and shaping their present practices.

As we can see in the novel, one of the Igbo's festival, the Ori-okpa festival, is a perfect representation of the customs of Nsukka's people, where Ugwu, one of the characters in our novel originates. The Ori-okpa is one of the smaller masquerades in the hierarchy which is unique to the Nsukka community. Its costume is made of raffia or bag shreds and it often appears in white apparel during the Omaba festival in Nsukka. The Ori-okpa is believed to be a masked spirit that interacts with the community. Masquerades are cultural or religious events that often feature masked dancers embodying various spirits (Uwaegbute Kingsley Ikechukwu, 202). Richard, who is an outsider, does not know much about the traditions and traditions in Nsukka, and wishes to go with Ugwu, in order to discover the ori-okpa festival. Ugwu is bemused when Richard says that they are masquerades, but he just agreed with him. The ori-okpa is just one of the multiple festivals expressing people's identity in *Half of a yellow sun*, we also have the wine-carrying ceremony. Also called the Igba-Nkwu, the wine-carrying festival is a tradition that takes place in the bride's ancestral hometown or village, usually at her father's family compound. Historically, before colonialism, this was the sole wedding ceremony, with no church wedding conducted. The ceremony is a strong representation of love, commitment, identity and cultural heritage. Ugwu liked Aunty Arize. *He remembered her wine-carrying ceremony in Umunnachi about three years ago* (156). Arize is Olanna's cousin and closest friend. She resides in a village in Kano, which is in the northern part of Nigeria and happily married Nnakwanze. *"I bring a message from your father. They will have Anulika's wine-carrying ceremony next Saturday"* (218). Anulika, Ugwu's sister, does not escape this tradition. For every time a girl is supposed to get married; she must do that wine-carrying ceremony.

We can say that *Half of a Yellow Sun* by Chimamanda .N. Adichie showcases Nigerian culture through traditions like the Ori-okpa festival and the Igba-Nkwu (wine-caring) ceremony. These customs shape characters' identities and relationships, reflecting community values and heritage. Now let's take a look at traditions in *Elle sera de Jaspe et de corail*.

In *Elle sera de jaspe et de corail*, the author, Werewere Liking, who is herself an initiated, emphasizes the potential contribution of this practice today. The text also suggests

that initiation, once adapted to our contemporary situation, could again serve to provoke individual awareness that would in turn ensure the health of the community (Bouwerk, 2009).

The first manifestation of traditions in *Half of a yellow sun starts* at the end of page 75, until page 77. This passage is a story told by the narrator, a myth? The myth of the gods and Hilôlômbi. That passage says that the gods, tired of seeing humans misuse knowledge and create imbalance, decided to keep knowledge to themselves. They allowed humans to live according to their instincts, without any self-censorship. However, Hilôlômbi, the creator of man, decided to send Masks to civilise man and teach him wisdom and the proper use of knowledge. The Masks appeared everywhere, created associations, promulgated laws, defined everyone's duties, and organised society. They initiated some men to become Initiates and Great Initiates. Hilôlômbi, regaining confidence in man, opened his sight up to the sixth heaven, the heaven of choice. Man then choosed to become a god, marking the end of the Masks' mission.

However, at the dawn of a new cycle, the gods are surprised to find man returned to his animal state. Angry and disappointed, they decide to condemn man to vegetate in the animal world for eternity. Some Masks, having developed sympathy for men, intervene with the gods to ask for another chance for man, but Hilôlômbi refused.

This narrative is mythical, and it contains several themes and motifs common in mythology and religious texts. The story revolves around the themes of knowledge, wisdom, choice, and the consequences of actions. The gods initially give humans knowledge, but take it away when it's misused. The Masks, sent by Hilôlômbi, civilise man and teach him wisdom, indicating the importance of guidance and education in human development.

The concept of choice and free will is also developed in this story. Man is given the choice to become a god, symbolising the potential for human growth and enlightenment. However, when man regresses to his animal state, the gods decide to condemn him to an animal existence, illustrating the consequences of not using knowledge and wisdom responsibly. The Masks' intervention on behalf of man shows empathy and the possibility of redemption. Overall, this narrative emphasises the importance of wisdom, the proper use of knowledge, and the consequences of our choices.

The story can be contextualised in our current world by looking at how we handle knowledge and wisdom, and the consequences of our choices. In this myth, humans initially misuse knowledge, leading to imbalance. This can be likened to how in our world, misuse of knowledge can lead to problems such as climate change, inequality, and conflict, war.

The Masks in the story can symbolise education and guidance. In real life, this could be our educational institutions, mentors, and societal norms that guide us and teach us how to use our knowledge wisely.

The part of the story where man is given the choice to become a god but regresses to his animal state can be seen as a metaphor for how despite our advancements, we sometimes still resort to primitive, destructive behaviours. This could be seen in various forms of violence, discrimination, and environmental degradation prevalent in our world today.

The moral of the story emphasises the importance of using knowledge wisely and making responsible choices. In our world, this could be applied to things like promoting education, encouraging responsible use of technology, fostering peace and understanding among different groups of people, and making sustainable choices to protect our societies, our environment.

Brief, the story serves as a reminder of the power of knowledge, the importance of wisdom, and the consequences of our choices. It encourages us to strive for growth and enlightenment, but also warns us of the dangers of misusing our knowledge and not learning from our mistakes. By applying these lessons, we can work towards creating a better society, a better Africa, and a better world.

The second part of *Elle sera de jaspe et de corail* that talks about tradition is from the end of page 77 to page 80. To resume it, in this narrative, a character named Urn, a fervent advocate for humanity, steals some knowledge and hides it in the “heart cradle”, hoping to find a man capable of handling it without causing harm. Unfortunately, no man shows interest in seeking this knowledge. Urn suffers alone, consumed by the fire of knowledge and his love for humanity, unable to call for help without revealing himself to the gods.

One day, the second twin of Njock, the eldest of the human twins, comes by. She is fishing for love, something she no longer finds among men. She chooses a river known to house spirits and constructs a series of dams to drain the water. As she works tirelessly from morning to night, she collects the stranded fish and crustaceans and begins to dig into the riverbed. She reaches a point where all holes converge into one that leads to the heart of the earth. Exhausted but determined, she starts a fire with her own love and begins to smoke out the hole. Then, a voice from the hole asks her who set fire to happiness after finding it (that voice was Um). A Mask attaches itself to her face, persistently asking if she wants to resemble it and descend into the depths of harmful things, only to rise again towards the greatness of heart and infinity of the soul. The woman, named Soo, becomes afraid and calls for a man’s help. The man takes the Mask and its secrets, leaving Soo with only the memory of the voice of Love and Knowledge.

From that day, women gained the capacity to recognize power, beauty, and sincerity at first contact, and men must pay attention to the nuances in their voices, gestures, and attitudes if they want to feel a bit of the “contact of fires” that only women possess. In this narrative, the cowardly, mediocre, and dishonest lose all chances of survival as no woman accepts to bear their offspring. They die alone, without love. To build a life with a woman, one must shine and be worth their weight in gold in courage, dignity, ability, and knowledge. This reflected the ideal of love and knowledge once felt by Soo, the ancestor. During this time, children admired and respected their fathers. Thanks to this demand and rigor, because initiation was established and brought men back into the world of the gods. Hilôlômbi, in his joy, blessed the woman and allows her desires to always be fulfilled, saying, “From now on, your desires will be mine.

To summarise it, Urn, a character who deeply cares for humanity, steals some knowledge and hides it, hoping to find a man capable of handling it without causing harm. However, no man shows interest in seeking this knowledge. A woman named Soo, driven by her own love and self-love, interacts with a Mask that persistently questions her willingness to experience both the depths of harmful things and the heights of spiritual greatness. The Mask’s questions could symbolise the challenges and choices one faces in the journey of self-discovery and personal growth. Soo’s fear and subsequent call for a man’s help could represent society’s gender dynamics and the traditional roles assigned to men and women.

The narrative emphasises the transformative power of knowledge and the importance of courage in facing one’s fears. They also highlight the roles of individuals in shaping societal norms and values. These stories can serve as metaphors for personal and societal growth, encouraging us to seek knowledge, confront our fears, and strive for wisdom and understanding. They remind us of the importance of using knowledge responsibly and the potential consequences of our choices. These lessons can be applied in our daily lives to promote personal growth, social responsibility, and positive change. Also emphasising the importance of virtues such as courage, dignity, ability, and knowledge in society. The story also highlights the transformative power of initiation and education, which can elevate individuals and bring them closer to the divine. The blessing of Hilôlômbi signifies the importance of aligning personal desires and will with the divine for harmony and fulfilment. This narrative can serve as a metaphor for societal expectations, personal growth, and spiritual alignment. The next place where we see an instance of traditional beliefs and practices in our French text is from page 83 to 83. I decided to call it “celebration of the tree fetish of unity”.

This narrative describes a community celebration around the “Tree-Fetish of Unity”, a symbol of truth and unity. On the anniversary of a village or neighbourhood, the community gathers to make sacrifices at the foot of the tree. The ritual involves bathing a black and white goat in a mixture of leaves, roots, barks, and words, followed by a liturgy sung by the custodian of the custom. The meat is prepared and eaten by all members of the community, and the celebration includes singing, dancing, and laughter.

The narrative then shifts to a specific celebration in Lunaï, a new and relatively poor neighbourhood. The community is awaiting the arrival of a Minister, hoping his presence will bring prestige to the event and potentially lead to government funding for infrastructure improvements. The neighbourhood leader orchestrates a scene to convey the community’s wishes to the Minister.

Analysing this, the narrative emphasises the importance of community, unity, and tradition. The Tree-Fetish of Unity serves as a symbol of the community’s shared values and aspirations. The ritualistic celebration signifies the renewal and harmonisation of the community. The anticipation of the Minister’s visit highlights the community’s hopes for progress and improvement. The narrative also subtly critiques the reliance on political figures for development, suggesting a tension between tradition and modernity. This story can serve as a metaphor for societal dynamics, community aspirations, and the interplay between tradition and progress.

This narrative describes a community celebration in Lunaï, where the community is awaiting the arrival of a Minister. As the sun rises, the community members, adorned in vibrant attire and symbolic masks, prepare for the celebration. However, as the day progresses without the Minister’s arrival, the heat takes a toll on the community. The women, symbolically referred to as lamp posts and fountains, suffer from dehydration and exhaustion. The anticipation turns into impatience and discomfort.

Finally, the Minister arrives in the afternoon. The community, now weary and dishevelled, greets him. The narrative ends with the sacrifice of a goat at sunset, symbolizing the end of the celebration and the death of the community’s hopes. Analysing this, we can say that this narrative presents a critique of political power and its influence on community events. The community’s anticipation of the Minister’s arrival and their subsequent suffering under the sun symbolises the often unfulfilled promises of political figures in our societies. The narrative also highlights the resilience of the community, their adherence to tradition, and their hope for progress and improvement. The sacrifice of the goat at the end symbolises the community’s acceptance of their situation and their willingness to continue despite the challenges. This story

can serve as a metaphor for societal dynamics, the interplay between tradition and progress, and the impact of political power on community life.

The myth of Hilôlômbi, the legend of Um and Soo, and the tale of the tree fetish of unity present a complex interplay of individual aspirations, societal expectations, and the influence of power structures. The characters' journeys symbolise the quest for knowledge, self-discovery, and personal growth amidst societal constraints. The community's rituals and traditions, their anticipation of political figures, and their resilience in the face of challenges serve as metaphors for societal dynamics, the tension between tradition and progress, and the impact of political power on community life. These stories underscore the importance of unity, the pursuit of progress, and the critique of unfulfilled political promises, offering a rich tapestry of human experiences and societal interactions. They invite us to reflect on our own roles within our communities and the broader society.

The first section of this chapter therefore provides a comprehensive exploration of ethnicity, tribalism, traditional beliefs and practices as significant cultural influences on identity expression in the novels *Half of a Yellow Sun* by C. N. Adichie and *Elle sera de jaspe et de corail* by Werewere Liking. The novels vividly portray the tension between tribalism and individualism, two contrasting ideologies that significantly shape the characters' identities and actions. In *Half of a Yellow Sun*, tribalism is depicted at its peak, leading to both unity and conflict within the community. Conversely, *Elle sera de jaspe et de corail* shifts the focus to individualism and self-sufficiency, critiquing these traits for their emphasis on personal gain over societal interest. As said by Oyedola David in *The Relevance of Cultural Heritage in Remaking a New Africa*; individualism is the converse of communalism, for in it there is the advocacy for the right and interest of an individual (whether man or woman) in society rather than the common interest or the interest of the society at large (24)a.

The two novels underscore the potential of tribalism to foster collective good, nation-building, group identity preservation, ethnic solidarity, and development. However, they also highlight the negative aspects of tribalism that can lead to war and conflict. The activities described in the narratives are aimed at collective benefits, preserving group identity, and fostering ethnic identity rather than personal gains.

The characters' journeys symbolise the quest for knowledge, self-discovery, and personal growth amidst societal constraints. The community's rituals and traditions, their anticipation of political figures, and their resilience in the face of challenges serve as metaphors for societal dynamics, the tension between tradition and progress, and the impact of political power on community life. These stories invite us to reflect on our own roles within our

communities and the broader society. They underscore the importance of unity, the pursuit of progress, and the critique of unfulfilled political promises, offering a rich tapestry of human experiences and societal interactions. Overall, this section provided a nuanced understanding of the background of identities influences in our two novels, how cultural influences shape identity expression, offering valuable insights into the complexities of ethnicity, tribalism, traditional beliefs and practices. It invites further exploration into how these dynamics play out in different cultural contexts and historical periods. This analysis sets the stage for the second section of this chapter, where we will delve deeper into this aspect and its manifestations in our literary works.

Historical and Socio-political Influences

In the intricate tapestry of *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*, the warp and weft of history are not merely backdrops but active weavers of cultural identity. The former unravels the threads of post-colonial Nigeria, where the vestiges of British imperialism and the tumult of the Biafran War entangle with the personal narratives of its characters, revealing the profound impact of historical events on individual and collective identities. The latter, a song-novel, resonates with the echoes of a culture striving to liberate itself from the historical baggage of patriarchy and colonialism, envisioning a new race of people through the dialectic reflexions of its smart characters. This section of the dissertation delves into the historical influences that shape culture within these novels, examining how the authors weave the past into the very fabric of their characters' identities, and how these historical threads colour the cultural landscapes of their narratives. It is a journey through time, exploring how the forces of history mold cultures and, in turn, how these cultures reflect the multifaceted identities within Adichie's and Liking's literary works.

Half of a Yellow Sun is set against the backdrop of the Nigerian Civil War, also known as the Biafran War, which took place between 1967 and 1970. The novel is deeply rooted in the effects of colonialism on Nigeria, exploring its impact on the country's politics, identity, and the relationships between its people. The premise revolves around the lives of five characters whose destinies intertwine against the turmoil of the conflict. The twin sisters, Olanna and Kainene, the intellectual Odenigbo, the English writer Richard, and the houseboy Ugwu. Their personal stories are set in the larger context of Nigeria's struggle to define itself post-independence and the subsequent war that followed the secession of the south-eastern region, which declared itself the Republic of Biafra.

Colonialism's legacy is a central theme, as the novel depicts Nigeria's arbitrary borders drawn by colonial powers, housing over 300 ethnic groups. This forced unification led to ethnic tensions, particularly between the Igbo, Yoruba, and Hausa, which were further exacerbated by the British influence on Nigerian politics even after independence. The novel portrays the hopeful yet naive inception of an independent Nigeria through gatherings at Odenigbo's house, where the country's future is debated.

"We should have a bigger pan-African response to what is happening in the American South really—" Professor Ezeka said. Master cut him short. "You know, pan-Africanism is fundamentally a European notion." "You are digressing," Professor Ezeka said, and shook his head in his usual superior manner. "Maybe it is a European notion," Miss Adebayo said, "but in the bigger picture, we are all one race (35).

In this excerpt, the characters are engaged in a discussion about Pan-Africanism and its relevance to the events in the American South. Professor Ezeka suggests that there should be a greater Pan-African response to the issues faced by African Americans. However, Master interjects, arguing that Pan-Africanism is fundamentally a European concept. This interruption implies that the idea of Pan-African unity may have been influenced or constructed by European intellectual frameworks or colonial contexts.

Taking a look into the historical context in *Elle sera de jaspe et de corail*, we can see that it is deeply intertwined with the cultural and social dynamics of Africa, particularly in the post-colonial era. Werewere Liking, an artist and writer who is known for her multi-disciplinary approach to art and literature explores the concept of renewal through language and art. She reflects on the potential of initiation practices, which are largely considered obsolete since colonialism; in favour of the colonial, to provoke individual awareness and, consequently, contribute to the well-being of the community. This literary work that stands out for its unique form and thematic innovation. It is not confined to a specific historical period but deeply engages with the socio-cultural and post-colonial issues prevalent in Africa. The narrative is set in a timeless space where the author uses a polyphonic style to express the voices of Africa, blending the narrative with elements of song, epic, and tale.

The historical context here is not just a backdrop but a living, breathing part of the narrative that informs the structure, themes, and aesthetics of the work. It's a reflection of Liking's broader vision of the role of art and literature in shaping and reflecting societal values and changes.

Half of a Yellow Sun by Chimamanda Ngozi Adichie and *Elle sera de jaspe et de corail* by Werewere liking explore the complex historical context of colonialism and its impact on the

characters identity. To explore this theme, we will take a look at colonialism and Nigerian civil war in *Half of a yellow sun*, and colonialism in *Elle sera de jaspe et de corail* by Werewere Liking. Nigeria's colonial history is a complex narrative shaped by the interplay of European imperial ambitions, indigenous resistance, and cultural assimilation. The story begins in the late 19th century when Britain, seeking to expand its influence in West Africa, gradually extended its control over the diverse territories that would later become Nigeria. The process of colonisation in Nigeria was characterised by a series of conquests, treaties, and administrative reforms. British forces encountered significant resistance from various indigenous groups, notably the Sokoto Caliphate and the Igbo, but eventually prevailed through a combination of military might and diplomatic manoeuvring.

By the early 20th century, Nigeria had been formally established as a British protectorate, comprising a patchwork of territories and ethnicities. The colonial administration imposed a system of indirect rule, whereby traditional indigenous rulers were co-opted to govern on behalf of the British Crown. This strategy allowed the British to maintain control with minimal direct intervention, while also exploiting existing power structures to facilitate colonial governance. Colonial rule profoundly impacted Nigerian society in myriad ways. Economically, Nigeria was integrated into the global capitalist system, with cash crops such as palm oil, cocoa, and later, groundnuts and rubber, becoming key exports. The extraction of natural resources fuelled economic development in some regions but also led to environmental degradation and socio-economic inequality. Socially, colonialism disrupted existing power dynamics and cultural norms, as indigenous traditions collided with Western values and institutions. The imposition of Christianity and Western education undermined indigenous belief systems and languages, contributing to a process of cultural assimilation and identity transformation.

Politically, colonial rule exacerbated ethnic tensions and sowed the seeds of future conflict by favouring certain ethnic groups and regions over others. The arbitrary drawing of borders further compounded these divisions, laying the groundwork for future territorial disputes and struggles for independence. Despite the challenges and injustices of colonial rule, Nigeria's colonial legacy is also marked by resilience, resistance, and cultural synthesis. Indigenous resistance movements, such as the Egba Women's War and the Sokoto Jihad, demonstrated the resilience of Nigerian communities in the face of colonial oppression. Additionally, the colonial period saw the emergence of nationalist movements and intellectual currents that laid the groundwork for Nigeria's independence in 1960. However, despite gaining independence in 1960, Nigerian politics still bore the imprint of British influence. The British

wanted to maintain access to Nigerian resources, and this influenced the government structure. The Northern Hausa group held significant control, leading to tensions among various ethnic groups. These tensions, sometimes even created by England, culminated in the massacres of Igbo people in 1966. After presenting the colonial history of Nigeria, let's go back to our text, to look at the colonial legacies addressed in the novel.

In her depiction of colonial legacies, Adichie emphasises on the arbitrary borders imposed by colonial powers (primarily Britain) that divided ethnic groups and regions, often creating tension and conflict. This is reflected in the ethnic tensions between the Igbo, Yoruba, and Hausa-Fulani groups in Nigeria. Reason why the first historical influence on identities that pops to our eyes is social hierarchy and class division. The novel portrays the social hierarchy left behind by colonialism, where certain ethnic groups and individuals were favoured over others based on their proximity to colonial power structures. This is depicted through the characters' experiences of privilege or marginalisation based on their ethnic background and social class. Here are some instances where these themes are evident. The introduction of characters like Odenigbo and Richard, who come from privileged backgrounds, contrasts with Ugwu, a young boy from a rural village who serves as Odenigbo's houseboy. This highlights the social hierarchy based on class and education (35-36), the scene where Olanna visits her family's home in Lagos showcases the stark contrast between her affluent upbringing and the poverty of her other side of the family (86-87). This emphasises the disparity in wealth and social status between different segments of Nigerian society.

Again we have the interactions between the characters during the party at Odenigbo's house reveal tensions related to social class and education. Odenigbo's intellectual circle, comprised of university professors and intellectuals, looks down upon characters like Ugwu and Amala, who are representing lower social classes (152-154). The outbreak of the Nigerian Civil War exacerbates existing social hierarchies and class divisions, as characters like Ugwu find themselves at the mercy of the conflict, while others, such as the political elite, are able to navigate their way through the chaos with relative ease (301-303).

The depiction of social hierarchy and class divisions in *Half of a Yellow Sun* serves as a poignant reflection of the historical influence of colonialism and post-colonial socio-economic structures in Nigeria. Through the juxtaposition of characters from privileged backgrounds like Odenigbo and Olanna with those from more marginalized positions like Ugwu, the novel highlights the enduring disparities in wealth, education, and social status that persist in Nigerian society. These divisions are further accentuated by the outbreak of the Nigerian Civil War, which exacerbates existing inequalities and exposes the vulnerability of those from lower social

classes. Ultimately, the portrayal of social hierarchy and class divisions in the novel underscores the pervasive impact of historical legacies tension and conflict on contemporary Nigerian society, illustrating how deeply structures of power and privilege entrenched continue to shape the lives and experiences of its inhabitants.

The other historical impact of colonialism in the novel is the erasure and identity crisis. Colonialism led to the erasure of indigenous cultures and languages, as well as the imposition of Western values and norms. The characters in the novel grapple with their cultural identity and struggle to reconcile their Nigerian heritage with Western influences.

As for example, Olanna, one of the main characters in the novel is impressed, because she cannot speak her mother tongue, whereas she speaks English like a British and also speaks Latin. *“Olanna sat with them for a while, but their Hausa was too swift, too difficult to follow. She wished she were fluent in Hausa and Yoruba, like her uncle and aunt and cousin were, something she would gladly exchange her French and Latin for (59)”*

The imposition of European languages during colonialism disrupted indigenous languages and cultural practices. Olanna’s wish to exchange these European languages for Hausa and Yoruba reflects a desire to reclaim her roots. Olanna, one of the central characters, grapples with her sense of self and belonging. As a Nigerian woman, she is caught between different cultural and linguistic worlds. Her longing to be fluent in Hausa and Yoruba reflects her desire to connect with her heritage and family. However, her struggle to understand their swift conversation highlights her disconnection from these languages. The sentence underscores the tension between Olanna’s personal identity and the external expectations placed upon her due to colonial legacies. The linguistic struggle symbolizes the broader impact of colonialism on identity, language, and cultural heritage. Olanna’s longing for fluency in local languages represents a yearning for authenticity and connection to her roots.

The colonial education system imposed English as the dominant language of instruction, marginalising indigenous languages and knowledge systems. This is reflected in the characters’ experiences of education and language use in the novel, as well as their attitudes toward English and indigenous languages.

It’s terribly urgent,” she said, and kept her English accent crisp and her head held high. A nurse showed her into his office promptly. One of the women sitting in the corridor cursed. “Tufiakwa! We have been waiting since dawn! Is it because we don’t talk through our nose like white people?” (324).

Here Olanna takes baby to the hospital because she has been coughing for a few days then. When she gets there, she talks to the nurse saying she wants to meet the doctor, keeping her

accent strong and holding her head high, with lot of pride. Among the group of women waiting in the corridor, one of them expressed frustration or anger. The word “cursed” implies that she used strong language. The exclamation “Tufiakwa!” is an expression of frustration or annoyance. It is likely a local or regional term. The women in the corridor have been waiting for a long time, starting from early morning (“since dawn”). The underlying frustration. The women are questioning why they are being treated differently or made to wait longer. The phrase “talk through our nose” is likely a metaphorical expression. It suggests that they don’t speak in a refined or “white” manner (referring to a British accent). The comparison to “white people” implies that there is a perceived bias or discrimination based on race or cultural differences. This passage reflects a harmful stereotype and marginalisation of indigenous languages and knowledge systems. The phrase “talk through our nose” is likely metaphorical, implying that indigenous languages are considered less refined or sophisticated compared to English or other dominant languages. The comparison to “white people” reinforces cultural bias and suggests that indigenous ways of speaking are inferior. By framing indigenous languages as less valuable or less worthy of respect, this perpetuates discrimination and erodes the rich cultural heritage embedded in these languages.

Colonial exploitation and economic injustice is another among the multiple aspects of colonialism manifested in *Half of a yellow sun*. Colonial powers exploited Nigeria's natural resources and labour force for their own economic gain, leaving behind a legacy of economic inequality and underdevelopment.

The white Englishman Richard, though a colonizer, identifies closely with the Biafran cause through his love for Igbo culture and Kainene.

When Richard mentioned his interest in Igbo-Ukwu art, they said it didn't have much of a market yet, so he did not bother to explain that he wasn't at all interested in the money, it was the aesthetics that drew him. And when he said he had just arrived in Lagos and wanted to write a book about Nigeria, they gave him brief smiles and advice (74).

Richard expressed his fascination with Igbo-Ukwu art, but the response he received was dismissive, emphasizing the lack of market value. However, Richard's motivation transcended monetary gain; he was captivated by the aesthetics. And when he says he wants to write a book about Nigeria upon arriving in Lagos, the reactions were polite yet fleeting, complemented by friendly advice. His love for Kainene connects him to the Biafran cause, yet he remains entangled in colonialist contexts, as in this sentence, they see him as someone who is there for his own profit.

Still talking about colonial legacies in our novel; arbitrary boundaries are not to be forgotten. National boundaries refer to the geographical lines that demarcate one nation from another. These boundaries can be physical (such as rivers, mountains, or coastlines) or political (such as treaties or agreements). Throughout history, white individuals (often representing colonial powers) played a pivotal role in drawing and redefining national borders. Colonial powers, such as European nations during the Age of Exploration, partitioned territories based on their interests, often disregarding existing cultural, ethnic, or tribal boundaries. Examples include the Scramble for Africa, where European powers divided the African continent without considering local identities or historical affiliations. In our novel, the boundaries that have been fixed by the British colonial exercise are causing various consequences.

If this is hatred, then it is very young. It has been caused, simply, by the informal divide-and-rule policies of the British colonial exercise. These policies manipulated the differences between the tribes and ensured that unity would not exist, thereby making the easy governance of such a large country practicable (209)

Master Odenigbo's statement highlights the impact of colonialism on African identity. The white man's role in shaping national boundaries and assigning identities cannot be overlooked. Nigeria, like many African nations, emerged from colonial rule. Its borders were drawn arbitrarily, disregarding pre-existing tribal affiliations. To summarise all this, in *Half of a Yellow Sun*, Adichie masterfully portrays the enduring impact of colonialism. The novel explores social hierarchy, erasure of identities, economic exploitation, and arbitrary boundaries. Characters like Olanna, Ugwu, and Richard grapple with fractured identities, reflecting broader struggles faced by post-colonial nations. The Biafran War serves as a poignant backdrop, highlighting the consequences of colonial decisions. Now, we are turning back to colonial legacies in *Elle sera de jaspe et de corail*. Werewere Liking skilfully unravels the enduring colonial legacies that permeate the narrative in *Elle sera de jaspe et de corail*. She criticises colonialism from, the very beginning of the novel, in the (Avant verbe). A vibrant and direct entrance into the critique of colonisation.

*« L'Afrique noire est mal partie »
 « L'Afrique étranglée »
 « L'Afrique en danger »
 « L'Afrique trahie... »
 Les Dumont. Les Duparc. Et autres De Baleine...
 Des titres. Des noms. Des bilans. Des prophéties...
 Des mots pour dire l'Afrique gangrenée et prédire
 les temps où il n'y aura plus à manger que des criquets migrants, et à la
 bonne saison encore !!!...*

Pour dire que «l'Afrique colonisée n'avait pas d'avenir et l'Afrique indépendante va mourir»(7).

Here is the discourse of what ‘others’ think about Africa, conveying a sense of pessimism and foreboding. The overall message seems to suggest that Africa, both during colonisation and in its independent state, faces significant challenges. The imagery of relying solely on migratory locusts for sustenance underscores the severity of the situation. In essence, this first part of the ‘Avant verbe’ conveys a bleak outlook, asserting that Africa’s past struggles and present circumstances portend a future marked by scarcity and hardship. It implies that the promise of independence has not translated into prosperity and stability. The use of Afro pessimism in this context while not explicitly stated implicitly critiques the legacy of colonialism. This vivid imagery emphasises the severe challenges faced by African nations, from political instability and economic hardship to environmental crises and food insecurity.

The mention of "Les Dumont. Les Duparc. Et autres De Baleine" likely refers to authors and commentators who have written extensively about Africa's problems. These figures have produced assessments ("bilans") and predictions ("prophéties") that highlight the deep-seated issues plaguing the continent. The phrase "des mots pour dire l'Afrique gangrenée" underscores the pervasive decay and corruption affecting many aspects of African society. The concluding lines suggest a pessimistic view of Africa's prospects, asserting that the colonised continent had no future and that the independent Africa is on the brink of collapse.

It suggests that Africa’s historical experiences such as colonisation and its aftermath have left lasting scars, hindering progress and development. The mention of “L’Afrique colonisée n’avait pas d’avenir” (Colonised Africa had no future) underscores this critique. The imagery of relying solely on migratory locusts for sustenance symbolizes extreme hardship. By asserting that “l’Afrique indépendante va mourir” (independent Africa will die), the passage predicts a grim future for the continent. To condense it all, Afro-pessimism here serves as a lens through which the author expresses the image of “others” about Africa’s challenges, critiques the impact of colonialism, and predicts a difficult path ahead. It encapsulates a complex interplay of historical legacies, structural inequalities, and individual experiences. However, she continues by saying this statement *C'est peut-être vrai tout ça. Mais il y a d'autres vérités. Certainement...* As to say that whatever they say or think, we have the power to change it. They might be right, but we own our future.

Another of the main manifestations of colonial legacies in *Elle sera de jaspe et de corail* is cultural imperialism. Cultural imperialism is when one dominating community, usually politically or economically, imposes elements of its own culture on a subordinate community.

During the era of colonialism, the colonisers often sought to impose their own cultures and habits onto the colonised populations. Including customs, traditions, religion, language, social and moral norms.

Les hommes distinguaient tout cela et ils avaient la dignité du choix. Ils partageaient l'ardeur le souvenir de l'ancêtre sage la renaissance riche en créativité la foi en ardeur de la reconstruction ardue à partir de soi-même... C'était leur idéal. Mais un jour vint l'envahisseur sur des chevaux et des oiseaux d'acier l'envahisseur. Il leur dit que l'ancêtre n'était rien pas même un médiateur (48)

In this passage, the narrative describes the dignity and autonomy of a community before the arrival of colonisers. The men of this community could distinguish the elements of their cultural heritage and held the dignity of making their own choices. They shared a passionate connection to the wisdom of their ancestors, the richness of their creative renaissance, and a fervent belief in arduous self-reconstruction. These ideals formed the backbone of their identity and guided their lives. They cherished their cultural heritage, ancestral wisdom, and creative spirit, believing in the process of rebuilding from within. However, this self-determined way of life was disrupted by the arrival of the colonizers, described metaphorically as "invaders on horses and birds of steel" (likely referencing horses and airplanes or other modern vehicles). The colonisers dismissed the significance of the ancestors, denying their role even as mediators. This act of cultural denigration was part of a broader effort to undermine and erase the indigenous knowledge systems and spiritual beliefs, replacing them with the colonisers' own values and systems of governance. The invaders dismissed the ancestors' significance, even denying them a mediating role. This transformation signifies the disruptive force of colonialism, showing how colonialism made the indigenous people let go of their cultures and embrace a completely different one. The passage thus highlights the clash between indigenous cultural identity and the dehumanising impact of colonialism.

“Le pauvre de Lunäi est bête: il récite comme un perroquet les formules de sa propre condamnation permettant à ses dirigeants de lui faire confiance et pas le contraire car il ne verra jamais plus loin que sa pitance... Les Tsé- Tsés ! Aiyô ! (50)”

This piece can be interpreted as a clear critique of the colonial subject's condition. In Lunäi, the poor, representing the colonised individual, is described as “foolish” for blindly accepting and repeating the ideologies and rules imposed by his leaders (the colonisers). This uncritical acceptance allows the colonisers to trust him, as he poses no threat to their rule. However, this trust is not reciprocated, as he is kept in a state of ignorance, unable to see beyond

his immediate needs “his sustenance”. This could be a metaphor for how colonial powers often exploited local populations, keeping them in a state of dependency and limiting their opportunities for advancement or rebellion. The sentence highlights the power dynamics and injustices inherent in colonial relationships.

Colonialism did not just kept Africans in the dark, limiting their opportunities, but it also had a deep influence in shaping their views and ambitions:

Jamais le pauvre de Lunäi n'évoluera s'il croit être à l'image de ce Dieu. Jamais il ne s'épanouira avec la foi en un Dieu mesquin limité juste capable de transformer sa pitance en un gros plat de gros foutou ses haillons en tergal et son cagibi en «maison en dur» car il ne pourrait atteindre de plats plus subtils ni l'or et le diamant ni le château (51).

This selection can be interpreted as a critique of the way colonialism has shaped the beliefs and aspirations of the colonised people. The "poor of Lunäi" represents the colonised African population, and their belief in a "petty God" could symbolise the imposed colonial values and systems. The first part of the excerpt suggests that the individual from Lunäi will never evolve if they continue to believe that they are made in the image of a petty God. We can interpret it as a critique of the way colonial powers have imposed their own religious and cultural beliefs on the colonized people, limiting their ability to develop their own identity and potential.

The next part of the excerpt further explores this idea, suggesting that the individual's faith in a God (coloniser) who is only capable of transforming their meagre sustenance into a large dish of "foutou", their rags into polyester, and their shack into a solid house, is also limiting. This is a critique of the colonial system, which exploited the resources of the colonized lands while providing only basic material comforts in return. Therefore, because of these beliefs, the individual will not be able to attain more refined dishes, gold, diamonds, or a castle. This can be seen as a metaphor for the broader socio-economic limitations imposed by colonialism, which left the colonised people impoverished and unable to access the wealth generated from their own lands. The overall message seems to be a call for the individual to break free from the limitations imposed by colonialism, to redefine their beliefs and aspirations, and to strive for greater things in life. However, from the historical point of view, colonial legacies are not the only elements to identity expressions. Biafran war, also known as Nigerian civil war played a major role in shaping identities in *Half of a yellow sun*.

Werewere Liking's *Elle sera de jaspe et de corail* therefore, skilfully explores the enduring colonial legacies that continue to shape African societies. Through vivid imagery, poignant narratives, and sharp critiques, Liking unveils the impact of colonialism on various aspects of African life, from social hierarchies to cultural imperialism. The novel confronts

Afro-pessimism, highlighting the bleak outlook perpetuated by colonial narratives while also challenging it with a message of resilience and agency. By portraying the disruptions caused by colonial invasion and the subsequent imposition of foreign cultures, customs, and beliefs, Liking exposes the deep-seated injustices and power dynamics inherent in colonial relationships. Furthermore, the novel critiques the colonial subject's condition, illustrating how colonial powers exploited and manipulated local populations for their own benefit. However, amidst these struggles, there is a call to break free from the limitations imposed by colonialism, to redefine beliefs and aspirations, and to strive for a brighter future. Ultimately, the novel offers a profound reflection on the complexities of African identity and the on-going quest for liberation and self-determination in the post-colonial era.

Regarding *Half of a Yellow Sun*, Nigeria was colonized by England from the middle of the nineteenth century until its independence in 1960. Lagos was seized by the British Empire in 1861, and the Oil River Protectorate was founded in 1884. Over the course of the 19th century, British influence grew in the Niger region, but the country did not actually occupy the region until 1885. Following its union in 1914 as the Colony and Protectorate of Nigeria, the three main regions: the Northern Protectorate, the Southern Protectorate, and the Colony of Lagos maintained a significant degree of regional autonomy.

Between 1967 and 1970, the federal government of Nigeria and the breakaway state of Biafra engaged in combat in what is commonly referred to as the Nigerian Civil War, or Biafran War. Tensions relating to politics, economy, ethnicity, culture, and religion existed prior to Nigeria's official decolonization by the United Kingdom between 1960 and 1963, which led to the conflict. After General Chukwuemeka Odumegwu Ojukwu, the military commander of Biafra, escaped to the Cote d'Ivoire, the Nigerian Army gradually gained territory, and on January 15, 1970, Biafra submitted.

The Biafran conflict was marked by horrific acts, such as the killing of civilians, the use of famine as a weapon of mass destruction, and the uprooting of almost two million people, the majority of whom were Igbo. The arrival of Federal soldiers in Calabar in October 1967 was one of the most well-known war crimes carried out by Biafrans. Approximately 167 detained civilians were lined up and killed by Biafran soldiers.

The novel *Half of a yellow sun* is principally set during the Nigerian Civil War, also known as the Biafran War, which occurred between 1967 and 1970. At this time, Nigeria had recently gained independence from British colonial rule. The country itself was an arbitrary unification of over 300 different ethnic groups by its colonizers. The largest ethnic groups were the Igbo in the Southeast, the Yoruba in the Southwest and the Hausa in the North. The conflict

escalated, resulting in the secession of the Republic of Biafra in the Southeast. The novel's viewpoint characters Ugwu, Odenigbo, Olanna, and Kainene are mostly Igbo and directly affected by the massacres and war. England's colonial history, Nigeria's actions during the war, and Biafran soldiers' atrocities all play a role in determining identities influences of characters in our novel.

Ugwu, a young houseboy from a rural village, experiences significant personal growth and transformation due to the war. He is forcefully conscripted into the army, where he kills enemy soldiers and is called "Target Destroyer "

*When the soldier ran up to him, the first thing Ugwu saw was the pair of canvas shoes, before he looked up at the wiry body and scowling face. A rosary hung around his neck. The burnt smell of gunpowder came from his gun.
"Come on, stand up, you bloody civilian! Join them there!"(435)*

In this passage, Ugwu encounters a soldier during the Nigerian Civil War, highlighting the tense and violent atmosphere of the time. The soldier's aggressive demeanour is evident as he orders Ugwu to stand up and join the others. The initial focus on the soldier's canvas shoes and the burnt smell of gunpowder from his gun underscores the constant threat of violence. The rosary around the soldier's neck introduces a contrast between his violent role and the symbol of peace, reflecting the complex and often contradictory experiences during the war. This scene captures the brutal reality civilians like Ugwu faced, forced to comply with soldiers' demands amidst the chaos of conflict.

The war forces Ugwu to confront the harsh realities of life, when he is encouraged by his group he participates in a gang rape, an act he deeply regrets. On page 444 a passage describes a disturbing scene where a bar girl is sexually assaulted by soldiers, including a man named High-Tech and later by "Target Destroyer". Ugwu, who initially hesitates, eventually participates in the assault. The girl shows a mix of fear and hatred towards her attackers. All this is very shocking, taking into consideration the quiet funny, caring and gentle personality of Ugwu. We see how the war shaped his identity, turning him into a completely different person. It also lead him to write, a story of the Biafran conflict, and almost everything that happened to him then.

Olanna, the beautiful daughter of Chief Ozobia, is deeply affected by the war, just like the other characters, but in another way. She abandoned her life of privilege in Lagos for a dusty university town and the charisma of her lover, Odenigbo. However, she watches her lover slowly pushing away from her.

"I'm fine, nkem, " he said. But he no longer went into the interior with the Agitator Corps, no longer returned with lit-up eyes. Instead, he went to Tanzania

Bar every day and came back with a taciturn set to his mouth. When he did talk, he spoke of his unpublished research papers left behind in Nsukka, how they were almost enough to make him a full professor, and heaven knew what the vandals would do with them. She wanted him to truly talk to her, help her to help him grieve, but each time she told him, he said, "It's too late, nkem." She was not sure what he meant. (393).

Odenigbo is visibly struggling with the aftermath of the Nigerian Civil War. Despite his reassurance to Olanna ("nkem," a term of endearment), his behaviour reveals his inner turmoil. He no longer engages with the Agitator Corps, indicating a loss of his previous zeal and purpose. Instead, he frequents the Tanzania Bar, returning home withdrawn and silent, reflecting his descent into a state of despair and disillusionment.

Odenigbo's focus shifts to lamenting his unpublished research papers left behind in Nsukka, which symbolised his academic ambitions and potential for professional advancement. His worry about what the "vandals" might do with them underscores his sense of loss and the destruction of his intellectual legacy. Despite Olanna's efforts to connect with him and offer support, Odenigbo remains distant, expressing a cryptic resignation with the phrase "It's too late, nkem." This highlights his inability to process his grief and the profound impact the war has had on his sense of identity and future aspirations. Olanna's confusion about his meaning underscores the emotional chasm growing between them as Odenigbo struggles to reconcile with the losses he has endured.

During the war she also teaches children and helps with the refugee camps. The war tested her resilience and moulded her identity as she navigates through the challenges of love, betrayal, and survival.

Both *Half of a Yellow Sun* by Chimamanda Ngozi Adichie and *Elle sera de jaspe et de corail* by Werewere Liking provide powerful insights into the enduring impact of colonialism on African societies. Through their respective narratives, they explore themes of social hierarchy, cultural erasure, economic exploitation, and the arbitrary boundaries imposed by colonial powers. Adichie's novel delves into the Nigerian Civil War, illustrating how it shaped the identities of its characters, while Liking's work critiques colonialism from its onset and examines its on-going effects on African communities. Despite the challenges posed by colonial legacies, both authors offer messages of resilience, agency, and the potential for self-determination in the face of historical injustices. Overall, these works contribute to a deeper understanding of the complexities of African identity and the continuing struggle for liberation in the post-colonial era.

The term "socio-political influence" refers to the impact that social and political factors have on each other and on society as a whole. It encompasses the ways in which political decisions, structures, and systems shape social dynamics, and how social forces, such as culture, identity, and collective action, influence political processes and outcomes (Bimber & De Zúñiga, 135-154). In the context of *Half of a Yellow Sun*, and *Elle sera de jaspe et de corail*, sociopolitical influence refers to how the intertwined forces of society and politics shape the lives of the characters and the events that unfold in the novels. This influence can manifest in various ways.

Adichie's novel vividly portrays the enduring impact of colonialism on Nigerian politics and society, particularly in the aftermath of independence. The arbitrary unification of diverse ethnic groups by British colonial rulers laid the groundwork for ethnic tensions, culminating in the massacre of Igbo people and the Nigerian Civil War. These historical events underscore how sociopolitical factors shape the lives of characters and drive the narrative forward. Through the experiences of characters like Ugwu, Olanna, and Richard, Adichie explores how individuals navigate and resist the socio-political forces that threaten to engulf them. Despite the chaos and violence of war, the characters forge bonds of solidarity and resilience, highlighting the human capacity to endure and resist oppression in the face of socio-political adversity. When it comes to Werewere Liking's novel, it challenges the patriarchal and colonial legacies that have shaped African societies. By envisioning a new race of people free from these influences, Liking offers a feminist critique of traditional power structures and reimagines possibilities for social and political regeneration in post-colonial Africa.

Besides, Liking's work also celebrates the richness and vitality of African aesthetics, blending various artistic genres to reflect the specificity of a Negro-African aesthetic tradition. Through her holistic approach to storytelling, which draws on initiation practices and traditional wisdom, Liking emphasises the potential of cultural revival as a means of fostering individual awareness and community health in contemporary society. Both *Half of a Yellow Sun* and *Elle sera de jaspe et de corail* share a profound exploration of socio-political themes, diving into the intricate dynamics between social and political forces within African societies. They both provide nuanced narratives that dissect how political decisions, historical contexts, and power structures shape the lives of individuals and communities. A central similarity lies in their critique of colonialism. Both novels confront the enduring legacies of colonial rule, examining how it has influenced identity formation, power structures, and cultural norms in postcolonial Africa. They shed light on the complexities of decolonization and the ongoing struggles for autonomy and cultural preservation.

Resilience and resistance emerge as recurring themes in both narratives. Characters in both novels navigate and resist sociopolitical adversity, whether it's the horrors of war and displacement in *Half of a Yellow Sun* or the challenges to patriarchal and colonial norms in *Elle sera de jaspe et de corail*. Through their resilience, these characters embody the indomitable spirit of individuals and communities striving for dignity and justice.

Moreover, both novels intricately explore the intersectionality of sociopolitical forces. They recognize that issues such as ethnicity, gender, class, and nationalism are deeply interconnected, influencing the experiences and identities of characters. By portraying these intersecting dynamics, the novels offer a nuanced understanding of the complex socio-political landscapes within African societies.

Another similarity lies in their humanisation of historical events. Both novels provide intimate portrayals of historical events, allowing readers to empathize with the personal impact of broader socio-political forces. Whether it's the Nigerian Civil War in *Half of a Yellow Sun* or themes of social change and cultural revival in *Elle sera de jaspe et de corail*, the novels offer poignant insights into how individuals navigate tumultuous times. Overall, these similarities underscore the shared thematic concerns and narrative approaches of our two texts. Through their rich storytelling and profound exploration of socio-political influences, both novels contribute significantly to the discourse on African literature and the complexities of postcolonial societies.

Despite these similarities, the two novels diverge in their historical contexts, narrative focuses, and artistic approaches. One notable difference between *Half of a Yellow Sun* and *Elle sera de jaspe et de corail* lies in their historical contexts and settings. While *Half of a Yellow Sun* is set during the Nigerian Civil War of the late 1960s, *Elle sera de jaspe et de corail* takes place in a different temporal and geographical context. The former focuses on the specific historical events of the Biafran War, whereas the latter explores broader themes of postcolonialism and cultural revival in a more abstract and allegorical manner.

Moreover, the novels differ in their narrative styles and structures. *Half of a Yellow Sun* adopts a more conventional narrative approach, following multiple characters whose lives intersect amidst the backdrop of war and political upheaval. Chimamanda Ngozi Adichie employs a linear storytelling technique to unfold the events of the civil war and its impact on the characters. In contrast, *Elle sera de jaspe et de corail* employs a more experimental and symbolic narrative style, weaving together mythology, folklore, and allegory to explore themes of cultural identity and social change. Werewere Liking's novel blurs the boundaries between reality and myth, challenging readers to interpret its symbolic narrative.

Furthermore, the novels differ in their thematic emphasis. While both address socio-political influences, *Half of a Yellow Sun* places greater emphasis on the immediate realities of war, displacement, and survival. Chimamanda Ngozi Adichie's novel delves deeply into the human experience of conflict, depicting the brutal consequences of political violence on individuals and communities. In contrast, *Elle sera de jaspe et de corail* prioritises themes of cultural revival, resistance, and spiritual awakening. Werewere Liking's novel celebrates the resilience of African cultures and traditions in the face of colonialism and globalisation, offering a more hopeful and transcendent vision of social transformation.

Additionally, the novels differ in their characterisations and focal points. *Half of a Yellow Sun* primarily revolves around the experiences of its central characters, including Ugwu, Olanna, Odenigbo, Kainene and Richard, whose lives are deeply affected by the war and its aftermath. Chimamanda Ngozi Adichie portrays their struggles, relationships, and personal growth amidst the chaos of conflict. In contrast, *Elle sera de jaspe et de corail* features a broader ensemble cast of characters, each representing different facets of African identity and culture. Werewere Liking's novel emphasises collective narratives and communal rituals, highlighting the interconnectedness of individuals within the larger fabric of society.

Overall; this part has examined the multifaceted influences on identity expression in Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Werewere Liking's *Elle sera de jaspe et de corail*. Through cultural, historical, and socio-political lenses, the analysis reveals how these forces shape the characters' identities and narratives. Both novels provide a nuanced exploration of the impact of colonial legacies, resilience in the face of adversity, and the intersectionality of socio-political forces. Despite their distinct historical contexts and narrative styles, they share common themes of resistance, cultural revival, and the humanization of historical events. These similarities and differences enrich our understanding of African identity and contribute to the broader discourse on postcolonial literature. In conclusion, the second chapter of this analysis has explored the profound influences on identity expression in Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Werewere Liking's *Elle sera de jaspe et de corail*. Through a detailed examination of cultural, historical, and socio-political influences, we have gained insights into the complex interplay of factors that shape the characters' identities and actions within these narratives.

In the first part of this second chapter on the background of identity influences in *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*, we focused on cultural influences, historical and socio-political influences. The study revealed how ethnicity, tribalism, and traditional beliefs play a significant role in shaping identity. Both novels depict the tension between

tribalism and individualism, highlighting the dual potential of tribalism to foster unity and conflict. Adichie's depiction of tribalism during the Nigerian Civil War and Liking's critique of individualism underscore the importance of collective identity and solidarity, while also exposing the dangers of division and self-interest.

The second part delved into historical and socio-political influences, particularly the enduring impact of colonialism on African societies. Adichie and Liking vividly portray the effects of colonialism on social hierarchy, cultural erasure, and economic exploitation. Through their narratives, they illustrate how historical events, such as the Nigerian Civil War in Adichie's novel and the on-going critique of colonialism in Liking's work, have shaped the identities of their characters. Despite the challenges posed by colonial legacies, both authors emphasise resilience, agency, and the potential for self-determination. Socio-political influences highlighted the unique perspectives each novel offers on the dynamics of power, politics, and societal change. Adichie's and Liking's works provide a nuanced understanding of how political structures and historical events intersect with personal and collective identities. Their characters' experiences reflect broader societal dynamics and underscore the importance of political engagement and critique. But to gain a deeper understanding, let's look at authors biography and contexts of our novels.

In order to situate our texts and help the reader having a better understanding of this research, here are some background information on our two authors and their works.

Werewere Liking, born Eddy Ndjock , in 1950 in Cameroon, is a multifaceted African artist, playwright, novelist, and cultural activist renowned for her contributions to literature and the arts. Liking's life and work have been profoundly shaped by her commitment to preserving African cultural heritage and fostering creative expression. Some of her published plays include *La Queue du diable* (The Devil's Tail, 1979), *La Veuve dilemme* (The Widow's Dilemma, 1994) she received the Prince Claus award in 2000 for services to culture and society and the Noma Award in 2005 for her book, *La mémoire amputée* (Amputated Memory). One of her notable novel, *Elle sera de jaspe et de corail* (She Will Be of Jasper and Coral), reflects her dedication to exploring and celebrating the complexities of African identity. Growing up in a context rich with diverse traditions, Liking developed a deep appreciation for the cultural tapestry of Cameroon. In her early years, she demonstrated a keen interest in the arts, initially pursuing studies in dance and choreography. Later, she expanded her creative pursuits to include writing, theatre, and visual arts. Liking's multidisciplinary approach to artistic expression became a hallmark of her career.

Elle sera de jaspe et de corail, first published in 1983, stands as a testament to Liking's commitment to capturing the essence of African identity. The novel weaves together a tapestry of stories, delving into the lives of its characters against the backdrop of cultural, historical, and societal transformations. Liking's narrative style is richly symbolic, drawing on indigenous storytelling traditions while addressing contemporary issues. *Elle sera de jaspe et de corail* can be seen as a response to the urgent need to counter the erasure of African cultural heritage, especially in the face of globalization. Liking, as a cultural activist, sought to reclaim and celebrate the diverse identities within Africa. Through her characters and narratives, she explores the intersections of gender, spirituality, and cultural practices, challenging prevailing narratives that often marginalize African voices. Liking's unique perspective as an artist-activist is rooted in her experiences of navigating the complexities of identity in a postcolonial and globalized world. The novel becomes a canvas through which she paints a vivid picture of the struggles, triumphs, and resilience of African individuals and communities. Beyond her literary endeavours, Werewere Liking co-founded the Ki-Yi M'Bock Theatre Village in Abidjan, Côte d'Ivoire. This cultural center serves as a hub for artistic expression, education, and the preservation of traditional African performance arts. Her quest for revitalizing culture and traditions is therefore really depicted in her work.

Combining elements of drama, lyricism, satire, and epistolary form, *Elle sera de Jaspe et de corail* introduces the concept of the "misovire." The term, traditionally meaning a man-hater, takes on a deeper significance in Liking's work as a symbol of a future era where gender distinctions become inconsequential in the exploration of human essence. This misovire serves as the narrator, recounting the narrative of Lunai, a fictional and impoverished village in Africa. The novel operates on dual levels, as the misovire reflects on the prospect of journal writing and, through this process, anticipates the emergence of a new human race. This journal is structured into nine distinct "pages," each devoted to a specific theme ranging from creativity and art criticism to friendship and the essential task of nurturing children into well-rounded individuals. Through the musings of the misovire, interwoven with the comical dialogues of Babou and Grozi, the narrative creates a vibrant polyphony reflecting the complexities of modern Africa. Despite its biting critique, the journal concludes on an optimistic tone, with the misovire foreseeing the emergence of a new African figure, born from the sea and embodying qualities akin to jasper and coral.

Chimamanda Ngozi Adichie, born on September 15, 1977, in Enugu, Nigeria, is a globally acclaimed author known for her insightful and compelling exploration of African identity, gender, and postcolonialism. Raised in a university town, she was the fifth of six

children in a family deeply immersed in academics and literature. Adichie's early years were marked by a passion for reading and storytelling. She credits her exposure to a diverse range of literature, including both African and Western authors, as influential in shaping her perspective. She left Nigeria at the age of 19 to pursue a degree in Communication and Political Science at Drexel University in Philadelphia, later transferring to Eastern Connecticut State University. Upon completing her undergraduate studies, Adichie pursued a master's degree in Creative Writing at Johns Hopkins University and went on to earn a Master of Arts in African Studies from Yale University. Her academic journey provided a foundation for her future writing, enabling her to engage critically with the complexities of African history, culture, and postcolonial issues. Adichie burst onto the literary scene with her debut novel, "Purple Hibiscus," published in 2003, which garnered widespread acclaim and earned her the Commonwealth Writers' Prize for Best First Book. This success was followed by *Half of a Yellow Sun* (2006), a historical novel set during the Nigerian Civil War, which won the Orange Prize for Fiction. Her third novel, "Americanah" (2013), explored themes of race, identity, and immigration, earning her the National Book Critics Circle Award for Fiction. In addition to her novels and essays, Adichie is known for her commitment to social issues. She continues to be a vocal advocate for gender equality and has received numerous accolades for her contributions to literature and activism. Therefore, this is the story line of the novel.

Half of a Yellow Sun by Chimamanda Ngozi Adichie is a poignant and deeply moving novel set against the backdrop of the Nigerian Civil War (Biafran War) in the late 1960s. The story unfolds through the perspectives of three main characters: Ugwu, a young boy from a rural village who becomes a houseboy for Odenigbo, a university professor; Olanna, Odenigbo's beautiful and educated mistress; and Richard, a British expatriate and writer fascinated by Igbo art. As Nigeria gains independence, the political landscape becomes increasingly tumultuous, leading to the outbreak of civil war. The characters find themselves entangled in the conflict, each facing personal challenges and transformations. The title refers to the flag of the short-lived Republic of Biafra, which sought independence from Nigeria. Ugwu's coming-of-age journey mirrors the broader societal changes, while Olanna and Odenigbo grapple with the complexities of love, loyalty, and sacrifice in the midst of war. Richard, on the other hand, provides an outsider's perspective, offering a lens through which readers witness the impact of the war on both Nigerian and international communities. The novel skilfully navigates the human cost of conflict, portraying the devastating consequences of the war on families, relationships, and the very fabric of society. Adichie's storytelling is

characterized by richly drawn characters, evocative prose, and a nuanced exploration of the cultural, political, and personal dimensions of the Biafran War.

Overall, this chapter has provided a comprehensive exploration of the different contexts of influences on identity expression in *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*. By examining cultural, historical, and socio-political factors, as well as authors lives, we have gained a deeper understanding of the complexities of identity in the context of African literature. These analyses do not only enriched our appreciation of the novels but also invite further exploration into the diverse and dynamic ways in which identity is shaped and expressed across different cultural and historical landscapes.

CHAPTER THREE

IDENTITY: CHARACTERISATION AND SYMBOLS

In this chapter, we delve deeper into the intricate worlds of Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Werewere Liking's *Elle sera de jaspe et de corail*, examining complex identities and the identity formation process as through characters development, symbolism, and gender. These novels offer a profound exploration of identity, culture, and society, presenting readers with a tapestry of experiences and perspectives. Through our analysis, we aim to shed light on the nuanced ways in which these authors craft their characters, utilise symbolism, and depict gender identities within their narratives. By unravelling these complexities, we gain a deeper understanding of the themes and messages woven into the fabric of these compelling literary works. Together, we will explore the depth and beauty found in these outstanding works of African literature.

Identity and Character Development

In exploring character development in both *Half of a Yellow Sun* by Chimamanda Ngozi Adichie and *Elle sera de jaspe et de corail* by Werewere Liking, we embark on a journey through the intricacies of human experience amidst the backdrop of historical turmoil. Adichie and Liking masterfully craft diverse casts of characters whose lives intertwine in profound ways, reflecting the broader socio-political landscapes of Nigeria and Cameroon during their respective turbulent periods. Through their individual journeys, we witness the complexities of identity, resilience, and the human capacity for both love and cruelty.

As the narratives unfold, both authors deftly explore the multifaceted nature of their characters, presenting them not as mere archetypes, but as individuals shaped by their personal histories, aspirations, and relationships. From the passionate and idealistic Odenigbo in *Half of a Yellow Sun* to the enigmatic Misovire in *Elle sera de jaspe et de corail*, each character brings a unique perspective to their respective stories, offering insights into the human condition in times of crisis.

Through this exploration of characters development, we dig into themes of love, betrayal, loyalty, and sacrifice, as the characters navigate the upheavals of war and the profound transformations it brings. Adichie and Liking present richly drawn characters who serve as lenses through which we gain deeper insights into the complexities of human behaviour and the ways in which individuals respond to the challenges of their time.

In this section, we will analyse some main characters development in both *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*, examining the motivations, conflicts, and transformations of key characters as they grapple with the personal and collective traumas of war and colonialism. Through close textual analysis and contextual exploration, we aim to unravel the intricacies of Adichie's and Liking's character portrayals and their significance within the broader thematic frameworks of their respective novels.

In this first part of our third chapter, we will delve into the captivating world of *Half of a Yellow Sun* by Chimamanda Ngozi Adichie, focusing our lens on the compelling characters who inhabit its pages. Our exploration centers on Odenigbo, Olanna, Ugwu, and Kainene, whose lives intersect amidst the tumultuous backdrop of Nigeria's Civil War. Through their personal journeys, we uncover layers of identity, resilience, and human spirit, intricately woven into the fabric of Adichie's narrative. Against the backdrop of historical upheaval, these characters navigate love, loss, and survival, offering profound insights into the human condition. Join us as we embark on a nuanced examination of character development and the enduring impact of war and colonialism on individual lives.

Odenigbo, a central character in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*, embodies the intellectual idealism and fervent passion for change prevalent among Nigeria's educated elite during the prelude to the Nigerian Civil War. As a university professor, he cultivates an environment of intellectual inquiry and political activism, gathering like-minded individuals at his home for spirited discussions on literature, politics, and social justice.

“We should have a bigger pan-African response to what is happening in the American South really—” Professor Ezeka said. Master cut him short. “You know, pan-Africanism is fundamentally a European notion.” “You are digressing,” Professor Ezeka said, and shook his head in his usual superior manner. “Maybe it is a European notion,” Miss Adebayo said, “but in the bigger picture, we are all one race.” “What bigger picture?” Master asked. “The bigger picture of the white man! Can’t you see that we are not all alike except to white eyes?” Master’s voice rose easily, Ugwu had noticed, and by his third snifter of brandy he would start to gesture with his glass, leaning forward until he was seated on the very edge of his armchair (35)

In these gatherings, Odenigbo's character shines as a beacon of progressive thought and idealism, his intellect fuelling his commitment to the cause of Nigerian independence and societal reform. In this passage, a discussion unfolds among the characters about the relevance and nature of Pan-Africanism. Professor Ezeka begins by suggesting that there should be a larger Pan-African response to the struggles occurring in the American South, hinting at a solidarity movement across the African diaspora. However, Master interrupts, claiming that Pan-Africanism is essentially a European construct. This comment reflects scepticism towards

the movement, suggesting it may be an external imposition rather than a genuine, organic ideology from within Africa. Miss Adebayo attempts to mediate by acknowledging its European roots but stressing the unity of the African race on a broader level. Master, however, dismisses this idealistic view, arguing that the notion of racial unity is overly simplistic and imposed by the perspective of white people. He insists that Africans are diverse and cannot be homogenized into a single identity merely for the convenience of external observers. His rising voice and agitated demeanour as he speaks underscore the emotional and complex nature of identity and solidarity in post-colonial discourse. This conversation highlights the tensions and differing perspectives on how Africans and people of African descent should engage with their shared history and collective identity, illustrating the broader debates about identity and unity in post-colonial African societies.

His romantic relationship with Olanna, another central character, provides a lens through which his character development unfolds. Initially depicted as a fervent and idealistic romance.

Master had never complained about his work before. It was this woman's fault, this woman that Master considered too special even for him to cook for. Just come back from London, indeed. When the doorbell rang, he muttered a curse under his breath about her stomach swelling from eating feces. He heard Master's raised voice, excited and childlike, followed by a long silence and he imagined their hug, and her ugly body pressed to Master's. Then he heard her voice. He stood still... (38)

Odenigbo, referred to as "Master," is depicted as having a profound admiration for Olanna, whose arrival from London disrupts the household dynamic. Odenigbo, who has never previously expressed dissatisfaction with his work or household, becomes noticeably different. His excitement and childlike joy at Olanna's arrival contrast starkly with Ugwu's resentment and jealousy. Odenigbo's elevated regard for Olanna is evident as he eagerly anticipates her arrival, indicating her special status in his life.

When Olanna arrives, Odenigbo's voice, usually calm and authoritative, becomes animated and youthful, highlighting his deep affection for her. This shift in his demeanour underscores the significant emotional impact Olanna has on him. Odenigbo's excitement is palpable, and it marks a stark contrast to Ugwu's muttered curses and negative feelings. The long silence following Odenigbo's initial exclamations suggests a heartfelt reunion, further emphasising Olanna's importance to him. Odenigbo's behaviour illustrates his vulnerability and the profound influence Olanna has on his emotions, reflecting the complex interplay of love, admiration, and change within the household.

Somehow, their relationship undergoes strains and fractures amidst the brutal realities of war and political turmoil. Odenigbo's character is tested as he navigates the complexities of personal desire, responsibility to his partner, and the demands of the escalating conflict. Odenigbo's relationship with Olanna faces significant strains and fractures due to the brutal realities of war and political turmoil. These challenges test Odenigbo's character as he navigates his personal desires, his responsibilities towards Olanna, and the escalating conflict around them. Initially, Odenigbo is depicted as a passionate and ideologically driven intellectual, deeply involved in the political discourse of Nigeria and Biafra. His relationship with Olanna, who has just returned from London, begins with great affection and mutual admiration. However, the impact of the Nigerian Civil War begins to create rifts. Odenigbo's ideological fervor and commitment to the Biafran cause are evident in his interactions and discussions, such as his heated debates with colleagues and his determination to support the Biafran effort. These aspects of his character are initially part of what attracts Olanna to him.

However, as the war progresses, Odenigbo's idealism is increasingly confronted by harsh realities. For example, his initial enthusiasm for the Biafran cause and his belief in the possibility of a swift victory begin to wane as the war drags on and the suffering intensifies. This shift is illustrated in his growing frustration and disillusionment, such as when he speaks less about his unpublished research papers and more about the immediate challenges they face. His once vibrant intellectual discussions turn into more desperate and practical concerns about survival and the well-being of their community. Odenigbo's personal desires and his relationship with Olanna are also tested. For instance, the strain becomes evident when Odenigbo has an affair with Alice, which profoundly affects Olanna and adds a layer of personal betrayal to their already strained relationship (467). Olanna's reaction to the affair her deep hurt and eventual decision to forgive Odenigbo highlights her resilience and commitment to their relationship, even as it reveals Odenigbo's vulnerabilities and flaws. The escalation of the conflict further exacerbates these tensions. Odenigbo's inability to protect those he loves and his frustration with his perceived powerlessness lead to moments of intense emotional struggle. His transformation from a confident and assertive intellectual to a man grappling with the stark realities of war underscores the complexities of his character and the profound impact of the conflict on his identity and relationships. Through Odenigbo's experiences, Adichie explores themes of love, loyalty, and the human cost of political and social upheaval. His relationship with Olanna, tested by infidelity and the horrors of war, reflects the broader struggles of individuals trying to maintain their humanity and personal connections in the face of overwhelming adversity.

Throughout the narrative, Odenigbo's political convictions undergo a profound transformation. Initially an ardent supporter of the Biafran cause, he believes unwaveringly in the promise of a brighter future for Nigeria.

*Biafra win the war.
Armored car, shelling machine,
Fighter and bomber,
Ha enweghi ike imeri Biafra!
Olanna watched as Odenigbo sang lustily, and she tried to sing too, but the
words lay stale on her tongue (338)*

The moment where Odenigbo sings the Biafran war song reflects a stark contrast between his fervent nationalism and Olanna's emotional exhaustion. Odenigbo's "lustily" singing of the defiant anthem underscores his deep emotional investment in the Biafran cause and his attempt to maintain hope amidst the brutal realities of the Nigerian Civil War. His spirited singing signifies a need to uplift those around him and affirm Biafra's resilience and impending victory, despite the overwhelming odds and devastation brought by the conflict. Olanna's reaction, however, highlights her internal conflict and emotional fatigue. Her struggle to sing, feeling the words "lay stale on her tongue," reflects her disillusionment and the heavy emotional toll the war has taken on her. While she shares Odenigbo's hopes, her personal experiences of the war's horrors have left her feeling drained and disconnected from the forced optimism of the song. This scene illustrates the diverse ways individuals cope with trauma and the psychological toll of prolonged conflict, emphasising the multifaceted nature of resilience and the complex interplay of hope and despair during times of war.

However, as the horrors of war unfold and the brutal realities of violence and loss become undeniable, Odenigbo's idealism is shattered. The atrocities committed by both sides force him to confront the grim truth of the conflict, leading to a crisis of faith in his previous beliefs and his role in the struggle. The experience of loss and trauma leaves an indelible mark on Odenigbo's character. Witnessing the deaths of loved ones and grappling with his own mortality, he experiences moments of profound despair and hopelessness.

But she had not seen that smile since his mother died, since he tried to go to Abba and came back clutching a shadow, since he began to leave for work too early and to stop at Tanzania Bar on his way home. If only he had not tried to cross the occupied roads, he would not be so gaunt and withdrawn now; his grief would not be burdened by failure. She should never have let him go. But his determination had been quietly hostile, as though he felt she had no right to stop him. His words—"I have to bury what the vultures left behind"—dug a gully between them that she had not known how to bridge. Before he climbed into the car and drove off, she had told him, "Somebody must have buried her."(392)

This fragment delves into the profound impact of personal loss and the brutal realities of war on Odenigbo's character. Since the death of his mother, Odenigbo has been noticeably changed, losing the warmth and enthusiasm that once characterised him. His attempt to reach Abba and the traumatic experiences he endured during that journey have left him gaunt and withdrawn, struggling with grief compounded by a sense of failure. His decision to leave early for work and stop at the Tanzania Bar on his way home illustrates his attempt to escape his overwhelming emotions, indicating a deep psychological and emotional turmoil. Olanna's reflection on her inability to prevent him from making the perilous journey highlights the growing emotional distance between them. Odenigbo's quietly hostile determination to "bury what the vultures left behind" symbolizes his need for closure and connection to his cultural roots, yet it also underscores the isolation he feels in his grief. Olanna's attempt to reason with him—"Somebody must have buried her"—reveals her struggle to bridge the gap between them, as she tries to offer comfort and practicality in the face of his deep, personal pain. This passage underscores the devastating effects of war on personal relationships, illustrating how external conflict exacerbates internal struggles, ultimately driving a wedge between loved ones.

Yet, amidst the darkness, Odenigbo finds resilience and redemption. His relationships with Olanna and their daughter, Baby, become sources of solace and strength; grounding him in love and support during the darkest days of the war. Despite the overwhelming darkness and despair brought about by the Biafran War, Odenigbo finds resilience and a path to redemption through his relationships with Olanna and their daughter, Baby. These relationships provide him with emotional anchors, offering him a sense of purpose and a reason to persevere. Odenigbo's connection with Olanna becomes a crucial source of strength. Their shared experiences and mutual support help them navigate the tumultuous realities of war. Olanna's unwavering support and understanding offer Odenigbo a space to process his grief and guilt, even when he struggles to articulate his emotions. Her presence and commitment to their relationship create a foundation upon which Odenigbo can rebuild his sense of self and purpose. Moreover, his relationship with Baby further deepens his sense of responsibility and resilience. Baby's innocence and dependence on him provide a stark contrast to the chaos and destruction surrounding them. Caring for her becomes a tangible way for Odenigbo to channel his love and protectiveness, grounding him in the immediate and practical aspects of fatherhood. This bond with Baby reminds him of the future he must help secure, motivating him to continue fighting for survival and stability. Thus, through the love and support of Olanna and Baby, Odenigbo is able to find moments of solace and strength, allowing

him to confront his inner turmoil and the external chaos of the war. These relationships not only offer emotional sustenance but also help him reclaim a sense of agency and hope amidst the darkest days of the conflict.

As the conflict draws to a close, Odenigbo embarks on a journey of rebuilding and renewal. Despite the immense challenges and personal setbacks he has faced, he emerges from the ashes of war with a renewed sense of purpose and a steadfast determination to forge a better future. His character evolution, from idealism to disillusionment, from despair to resilience serves as a poignant exploration of the human capacity for endurance and transformation in the face of adversity.

Olanna's character in *Half of a Yellow Sun* embarks on a profound journey of personal evolution, catalysed by the tumultuous backdrop of Nigeria's Civil War and her own intimate experiences. Initially introduced as a privileged young woman from a wealthy Nigerian family, Olanna defies societal expectations and ventures into uncharted territory by choosing to pursue a relationship with Odenigbo.

Her mother sighed, in the overdone way that meant she wished Olanna would see reason. "Have you thought about this Nsukka move well? Very well?"

"I have never been surer of anything."

"But will you be comfortable there?" Her mother said comfortable with a faint shudder, and Olanna almost smiled because her mother had Odenigbo's basic university house in mind, with its sturdy rooms and plain furniture and uncarpeted floors.

"I'll be fine," she said.

"You can find work here in Lagos and travel down to see him during weekends."

"I don't want to work in Lagos. I want to work in the university, and I want to live with him."(52).

This pivotal decision serves as the catalyst for her transformation, as she begins to navigate the complexities of love, intellectualism, and societal upheaval. Throughout the novel, Olanna grapples with the complexities of identity and belonging, particularly as her relationship with Odenigbo exposes her to new ideas and political ideologies. Olanna's decision to move to Nsukka and live with Odenigbo marks a significant turning point in her life and serves as a catalyst for her personal and ideological transformation. By choosing to leave behind the comfort and familiarity of her affluent family home in Lagos, she takes a bold step toward embracing a life defined by intellectualism, love, and political engagement. In Nsukka, Olanna is exposed to a new world of academic discussions and radical ideas, which challenge her previous perceptions and beliefs. Her relationship with Odenigbo, immerses her in an environment where political discourse and social justice are at the forefront. This exposure broadens her understanding of Nigeria's socio-political landscape, making her acutely aware of

the injustices and inequalities perpetuated by colonialism and ethnic divisions. As Olanna navigates her new life, she grapples with her identity and sense of belonging. The stark contrast between her former life of privilege and her current experiences in Nsukka forces her to confront the realities of post-colonial Nigeria. She witnesses the impact of political instability and ethnic tensions, which deepen her disillusionment with the existing socio-political structures. Olanna's transformation is further complicated by her personal struggles and the broader historical context. The Biafran War intensifies the challenges she faces, as she contends with loss, displacement, and the brutal consequences of the conflict. Through these experiences, Olanna's character evolves, embodying resilience and a deeper commitment to the fight for justice and equality. Ultimately, Olanna's journey in *Half of a Yellow Sun* highlights the intricate interplay between personal choices and broader societal forces. Her move to Nsukka and the subsequent experiences underscore the complexities of identity formation in a post-colonial context, illustrating how love, intellectual pursuit, and socio-political upheaval shape one's understandings of self and place in the world.

She becomes increasingly disillusioned with the socio-political landscape of Nigeria, witnessing first-hand the injustices perpetuated by colonialism and ethnic tensions.

She stopped when she saw the bodies. Uncle Mbaezi lay face down in an ungainly twist, legs splayed. Something creamy-white oozed through the large gash on the back of his head. Auntie Ifeka lay on the veranda. The cuts on her naked body were smaller, dotting her arms and legs like slightly parted red lips. Olanna felt a watery queasiness in her bowels before the numbness spread over her and stopped at her feet. (184)

Olanna's journey in *Half of a Yellow Sun* becomes increasingly challenging as she faces the brutal realities of the Nigerian Civil War. Her disillusionment with the socio-political landscape of Nigeria deepens as she witnesses the atrocities committed during the conflict. The vivid scene of discovering the bodies of her relatives, Uncle Mbaezi and Auntie Ifeka, serves as a harrowing turning point. This moment, marked by visceral imagery and profound emotional impact, encapsulates the horrors of war and the profound loss inflicted upon individuals and communities. The Civil War disrupts Olanna's previously privileged existence, exposing her to the pervasive violence and instability that sweep across the nation. The graphic depiction of her relatives' deaths underscores the severity of the conflict and the personal toll it takes on her. The numbness and queasiness she feels in response to this traumatic sight reflect her initial shock and the beginning of her psychological and emotional transformation. Despite these overwhelming challenges, Olanna's character demonstrates remarkable resilience and strength.

As she navigates the chaos of war, her commitment to her loved ones remains steadfast. She becomes a pillar of support for her family, particularly for Odenigbo and their daughter, Baby. Her determination to survive and protect those she cares about highlights her inner fortitude and adaptability in the face of adversity. Throughout the novel, Olanna's experiences during the Civil War serve as a microcosm of the broader struggles faced by many Nigerians during this tumultuous period. Her personal growth and unwavering resolve reflect the resilience of those who endure the horrors of conflict, underscoring themes of survival, love, and the human capacity to withstand and overcome even the direst circumstances.

She forms deep bonds with fellow survivors, including her houseboy Ugwu and her sister Kainene, finding solace and solidarity in their shared struggle.

It was the first time Olanna saw her mother without makeup, without gold clinging to her ears, and the first time Olanna saw Kainene cry since they were children. "You don't have to talk about it, you don't have to," Kainene said, sobbing, although Olanna had not even tried to talk about it. (196)

Despite enduring immense loss and trauma, Olanna emerges as a symbol of resilience and hope, embodying the resilience of the Nigerian people in the face of adversity. Olanna's evolution throughout the novel is marked by profound personal growth and self-discovery. From a sheltered young woman to a resilient survivor, she undergoes a transformative journey that transcends the boundaries of time and space. Her story serves as a poignant reminder of the indomitable human spirit and the capacity for love, compassion, and resilience in the face of unimaginable hardship. Through Olanna's character, Adichie captures the complexities of the human experience and offers a powerful testament to the enduring power of hope and resilience in the face of adversity. Olanna's journey in "Half of a Yellow Sun" becomes increasingly challenging as she faces the brutal realities of the Nigerian Civil War. Her disillusionment with the socio-political landscape of Nigeria deepens as she witnesses the atrocities committed during the conflict. The vivid scene of discovering the bodies of her relatives, Uncle Mbaezi and Aunt Ifeka, serves as a harrowing turning point. This moment, marked by visceral imagery and profound emotional impact, encapsulates the horrors of war and the profound loss inflicted upon individuals and communities.

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Initially depicted as a naïve and impressionable houseboy, the way Ugwu views the world, interacts with others, and understands himself has changed significantly. In the

beginning, Ugwu's worldview is shaped by his rural upbringing and limited exposure to the complexities of urban life and politics.

“I will enroll you in the staff primary school,” Master said, still tapping on the piece of paper with his pen. Ugwu’s aunty had told him that if he served well for a few years, Master would send him to commercial school where he would learn typing and shorthand. She had mentioned the staff primary school, but only to tell him that it was for the children of the lecturers. I suppose you will be the oldest in class, starting in standard three at your age,” Master said. “And the only way you can get their respect is to be the best. Do you understand?”(25).

The staff primary school, is primarily for lecturer’s children, indicating a prestigious environment compared to Ugwu's previous educational experiences. Master’s insistence that Ugwu must become the best in his class to gain respect highlights the expectations and pressures placed on Ugwu. Ugwu's aunty had previously mentioned the staff primary school, though she had initially downplayed its significance by noting it was intended for lecturers' children. Her primary focus had been on the possibility of Ugwu advancing to a commercial school to learn practical skills like typing and shorthand, which would ensure a stable future. However, Master's immediate focus is on Ugwu excelling in his new educational setting, emphasizing academic excellence and the importance of earning respect through superior performance. Master's tapping on the piece of paper with his pen suggests a certain level of impatience or urgency, indicating that he expects Ugwu to take his advice seriously and to excel quickly. The statement about Ugwu being the oldest in his class and needing to gain respect through his academic performance underscores the challenges Ugwu will face due to his age and background. This moment marks a significant turning point in Ugwu’s life, as it sets the stage for his personal development and educational journey within a new, more challenging environment. The underlying theme here is the transformative power of education and the expectation that, through hard work and excellence, Ugwu can overcome social and economic barriers. This moment foreshadows Ugwu's future growth and the critical role education will play in shaping his identity and opportunities.

Throughout the narrative, Ugwu's character is profoundly impacted by the violence and turmoil of the Civil War, which exposes him to the harsh realities of conflict and displacement.

Ugwu bent over a lean body. He yanked off the boots. In the pockets, he felt a cold hard kola nut and warm thick blood. The second body, close by, stirred when Ugwu touched it and he moved back. There was a forced gasping breath before it became still. Ugwu shivered. Beside him, a soldier held up a few guns and was shouting. “Let’s go!” Ugwu called out, wiping his bloodied hands on

his trousers. The others thumped him on the back and called him "Target Destroyer!" as they trooped to headquarters to hand in their cable (441).

Ugwu's actions illustrate the brutal realities of war and his growing involvement in it. Bending over a lean body, Ugwu yanks off the boots, searching through the pockets only to feel a kola nut and warm, thick blood. This tactile imagery conveys the grim and visceral nature of his experience. When he touches a second body that stirs briefly before becoming still, Ugwu's shivering reaction indicates his discomfort and unease with the violence and death surrounding him. The presence of another soldier, who is shouting and holding up guns, adds to the chaotic atmosphere. Ugwu's call to leave and his act of wiping blood off his hands symbolise his attempt to detach from the horror of the situation. The camaraderie among the soldiers, who thump him on the back and call him "Target Destroyer," signifies a disturbing acceptance and normalisation of violence within the group. This moment of dark humour and grim satisfaction marks a shift in Ugwu's character, highlighting his deeper integration into the war effort and the psychological toll it takes on him. This scene underscores the dehumanising effects of war, showing how individuals can become desensitised to violence and death. Ugwu's journey from a houseboy to a participant in the conflict reflects the broader themes of loss of innocence and the moral complexities faced by individuals during times of war. The passage captures the tension between Ugwu's innate humanity and the brutal demands of his environment, showcasing Adichie's nuanced portrayal of the human condition amidst conflict. As he witnesses atrocities and experiences personal losses, Ugwu's innocence gradually erodes, replaced by a hardened resilience forged in the crucible of war. His experiences as a child soldier and his role in the conflict force him to confront moral dilemmas and grapple with questions of loyalty, survival, and justice.

Despite the adversity he faces, Ugwu's evolution is also marked by moments of growth, compassion, and determination.

"I know Odenigbo is with Manpower. I will send word to them," Father Damian said. Before he left, he slipped a wooden rosary onto Ugwu's wrist. The rosary was there, a cold pressure against his skin, when Mr. Richard came some days later. "Ugwu, Ugwu." The fair hair and the strange-colored eyes swam above him, and Ugwu was not sure who it was. "Can you hear me, Ugwu? I've come to take you." It was the same voice that had asked Ugwu questions about his village festival years ago. Ugwu knew then who it was. Mr. Richard tried to help him get up and the pain shot up from his side and buttock to his head and eyes (478).

Ugwu's relationships with key characters such as Olanna and Richard provide him with crucial emotional support amidst the chaos of the Nigerian Civil War. When Father Damian

places a wooden rosary on Ugwu's wrist, it symbolises a gesture of care and hope during a time of immense suffering. The rosary serves as a reminder of the community's efforts to keep Ugwu connected and safe. Mr. Richard's arrival and his attempt to help Ugwu get up, despite Ugwu's intense pain, highlight the deep bond that has formed between them over the years. Richard's fair hair and strange-colored eyes initially confuse Ugwu, but his familiar voice and concern quickly remind Ugwu of their shared history. This moment reflects the camaraderie and support that Richard offers, contrasting with the violence and hardship surrounding them. Ugwu's relationship with Olanna is also pivotal. Her nurturing presence and unwavering support play a significant role in helping Ugwu navigate the traumas of war. Through these relationships, Ugwu finds strength and solace, which are essential for his emotional survival. The bonds he forms with Olanna and Richard underscore the importance of human connections and solidarity in overcoming the horrors of conflict, illustrating Adichie's exploration of resilience and the human capacity for compassion amidst adversity.

Additionally, Ugwu's determination to educate himself and pursue his aspirations symbolizes his unwavering spirit and desire for a better future beyond the confines of war and conflict. *"During the day he helped out at the refugee camp, and in the evenings he wrote. He sat under the flame tree and wrote in small careful letters on the sides of old newspapers, on some paper Kainene had done supply calculations on, on the back of an old calendar."* (482). Ugwu's determination to educate himself and pursue his aspirations symbolizes his unwavering spirit and desire for a better future beyond the confines of war and conflict. Despite the hardships of the Nigerian Civil War, Ugwu finds time to help out at the refugee camp during the day and dedicate his evenings to writing. This is illustrated by his resourcefulness in using whatever materials he can find to write on. This behaviour highlights his resilience and the importance he places on intellectual growth and self-improvement.

Ugwu's dedication to education is also symbolic of the broader theme of transformation and hope in the novel. By seeking knowledge and expressing himself through writing, Ugwu is not only preserving his sanity amidst the chaos but also envisioning a future where he can rise above the devastation of war. His actions reflect a refusal to be defined solely by his circumstances and an aspiration to contribute meaningfully to his community and country. This relentless pursuit of education and self-expression serves as a beacon of hope and resistance against the forces that seek to dehumanize and oppress. In the end, Ugwu emerges as a symbol of hope and resilience in the face of adversity, embodying the strength and perseverance of the Nigerian people amidst the devastation of the Civil War. His journey reflects the broader themes

of loss, survival, and determination that permeate *Half of a Yellow Sun*, underscoring the transformative power of individual agency and perseverance in the midst of historical upheaval.

Kainene, Olanna's twin sister, a complex and enigmatic character in the novel endures a nuanced evolution throughout the novel, shaped by her experiences, relationships, and the tumultuous historical backdrop of the Nigerian Civil War.

Initially introduced as the pragmatic and business-minded twin sister of Olanna, Kainene's journey unfolds against the backdrop of societal upheaval and personal challenges.

Kainene looked Chief Okonji right in the eyes, with that stare that was so expressionless, so blank, that it was almost hostile. "What about me indeed?" She raised her eyebrows. "I too will be putting my newly acquired degree to good use. I'm moving to Port Harcourt to manage Daddy's businesses there (48).

At the outset of *Half of a Yellow Sun*, Kainene is depicted as pragmatic and fiercely independent, embodying a sharp wit and a penchant for defying societal expectations. Her cool and detached demeanour, as highlighted in her interaction with Chief Okonji, underscores her ability to navigate the complexities of power and privilege with remarkable composure. This is evident when she plans to put her newly acquired degree to good use by moving to Port Harcourt to manage her father's businesses, showcasing her proactive and ambitious nature.

Kainene's character is further defined by her role as the daughter of a wealthy Nigerian businessman, which grants her a unique perspective on the interplay of power, wealth, and societal norms. Unlike her sister Olanna, who is often portrayed as more emotionally driven, Kainene maintains a stoic exterior that can come across as almost hostile. This façade allows her to manoeuvre through the patriarchal and often corrupt business world with a level of assertiveness and authority that commands respect and, at times, fear. Her pragmatism is not just a shield but also a tool that enables her to challenge and subvert the expectations placed upon her as a woman in a male-dominated society. Through her character, Adichie explores themes of female empowerment, resilience, and the complexities of navigating societal expectations while maintaining one's sense of self and purpose. Her business wisdom and spirit are evident in her management of her father's enterprises.

However, as the novel progresses and the Nigerian Civil War intensifies, Kainene's character undertakes a profound transformation.

"They won't take Port Harcourt. Our best battalion is here." Kainene sounded casual enough, but there was a new wariness in her eyes, the same wariness she had when she told him, months ago, that she wanted to buy an uncompleted house in Orlu. She had said it was better to own property rather than cash but

he suspected that, for her, it was a safety net in case Port Harcourt fell. For him, considering the fall of Port Harcourt was blasphemous (378).

Kainene's character development is deeply influenced by the impact of the Nigerian Civil War, challenging her preconceived notions of identity, loyalty, and duty. Initially portrayed as pragmatic and fiercely independent, Kainene's cool and detached demeanour serves as a defence mechanism in navigating the complexities of power and privilege. However, as the war progresses, this exterior begins to crack, revealing her underlying vulnerability and inner turmoil. The passage highlighting Kainene's cautious approach to the possibility of Port Harcourt falling illustrates this transformation. Although she outwardly dismisses the threat with casual confidence, the wariness in her eyes betrays her internal anxiety. Her decision to invest in property rather than hold onto cash, despite claiming it was a practical choice, underscores her need for a safety net amidst the uncertainty of war. This pragmatic decision reflects her growing awareness of the fragility of her environment and the need to prepare for potential loss. The war forces Kainene to confront harsh realities, disrupting the stability of her life and challenging her sense of control. As the conflict intensifies, her steely exterior is gradually replaced by a more nuanced and humanised portrayal, revealing the deep emotional impact of the war on her psyche. This shift in Kainene's character not only underscores her resilience but also highlights the broader themes of identity and survival in the face of adversity.

Kainene's evolution is also deeply intertwined with her relationship with Richard, a British expatriate and aspiring writer. Their love affair, fraught with passion and complexity, exposes Kainene to new perspectives and forces her to confront her own prejudices and biases.

“Extraordinary. Extraordinary indeed,” Kainene said. She reached out, in a sudden jerky move, and pushed the radio off the table. It fell on the carpeted floor, and a dislodged battery rolled out. “Madu is in Kaduna,” she said, and put her face in her hands. “Madu is in Kaduna.” “It’s all right, my darling,” Richard said. “It’s all right.” For the first time he considered the possibility of Madu’s death. He decided not to go back to Nsukka for a while and was not sure why. Was it really because he wanted to be with her when she heard Madu was dead? In the next few days, she was so taut with anxiety that he too began to worry about Madu and then resent himself for doing so, and then resent his resentment. He should not be so petty. She included him in her worry, after all, as if Madu was their friend and not just hers (173)

Kainene's reaction to Madu's peril in Kaduna reveals a deep emotional vulnerability. Her sudden, jerky move to push the radio off the table, followed by putting her face in her hands, signifies a moment of profound distress. Richard's attempt to console her and his internal conflict about Madu's potential death illustrates his growing emotional investment in Kainene's well-being. This moment is pivotal as it shows Kainene, who is usually composed and

pragmatic, breaking down, thus exposing her softer, more human side. Richard's influence on Kainene encourages her to embrace her vulnerability, leading to significant self-discovery and growth. He becomes her support system, sharing in her anxiety and fears. His decision to stay with her, despite his initial uncertainty, underscores his commitment to their relationship. However, Kainene's mysterious disappearance towards the end of the novel leaves her fate uncertain, serving as a poignant metaphor for the unresolved tensions and unanswered questions in the aftermath of war. This ambiguity adds depth to her character, making her a symbol of resilience and defiance. Despite her disappearance, Kainene's journey highlights the enduring human spirit's capacity to adapt and persevere in the face of adversity, leaving a lasting impact on those who knew her and on the readers.

In deduction, the character development in *Half of a Yellow Sun* offers a profound exploration of the human experience amidst the tumultuous backdrop of Nigeria's Civil War. Through the intricate portrayal of characters like Odenigbo, Olanna, Ugwu, and Kainene, Adichie delves into themes of identity, resilience, and the capacity for love and cruelty in the face of historical turmoil.

The characters' journeys serve as poignant reflections of the complexities of human nature, as they grapple with personal and collective traumas brought about by war and colonialism. From Odenigbo's intellectual idealism to Ugwu's transformation from innocence to experience, from Olanna's evolution from privilege to resilience, to Kainene's journey from pragmatism to vulnerability, each character undergoes profound growth and transformation throughout the narrative. As we follow their stories, we are invited to witness the indomitable human spirit in action, as they navigate the challenges of loss, survival, and hope amidst the devastation of conflict. Through their resilience and determination, Adichie's characters emerge as symbols of strength and perseverance, offering profound insights into the capacity for endurance and transformation in the face of adversity.

In essence, the novel reminds us of the enduring power of the human spirit to overcome even the darkest of circumstances, and to forge a path towards a brighter, more resilient future. Through the lens of these captivating characters, we are reminded of the universal truths that bind us all together as human beings, and the profound impact of history on shaping our individual and collective destinies.

After our exploration of characters in *Half of a Yellow Sun*, we now shift our focus to *Elle sera de Jaspe et de Corail* by Werewere Liking. In this intricate tapestry of storytelling, Liking weaves together a diverse cast of characters whose lives intersect against the backdrop of African tradition and modernity. Transitioning from the personal struggles and collective

traumas of war and colonialism portrayed in Adichie's novel, we embark on a journey into the depths of African heritage and consciousness through the lens of Liking's vibrant characters.

In exploring the multifaceted narrative tapestry of *Elle sera de jaspe et de corail* by Werewere Liking, our journey delves into a rich tapestry of characters that mirror the complexity of African society and cultural heritage. Liking's novel invites readers into a world where tradition and modernity intersect, where ancestral wisdom intertwines with contemporary challenges, and where the characters navigate the intricate web of identity, community, and collective memory. At the heart of Liking's narrative are characters that embody the resilience, diversity, and vitality of African culture. Through their experiences, struggles, and triumphs, Liking illuminates the nuances of individual and collective identity, inviting readers to contemplate the intricate interplay between the past and the present, the personal and the communal, the tangible and the spiritual. In Liking's intricate narrative, each character contributes to the rich tapestry of storytelling, offering a unique perspective on the complexities of African culture and history. From the enigmatic Misovire to the philosophic Grozi and Babou, we are invited to contemplate the enduring legacies of the past and their profound impact on the present, fostering a deeper understanding of the dynamic tapestry of African life and consciousness.

The term “misovire” translates to “man-hater” from the Greek word “misos” meaning “hate” and the Latin word “vir” meaning “man”. Throughout the novel, the misovire undergoes a profound evolution, both in terms of her personal growth and her role within the narrative. At the outset of the novel, the misovire is introduced as a woman deeply disillusioned with the state of her village, Lunai, and the broader societal structures that perpetuate its stagnation. Her decision to embark on the journey of writing a journal reflects her initial sense of frustration and despair, as well as her desire to articulate a vision for change. « *Chaque matin je m'empare de crayons - cahiers je voudrais écrire un journal - livre d'or de bord où je consignerais l'essentiel du rien ou le rien et l'essentiel. En page de couverture j'écrirais: Livre d'or de bord 'or d'une vie de chien: journal d'une misovire* » (11). However, she also harbours doubts about her own capacity to effect meaningful transformation, feeling constrained by the oppressive norms and expectations that surround her. Central to the misovire's journal is the envisioning of a new race of people untethered by the weight of history, particularly the legacies of patriarchy and colonialism.

Car mes enfants à moi seront bleus et rose-corail de la Nouvelle Race. Ils connaîtront le secret des coquillages-fossiles enfouis au cœur des sables mystère des roses noires tendres

sur les poissons pierres la géométrie des rayures sur la peau des zèbres symétrie stupide des idées guerrières dans la tête des hommes... Ils démystifieront (145)

As the narrative progresses, the misovire's journey becomes one of self-discovery and empowerment. She envisions a future where a New Race, symbolized by children who are "bleus et rose-coral," transcends the legacies of oppression and conflict. This imagery suggests a generation deeply connected to their cultural roots and the natural world, inheriting wisdom from the "secret des coquillages-fossilles" and the "mystère des roses noires." The contrast between the natural harmony of the world and the destructive patterns of human conflict is highlighted through references to "la géométrie des rayures sur la peau des zèbres" and the "symétrie stupide des idées guerrières dans la tête des hommes." This new generation will challenge and demystify these ingrained ideas, pushing beyond historical prejudices and injustices. Through her writings, Liking imagines a future liberated from oppressive systems, where individuals can chart their own destinies. The narrative progresses to show the misovire's journey of self-discovery and empowerment, evolving from being constrained by socio-political limitations to actively participating in creating a liberated future. This transformation reflects a broader quest for freedom and self-actualisation, highlighting the potential for individuals and societies to transcend historical injustices and build a more equitable and harmonious world.

The misovire's decision to journal, itself is already a powerful act of self-discovery and empowerment. Through writing, she asserts control over her narrative and confronts societal constraints, finding her voice and agency in the process

*J'écrirai un journal d'or-de-bord-d'or
Pour la prochaine Race
Mais en attendant...
En attendant.
J'envisage une retraite un ermitage où je procéderai à une série de bains
purgatoires une cure alchimique d'où je sortirai sans haine sans complaisance
sans complexes pour parler de manière sereine: (152-153).*

This journey of introspection leads her to confront her fears and aspirations, ultimately empowering her to assert her autonomy against oppressive forces. Through her interactions with characters like Grozi, Babou, and Nuit-noire, she begins to challenge her own assumptions and confront the limitations imposed upon her. She grapples with questions of identity, agency, and cultural heritage, seeking to reconcile her aspirations for change with the realities of her social context. This process of introspection and dialogue allows her to cultivate a deeper understanding of herself and her place in the world.

Crucially, the misovire's evolution is not linear or straightforward. She experiences moments of doubt, fear, and frustration along the way, wrestling with the complexities of her own desires and the harsh realities of Lunaï. Yet, through perseverance and resilience, she gradually emerges as a symbol of resistance and hope within the novel.

*Pour ces chers petits enfants: la Race Bleue...
Ce que je vais faire maintenant...
C'est brûler ce projet de journal ou le cacher
Et à mots couverts
Indiquer une fausse direction
Ainsi tout le monde pensera que j'ai brûlé la connaissance dans un accès de folie
vous savez
Cette folie qui naît de la douleur d'accoucher du
génie.. . (154)*

Her decision to burn her journal at the novel's conclusion symbolises a transformative act of liberation, as she rejects the constraints of the past and embraces the potential for a new beginning. In the end, the misovire's evolution embodies the central themes of *Elle sera de jaspe et de corail*. The struggle for self-determination, the quest for cultural renewal, and the resilience of the human spirit in the face of adversity. Her journey serves as a testament to the power of individual agency and collective action in the pursuit of a better future.

Another major character in *Elle sera de jaspe et de corail*, Grozi, has a significant transformation throughout the course of the book. Initially portrayed as a dreamer, Grozi embodies the aspirations of a people yearning for change in Lunaï, a village mired in stagnation. His character is defined by his philosophical musings and desires for a better future, yet he remains passive, merely imagining the possibilities without taking tangible action. “GROZI. - *Moi, ce qu'il me faudrait, c'est quelqu'un qui me mette à la tâche, obligatoirement, quelqu'un qui m'affame ou me batte, qui m'agresse et m'opprime jusqu'à ce que je sorte de moi un joyau...* (90). As the narrative progresses, Grozi's evolution becomes evident as he grapples with the harsh realities of his environment. His dreams begin to intersect with the challenges faced by Lunaï, prompting him to confront the status quo more directly. Through dialogue and introspection, Grozi starts to transition from a passive dreamer to an active agent of change, realising the need for concrete steps to transform his community.

C'est pourquoi un langage qui s'adresserait à tous les sens à la fois les sens objectifs et subjectifs serait certainement d'une grande utilité pour la communication et la communion à Lunaï... GROZI (fougueux). - Au théâtre qu'on cesse d'aligner les mots doublés de gestes purement illustratifs enfoncent des portes ouvertes. Que d'autres vibrations entrent en jeu pour nous émouvoir jusqu'au fond. Que des sons de voyelles nous frappent l'hypophyse et nous remettent en contact avec d'autres mondes. Que les couleurs agressent notre peau. Que des odeurs nous mettent de l'eau dans la bouche. Que les images nous

captivent. Que la musique et les rythmes nous envoûtent. Et que les silences nous permettent de méditer et d'élargir nos horizons. (101)

Grozi evolves from passive contemplation to active engagement in effecting change. Initially questioning the efficacy of philosophical discourse, he progresses to discussing practical solutions and actively participating in initiatives. Confronting Lunai's harsh realities, including poverty and corruption, Grozi embraces a proactive role, moving from contemplation to concrete action. Grozi's evolution culminates in a realization of the power of collective action and the importance of transcending mere philosophical contemplation. He becomes increasingly engaged in discussions about practical solutions and strategies for enacting change, shedding his initial inertia in favor of proactive engagement with the world around him.

Overall, Grozi's journey in *Elle sera de jaspe et de corail* reflects a transformation from passive idealism to active participation in the pursuit of societal renewal, highlighting the novel's themes of empowerment and collective agency.

In this novel, Babou and Grozi represent contrasting approaches to addressing the challenges facing Lunai. Babou initially embodies a more passive stance, inclined towards imaginative contemplation rather than practical action, contrasting with Grozi's evolving proactive engagement. However, as the narrative unfolds, Babou's character undergoes a subtle evolution. Initially, Babou is portrayed as a dreamer, spending much of his time envisioning possibilities and indulging in imagination.

Babou image plus souvent qu'il n' imagine. Quand Babou veut sortir de la pauvreté - misère il rêve qu'il dévalise une banque sous le nez d'un flic qui ne voit rien pas même ses empreintes. Il a tout prévu même des gants! Puis il s'envole vers des côtes ensoleillées en compagnie de superbes. femmes aux cuisses fuselées. (15)

Babou's recurring fantasies of escaping poverty through criminal means, such as robbing a bank, illustrate his tendency to retreat into a world of imagination rather than taking practical steps to improve his circumstances. Unlike Grozi, who evolves from passive contemplation to active engagement in effecting change, Babou appears to be more enamoured with the allure of his fantasies than with the reality of his situation. His dream of robbing a bank and fleeing to sunny shores with beautiful women reflects a desire for immediate gratification and escapism rather than a genuine commitment to addressing the root causes of his poverty. Babou's reluctance to translate his dreams into concrete actions may stem from a combination of factors, including a lack of confidence, initiative, and awareness of alternative pathways to improvement. Despite his ability to envision elaborate scenarios of wealth and freedom, Babou seems resigned to the confines of his impoverished existence, content to indulge in fleeting

fantasies rather than confront the harsh realities of his circumstances. His passive approach to addressing poverty highlights the limitations of relying solely on imagination and escapism as a means of coping with adversity

However, as the story progresses, Babou starts to exhibit signs of growth. Through interactions with other characters and witnessing the realities of Lunai, he begins to recognise the limitations of his passive approach. *GROZI (à Babou). - Tu régresses, espèce de fin de race....* (17). As the story unfolds, Babou's interactions with Grozi and others prompt him to reassess his passive stance and recognise the importance of proactive engagement. Grozi's blunt critique serves as a turning point, challenging Babou to confront his complacency and prompting him to consider the impact of his actions on the community. Conversations with fellow citizens provide Babou with valuable insights into Lunai's challenges, fostering empathy and a sense of responsibility. Gradually, Babou transitions from passive observer to active participant, driven by a newfound sense of purpose and a desire to effect positive change. His journey underscores the transformative power of dialogue, empathy, and collective action in overcoming adversity and building a more equitable society..

Gradually, Babou starts to shift from mere contemplation to active participation. He becomes more receptive to practical solutions and collaborative efforts aimed at addressing Lunai's challenges.

BABOU.- La fermeté de la volonté résulte du bon choix, des options clairement exprimées, tu as raison! Une orientation basée non seulement sur la foi mais aussi sur la connaissance par l'expérience personnelle devrait éviter la dispersion et les vacillations au niveau de la volonté...(25-26)

Babou's shift from contemplation to active participation reflects his growing awareness of the necessity for tangible action in effecting change within Lunai. As he embraces practical solutions and collaborative efforts, he demonstrates a deeper understanding of the power of decisive action and the importance of clear choices and expressed options. His evolution parallels Grozi's trajectory, albeit with a slightly delayed realization, highlighting the transformative potential of individual growth and collective effort in overcoming adversity. Ultimately, Babou's journey underscores the theme of empowerment through action, emphasizing the significance of proactive engagement in bringing about meaningful change within the community.

In our story, Nuit-Noire serves as a symbolic representation of the collective African imagination. Throughout the novel, Nuit-Noire's character evolves from a distant, abstract

presence to a more tangible and influential force in the narrative. Initially, Nuit-Noire exists as a detached figure, embodying the dreams, fears, and aspirations of the people of Lunai.

*Avant les nuits grises de Lunai la voix de Nuit-Noire me parlait la nuit...
«La ligne n'est pas droite
La courbe n'est pas courbe
Si la ligne ne rejoint pas la courbe
La lumière ne brillera point
C'est le secret du rythme mental
L'atout premier de la Nouvelle Race... (21).*

Nuit-Noire's evolution in the novel signifies a progression from an abstract representation of the African collective imagination to a more concrete and influential presence within the narrative. Initially, Nuit-Noire is depicted as a distant and detached figure, speaking to the protagonist in the night and embodying the hopes, fears, and aspirations of Lunai's people.

The cryptic message, "La ligne n'est pas droite, La courbe n'est pas courbe," suggests a profound metaphorical meaning, hinting at the complexities of life and the necessity for harmony and unity between different elements. As the story unfolds, Nuit-Noire becomes more tangible and influential, representing not only the collective consciousness of Lunai but also the guiding force behind the quest for a new identity and empowerment. The mention of "La Nouvelle Race" hints at a transformative vision, suggesting that Nuit-Noire embodies the essence of progress and renewal for Lunai. Thus, Nuit-Noire's character serves as a symbolic conduit for exploring themes of identity, resilience, and the quest for a brighter future within the African context.

As the story unfolds, the character of Nuit Noire begins to gain prominence, offering insights into the cultural and historical context of the community. Nuit-Noire's evolution parallels the unfolding events in Lunai, mirroring the shifting dynamics of power and resistance.

*En ce temps-là
La voix de Nuit-Noire était encore douce et elle
invitait tous lesjeunes à sa table...
« Viens viens
Tiens prends
Les nourritures du ciel»
Il y avait des espaces et de la lumière d'étoiles
Il y avait de l'eau du vent des mains immenses
lestes lourdes et chaudes à volonté... Une couleur des senteurs
Et l'on voyait le fond du vent des herbes grasses
et des champignons vénéneux habillés de mots musique et d'amour éternel (33-34)*

As the narrative progresses, Nuit-Noire's character gains significance, offering deeper insights into Lunai's cultural and historical context. The shift in Nuit-Noire's demeanour

from being distant to inviting reflects a transformation in the community's perception of its own identity and potential. The imagery of Nuit-Noire inviting the youth to partake in celestial nourishment symbolises a call to embrace cultural heritage, wisdom, and collective memory as sources of strength and guidance. The mention of "espaces et de la lumière d'étoiles" evokes a sense of vastness and possibility, suggesting that Nuit-Noire represents not only tradition but also the limitless potential for growth and enlightenment within Lunai. The imagery of water, wind, and expansive hands conveys abundance and generosity, hinting at the resources available to those who align themselves with Nuit-Noire's vision. This passage underscores Nuit-Noire's role as a catalyst for cultural revival and empowerment, mirroring the community's journey towards reclaiming its identity and agency in the face of external challenges.

Through interactions with the other characters, particularly the misovire, Nuit Noire becomes increasingly intertwined with the fabric of the narrative, representing both the collective consciousness of the community and its potential for transformation. As the story progresses, Nuit Noire's influence grows, inspiring hope and mobilizing the community towards change. *Nuit-Noire m'a dit: «l'Amour demeure ignore la mort» Et je dis: «l'Eternité existe pour la perfection et nous renaissions pour parfaire... »* (155). As Nuit Noire interacts with characters like the misovire, its significance deepens, symbolising both Lunai's collective consciousness and its potential for change. Throughout the narrative, Nuit Noire's influence expands, inspiring hope and mobilising the community towards transformation. Dialogues like "l'Amour demeure ignore la mort" reflect profound philosophical insights, reinforcing Nuit Noire's role as a source of wisdom and spiritual guidance. Through rituals and storytelling, Nuit Noire becomes a promoter for collective action, empowering Lunai's people to reclaim their identity and resilience in the face of oppression. This portrayal highlights Nuit-Noire's transformative power in fostering societal renewal and cultural solidarity. The growth of Nuit Noire inspires hope and solidarity in Lunai by symbolising cultural resilience and community empowerment. Initially mysterious, Nuit Noire gradually becomes a symbol of community consciousness, guiding the characters toward cultural pride and solidarity. Through rituals and storytelling, Nuit Noire fosters a spirit of resistance, urging the people of Lunai to reclaim their identity and strive for social change. At last, Nuit Noire represents the enduring strength of African heritage and the potential for a future built on justice, equality, and liberation.

In both *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*, characters navigate profound challenges, revealing insights into resilience and identity amidst adversity. While Adichie's novel focuses on the Nigerian Civil War and depicts characters like Odenigbo and Ugwu undergoing transformation, Liking's work delves into African society through characters

like the misovire and Grozi, exploring themes of tradition and modernity. Both authors intricately weave cultural heritage into their narratives, inviting readers to contemplate the complexities of African life. However, Adichie's portrayal emphasizes the brutality of war, while Liking's narrative highlights hope and collective empowerment. Through rich storytelling, both novels illuminate universal truths of human experience while celebrating the enduring spirit of their characters. As we delve deeper into the exploration of these two remarkable works, let's transition from the characters who captivate us to the symbolism embedded within their narratives.

Identity: Symbols and Gender

Symbolism serves as a potent literary device, imbuing narratives with layers of meaning that extend beyond the surface storyline. In both Adichie's *Half of a Yellow Sun* and Liking's *Elle sera de jaspe et de corail*, symbolism plays a pivotal role in conveying themes of hope, resilience, and societal transformation. The yellow sun in *Half of a Yellow Sun* and the misovire's journal in *Elle sera de jaspe et de corail* serve as powerful symbols that resonate throughout their respective narratives, inviting readers to explore the intricate interplay between individual experiences and broader historical contexts. In this analysis, we will delve into the symbolic significance of these elements, uncovering the deeper meanings they hold and the insights they offer into the human condition and African identity expression. In *Half of a Yellow Sun*; Adichie employs rich symbolism to convey deeper layers of meaning throughout the narrative. They reflect characters' resilience in the face of adversity while also serving as a stark reminder of the war's devastation. Among various symbols present in *Half of a yellow sun*, like the yellow sun itself, we also have the Igbo-Ukwu Bronze, the Biafran Flag, which are the elements we are going to focus on.

In *Half of a Yellow Sun*, the yellow sun stands as a potent symbol that transcends its literal representation in the sky, embodying layers of meaning that echo throughout the narrative. At its core, the yellow sun serves as a metaphor for hope, resilience, and the cyclical nature of life, yet its significance deepens as the characters navigate the tumultuous landscape of the Nigerian Civil War. First and foremost, the yellow sun represents the promise of a new day, a beacon of hope amid the darkness of conflict. As the characters grapple with the horrors of war, the sun's daily rise offers a sense of continuity and possibility, reminding them that life endures despite the devastation around them (Opata & Asogwa, 27) .It becomes a symbol of resilience, urging the characters to persevere in the face of overwhelming odds.

Moreover, the yellow sun serves as a stark contrast to the violence and destruction wrought by the war. Against the backdrop of bombings, massacres, and political turmoil, the sun's radiant glow stands as a reminder of the beauty and fragility of life. It prompts the characters to cherish moments of joy and connection amidst the chaos, highlighting the profound contrast between the natural world's indifference to human suffering and the resilience of the human spirit.

They sat on wooden planks and the weak morning sun streamed into the roofless class as she unfurled Odenigbo's cloth flag and told them what the symbols meant. Red was the blood of the siblings massacred in the North, black was for mourning them, green was for the prosperity Biafra would have, and, finally, the half of a yellow sun stood for the glorious future.(344)

The yellow sun serves as a powerful symbol of hope and continuity amid the chaos of war. Against a backdrop of bombings, massacres, and political turmoil, the sun's radiant glow stands in stark contrast to the devastation, emphasising how natural beauty persists even as human conflict unfolds. This stark contrast highlights the fragility of life and prompts characters to cherish fleeting moments of joy and connection. The sun, indifferent to human suffering, reflects the enduring beauty of the natural world, urging characters to find solace and strength amid their struggles. The yellow sun also holds significant meaning within the context of the Biafran flag, where it symbolises a hopeful and promising future. Its presence alongside red for the bloodshed, black for mourning, and green for future prosperity encapsulates a vision of resilience and aspiration amid hardship. This symbolism inspires the characters to persevere and resist despair, providing a metaphorical anchor and a reminder of the potential for renewal and light. Even in the face of overwhelming adversity, the yellow sun represents a beacon of hope, reinforcing the novel's themes of enduring spirit and the possibility of a brighter tomorrow.

Additionally, the yellow sun carries cultural significance, particularly in the context of Igbo mythology and tradition. In Igbo cosmology, the sun symbolises vitality, fertility, and divine favour, embodying the cyclical rhythms of nature and the interconnectedness of all living things (Mahisha & Kumari, 29). As such, its presence in the novel not only reflects the characters' cultural heritage but also underscores the enduring power of tradition in shaping their worldview and resilience in times of crisis.

Importantly, the yellow sun also serves as a metaphor for the complexities of identity and nationhood in post-colonial Nigeria. As the characters grapple with questions of loyalty, belonging, and betrayal, the sun's unyielding presence becomes a symbol of Nigeria's enduring spirit, even as its unity is fractured by ethnic tensions and political strife. It embodies the nation's

potential for renewal and reconciliation, offering a glimmer of hope amidst the darkness of division and conflict. Overall, the yellow sun in *Half of a Yellow Sun* transcends its role as a mere celestial body, emerging as a powerful symbol that encapsulates the novel's themes of hope, resilience, and the enduring human spirit. Its significance lies not only in its literal presence in the sky but also in the layers of meaning it carries, enriching the narrative and inviting readers to contemplate the profound complexities of life, love, and loss in the midst of war.

The Igbo-Ukwu bronzes are significant symbols in *Half of a Yellow Sun*, reflecting both the richness of Igbo culture and the historical context of the novel. These ancient artefacts, discovered in 1939 in the town of Igbo-Ukwu in present-day Nigeria, consist of intricate bronze and copper sculptures dating back to the 9th century. In the novel, the Igbo-Ukwu bronzes serve as a powerful symbol of Igbo heritage and resilience. They are always mentioned in relationship with Richard, whose interest for the Igbo culture is obvious throughout the novel.

When Richard mentioned his interest in Igbo-Ukwu art, they said it didn't have much of a market yet, so he did not bother to explain that he wasn't at all interested in the money, it was the aesthetics that drew him. And when he said he had just arrived in Lagos and wanted to write a book about Nigeria, they gave him brief smiles and advice. (74)

The bronzes represent a connection to a rich cultural past that predates the colonial era depicted in the story. Through the bronzes, Adichie highlights the sophistication and artistic achievements of Igbo civilisation, challenging colonial narratives that portrayed Africa as primitive or uncivilised. Furthermore, the Igbo-Ukwu bronzes symbolise the continuity of Igbo identity in the face of colonial oppression. Despite the attempts by colonial powers to erase indigenous cultures and impose foreign beliefs, the presence of these artefacts underscores the resilience of Igbo traditions and the enduring spirit of the people. Additionally, the Igbo-Ukwu bronzes can be seen as a metaphor for the characters' quest for autonomy and self-determination in post-colonial Nigeria. Just as the artefacts survived centuries of history, the characters in the novel navigate the complexities of political upheaval and ethnic tensions, striving to preserve their cultural heritage and assert their agency in a rapidly changing society. Largely, the Igbo-Ukwu bronzes in *Half of a Yellow Sun* symbolise heritage, historical importance and cultural identity of the Igbo people, serving as a powerful reminder of their enduring legacy amidst the tumultuous events of Nigerian history.

The Biafran flag, with its distinctive tricolour of green, black, and red, adorned with a striking rising sun emblem (344), carries profound symbolism in *Half of a Yellow Sun*. This flag serves as a powerful visual representation of the aspirations and struggles of the Igbo

people during the Nigerian Civil War, also known as the Biafran War. The emergence of the Biafran flag symbolises the Igbo people's quest for self-determination and sovereignty. It represents their desire to break away from Nigeria and establish an independent nation-state, Biafra. The flag embodies the aspirations of a marginalised ethnic group seeking political autonomy and control over its own destiny.

The Biafran flag also symbolises the struggle for survival faced by the Igbo people during the war. As the conflict escalates and Biafra declares its independence, the flag becomes a rallying symbol for resistance against the Nigerian government's military aggression and blockade. It serves as a source of hope and solidarity for Biafrans in the face of immense suffering and hardship (Atata & Omobowale, 248-266). The design and symbolism of the Biafran flag represent a breakaway identity distinct from the Nigerian state. The green, black, and red colors evoke the pan-Africanist movement and symbolise unity, strength, and the resilience of the Igbo people. The rising sun emblem signifies the dawn of a new era, a vision of freedom and rebirth for Biafra.

By adopting the Biafran flag, the Igbo people reject the authority of the Nigerian state and assert their right to self-governance. The flag becomes a potent symbol of defiance against oppression and injustice, embodying the struggle for political, economic, and cultural liberation from the Nigerian government's domination. Overall, the Biafran flag in *Half of a Yellow Sun* encapsulates the complex dynamics of identity, resistance, and survival amidst the turmoil of war. It stands as a testament to the indomitable spirit of the Igbo people and their unwavering commitment to freedom and self-determination.

In *Half of a Yellow Sun*, Adichie masterfully intertwines symbolism with expressions of identity, enriching the narrative with profound layers of meaning. The yellow sun, the Igbo-Ukwu bronzes, and the Biafran flag serve as powerful symbols that echo the characters' struggles for self-definition and autonomy amidst the backdrop of Nigerian history. These symbols encapsulate themes of hope, resilience, heritage, and the quest for self-determination, mirroring the complexities of individual and collective identity in times of war and political upheaval. Through these symbols, Adichie illuminates the profound connections between cultural heritage, personal identity, and the resilience of the human spirit, inviting readers to contemplate the enduring legacy of history and its impact on shaping the characters' lives and the trajectory of Nigerian identity. Symbolism becomes a poignant vehicle for exploring the intricate dynamics of identity expression and the enduring quest for belonging in the face of adversity. Now, let's take a look at symbolism in *Elle sera de jaspe et de corail*.

Elle sera de jaspe et de corail, this captivating literary piece by Werewere Liking, delves into the profound realm of symbolism, weaving a rich tapestry of meaning and imagery. Symbolism, as employed within this text, serves as a potent vehicle through which the author communicates different themes and emotions, inviting readers into a nuanced exploration of the human experience. From the evocative imagery of jaspe and corail to the enigmatic Misovire's journal, the novel is replete with symbols that invite deeper reflection on African society and the human condition. In this part, we will unravel the symbolic tapestry of *Elle sera de jaspe et de corail*, exploring the significance of key symbols such as the jasper and coral, Lunaï, and the misovire's journal.

The novel *Elle sera de jaspe et de corail* by Werewere Liking delves deeper into the themes of metamorphosis, perseverance, and rejuvenation through various elements, including the use of jasper and coral symbols, which are skilfully integrated throughout the storyline. Jasper is a gemstone known for its varied colours and healing properties, symbolizes strength, endurance, and protection. In the novel, jasper represents the resilience and enduring spirit of the characters, especially the Misovire, who navigates a path of self-discovery and societal transformation. The choice of jasper underscores the idea that true change and empowerment come from inner strength and the ability to withstand adversity. It highlights the characters' journey towards self-empowerment and their efforts to rejuvenate their community, Lunaï. Jasper's multifaceted nature mirrors the complexity and diversity of African culture, emphasising the richness and depth of the characters' heritage.

Coral, often associated with the ocean, symbolises life, growth, and regeneration. It evokes images of interconnectedness and the natural world's cyclical rhythms. In the context of the novel, coral signifies the potential for rebirth and the flourishing of new ideas and identities. It represents the characters' aspiration to rebuild their society and cultivate a future that honours their cultural roots while embracing progress and change. Coral's delicate yet resilient structure serves as a metaphor for the fragility and strength inherent in the process of cultural and personal renewal. Together, jasper and coral create a powerful metaphor for the novel's themes of healing, transformation, and the harmonious blending of tradition and modernity.

*Ils ne seront plus les fils de l'Assujetti
Ils n'auront pas la complaisance de la mauvaise
conscience des Tyrans
Ils n'auront plus la hargne perverse de l'Esclave
qui aime ses chaînes
Ils seront libres et forts et beaux
Ils seront de jaspe et de corail.* (31)

The imagery of jasper and coral encapsulates the duality of strength and growth, reflecting the characters' struggles and aspirations as they seek to overcome the limitations imposed by their historical and social contexts. These symbols also highlight the novel's emphasis on the importance of cultural heritage in shaping a resilient and vibrant future. Through the symbols of jasper and coral, *Elle sera de jaspe et de corail* conveys a message of hope and resilience, illustrating that true empowerment and transformation arise from a deep connection to one's roots and an unwavering commitment to growth and renewal. These symbols enrich the narrative, offering a nuanced understanding of the characters' journey and the broader themes of cultural identity and societal change. However, let's look at the next aspect of symbolism in our novel, Lunäi.

The made-up village of Lunäi functions as a powerful symbol in Werewere Liking's *Elle sera de jaspe et de corail*, representing several themes that are essential to the story. Lunäi represents more than just a setting; it embodies the cultural, social, and spiritual essence of the characters' world. Lunäi symbolises the rich cultural heritage and identity of its inhabitants. The village stands as a microcosm of African traditions, history, and communal values. Throughout the novel, the characters' interactions with their environment and each other underscore the importance of preserving and revitalising their cultural roots. The village's struggles and aspirations mirror the broader quest for cultural revival and self-determination.

At the beginning of the novel, Lunäi is depicted as a place of stagnation and despair, reflecting the broader issues facing post-colonial African societies. *Tout paraît si banal à Lunäi... Or en vérité tout y est plutôt peu commun et somme toute très singulier: Lunäi est un village merdeux et merdique.* (13). The village's decline symbolises the effects of colonialism, corruption, and neglect. This portrayal sets the stage for the characters' journey towards transformation and renewal. The Misovire's decision to write a journal and envision a better future for Lunäi is a response to this decay, highlighting the desire for change and rejuvenation.

Lunäi also symbolises hope and the potential for renewal. The characters' efforts to rebuild and transform their village reflect a broader vision of societal change. The process of revitalising Lunäi parallels the characters' personal growth and self-discovery. As they work towards creating a better future for their village, they also embark on journeys of individual empowerment and collective action. The village represents the collective imagination and aspirations of its people. Lunäi is not just a physical place but a manifestation of the dreams, fears, and hopes of its inhabitants.

Grozi est tout retourné vexé désemparé honteux... Mais il recommence. Certains jours son désir monte jusqu'au cœur et lui effleure la gorge. Il lui semble qu'il

va entendre le subtil qu'il le sent déjà. C'est ce qui l'encourage. Il pense qu'il finira bien un jour par jouir d'un mental plein... Parfois il est conscient de la vieillesse de Lunaï. Il porte en lui le désir de demain et conscient de ses propres limites il rêve d'un autre monde pour sa descendance. (28)

The dialogues between Grozi and Babou, and the reflections of the Misovire, are all set against the backdrop of Lunaï's reality, emphasizing the importance of community in shaping individual and collective identities. On a broader level, Lunaï can be seen as a symbol of Africa itself. The village's struggles with modernity, tradition, and external influences reflect the continent's complex post-colonial reality. The narrative's focus on Lunaï serves as a commentary on the need for Africa to reclaim its cultural heritage and forge a path towards a self-determined future. In summary, Lunaï in *Elle sera de jaspe et de corail* is a multifaceted symbol that encapsulates the novel's themes of cultural identity, decay and renewal, collective imagination, and the broader African experience. The village serves as a poignant backdrop for the characters' journeys, reflecting their aspirations and the overarching narrative of transformation and empowerment. Now, let us delve into symbolism expressed in the misovire's journal. In this novel, the Misovire's journal serves as a rich source of symbolism, reflecting her inner thoughts, dreams, and the broader themes of the novel. Through her journal, the Misovire not only documents her personal journey but also explores deeper symbolic meanings related to her community, culture, and aspirations for the future. Here are key instances of symbolism in the Misovire's journal.

The very act of writing the journal in itself is symbolic. It represents the Misovire's attempt to reclaim her voice and agency. By documenting her thoughts and experiences, she asserts her identity and challenges the oppressive forces around her. Early in the novel (13), the Misovire decides to start her journal to capture her dreams for Lunaï. This decision symbolises her desire for transformation and renewal, both personally and for her community.

The journal symbolises resistance against the oppressive societal norms that dominate Lunaï. The Misovire asserts her voice in an environment where expression is often suppressed. In her journal, the Misovire openly criticises the inequalities and injustices in Lunaï, transforming her personal reflections into acts of defiance. This rebellion through writing illustrates her determination to challenge and change the status quo

Through her journal, the Misovire expresses her hopes for the future and her vision for the renewal of Lunaï. It becomes a repository for her dreams and plans, symbolising the potential for positive transformation.

Eh oui j'ai rêvé et je me rends compte que je rêve de plus en plus souvent depuis que je m'intéresse à Grozi et à Babou. Gare! Je me surprendrai un de ces jours

en train de philosopher! Enfin puisqu'il s'agit d'une page réservée au Maître-Spirituel et puisque je n'ai plus rien d'acceptable sur le plan spirituel que les rêves même les rêves d'autrui c'est mieux que rien n'est-ce-pas ?

Je retiendrai donc pour la page 5 de mon journal d'or-de-bord l'idée d'une critique littéraire et artistique exploitable dans un plan de renouveau culturel à Lunai. (116)

The passage reflects a growing engagement with intellectual and spiritual pursuits, sparked by an interest in Grozi and Babou, likely figures or concepts related to philosophy or spiritual teaching. The Misovire humorously acknowledges that this newfound interest is leading to more frequent dreams and a potential for unexpected philosophical musings. Despite feeling they lack other spiritual contributions; they find value in reflecting on dreams, including those of others, as a form of insight. In light of this, she plans to dedicate page 5 of her "journal d'or-de-bord" (a personal log or reflective journal) to developing a literary and artistic critique. This critique will serve as a foundation for a cultural renewal plan in Lunai, suggesting a commitment to exploring and enhancing cultural and artistic values in their community or context. This initiative aims to integrate their reflections and insights into a broader cultural revitalisation effort.

The Misovire's interactions with Grozi and Babou, and her inclusion of their ideas in her journal, highlight her commitment to finding solutions for Lunai's problems. The journal captures these moments of optimism and the belief in a brighter future. The journal also serves as a means of preserving and reclaiming Lunai's cultural heritage. It reflects the Misovire's connection to her roots and her desire to see her culture thrive.

*Le cerveau sur l'épaule
Les pieds sur terre
Et l'âme aux nues...
Pour cette Forme-là
Je prierai
Pour cette formulation
Je me battraï
Pour cette Initiation
J'écrirai.. .
J'écrirai un journal d'or-de-bord-d'or
Pour la prochaine Race. (152)*

The passage uses evocative imagery to convey a commitment to a transformative vision. With "the brain on the shoulder" symbolising accessible wisdom, "feet on the ground" representing practical grounding, and "the soul in the skies" reflecting spiritual aspiration, it highlights a balanced approach to intellectual, pragmatic, and spiritual pursuits. The Misovire pledges to pray for this ideal form, fight to articulate it, and write to initiate it, creating a "journal

d'or-de-bord-d'or" a golden logbook meant to guide and inspire future generations. This logbook aims to capture and pass on valuable insights, serving as a beacon for the next wave of thinkers and doers.

The Misovire writes about the importance of initiation, rich traditions and cultural practices of Lunaï, emphasising their importance and the need to revive them. Her journal entries underscore the significance of cultural identity in shaping societal values and resilience. In *Elle sera de jaspe et de corail*, the Misovire's journal serves as a profound symbol of self-discovery, resistance, hope, and cultural preservation. Through her meticulous documentation, the Misovire reclaims her voice and identity, critiques societal injustices, and envisions a brighter future for Lunaï. The journal not only reflects her personal growth and resilience but also embodies the collective aspirations and cultural heritage of her community. It captures the essence of the novel's themes, illustrating how individual narratives can drive social transformation and cultural renewal. Ultimately, the Misovire's journal stands as a testament to the enduring power of written expression in the face of adversity.

In *Elle sera de jaspe et de corail*, symbolism plays a profound role in conveying themes of cultural identity, resilience, and transformation. Through the symbols of jasper and coral, the novel emphasises the importance of cultural heritage in shaping a resilient and vibrant future. These symbols serve as powerful reminders that true empowerment and growth stem from a deep connection to one's roots and a commitment to renewal. Similarly, Lunaï emerges as a multifaceted symbol representing cultural identity, decay, and renewal, reflecting the broader African experience. The village serves as a poignant backdrop for the characters' journeys, illustrating their aspirations and the overarching narrative of transformation and empowerment. Finally, the Misovire's journal stands as a profound symbol of self-discovery, resistance, and hope. Through her meticulous documentation, the Misovire not only reclaims her voice but also embodies the collective aspirations and cultural heritage of her community. Together, these aspects of symbolism enrich the narrative, offering a nuanced exploration of cultural identity and societal change in the face of adversity. Ultimately, the novel highlights the enduring power of symbolism in capturing the complexities of the human experience and inspiring readers to contemplate the profound connections between heritage, resilience, and transformation.

In *Elle sera de jaspe et de corail*, symbolism serves as a profound tool for exploring themes of cultural identity, resilience, and transformation. Through symbols like jasper and coral, the novel highlights the significance of cultural heritage in fostering resilience and shaping the characters' journeys towards empowerment and renewal. Lunaï, as a multifaceted symbol, embodies both the decay and potential for renewal within African societies, reflecting

broader themes of cultural identity and societal change. Meanwhile, the Misovire's journal represents a deeply personal yet communal struggle for self-discovery, resistance, and hope, emphasising the importance of individual narratives in driving social transformation.

On the other hand, in *Half of a Yellow Sun*, Adichie employs symbolism to depict the complexities of Nigerian history and the characters' quests for self-definition amidst political turmoil. Symbols like the yellow sun, Igbo-Ukwu bronzes, and Biafran flag encapsulate themes of hope, resilience, and the quest for self-determination, echoing the struggles of individual and collective identity during times of war and upheaval. Adichie masterfully intertwines these symbols with expressions of identity, inviting readers to contemplate the enduring legacy of history and its impact on shaping personal and national identities.

While both novels utilise symbolism to explore themes of identity, resilience, and transformation, they do so within distinct cultural and historical contexts. *Elle sera de jaspe et de corail* focuses on the African experience, emphasising the importance of cultural heritage and community resilience, while *Half of a Yellow Sun* delves into the complexities of Nigerian history and the struggle for self-determination. Ultimately, both novels highlight the enduring power of symbolism in capturing the intricacies of human experience and inspiring readers to reflect on the profound connections between heritage, resilience, and transformation. Having explored the rich layers of symbolism in both *Half of a yellow sun* and *Elle sera de jaspe et de corail*, we now turn our attention to another critical aspect of the novel: the portrayal of women.

During the colonial period in Africa, women's roles were profoundly shaped by both indigenous traditions and the impositions of colonial rule. Traditionally, African women were central to agriculture, trade, and family life, contributing significantly to the economic and social stability of their communities (Sheldon Kathleen, 58). However, colonialism disrupted these roles, often marginalising women's contributions. Colonial economies focused on cash crops and resource extraction, side-lining women from their traditional agricultural roles. Legal and social structures under colonial rule reinforced patriarchal systems, restricting women's rights to land ownership and inheritance, and favouring the education of boys over girls (Berger Iris, 6). Additionally, many women were subjected to forced labour in colonial enterprises, reinforcing gender inequalities and limiting their economic independence.

However, in the postcolonial period, the roles of women began to transform as nations sought to redefine their identities and rebuild their societies. Women played crucial roles in independence movements, although their contributions were often overlooked once independence was achieved (Lionnet Françoise, 52-60). Gradually, women gained recognition in political spheres, advocating for gender equality and women's rights. Increased access to

education and professional opportunities allowed women to engage more fully in economic, political, and social arenas. Postcolonial literature and feminist movements highlighted women's voices and experiences, challenging traditional gender roles and advocating for their empowerment. These efforts have led to a more nuanced understanding of women's roles and their indispensable contributions to society.

In both *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*, the evolving roles of women in postcolonial Africa are vividly illustrated, roles that extend far beyond mere characters within the narrative. These two novels delve into the complexities of female identity, resilience, and empowerment within the contexts of Nigerian history and African society. Through the vivid portrayal of female characters, both authors explore themes of agency, resistance, and the quest for self-determination in the face of adversity. In this last part of our third chapter, we will examine the multifaceted roles of women in these two literary works, highlighting their contributions to shaping the narratives and reflecting broader socio-political realities.

In *Half of a Yellow Sun*, women take centre stage and play a significant role in the story through their experiences and deeds. With the Nigerian Civil War serving as the backdrop, Adichie deftly combines the tales of women from various backgrounds to provide a complex examination of their responsibilities, hardships, and resilience in the face of turbulent historical change. Through the lenses of characters such as Olanna and Kainene, Adichie delves into themes of identity expression and cultural identity, portraying women as active agents navigating the complexities of war, politics, and personal relationships. In this part of our work, we will examine how Adichie illuminates the intricacies of womanhood within the context of Nigeria's turbulent history, exploring how these women assert and negotiate their identities amidst the chaos and transformation of their world.

Olanna's background as an educated and affluent woman allows her to navigate spaces that blend traditional and modern influences. *"I hope you've thought about coming to join us at the ministry, Olanna. We need first-class brains like yours," Chief Okonji said.* (Page Her education in England and return to Nigeria illustrate the opportunities and expectations placed on postcolonial women to bridge these worlds. Despite her privileges, Olanna faces societal pressures similar to other Nigerian women, balancing her roles as a partner, mother, and community member. Olanna's relationships, particularly with Odenigbo and her sister Kainene, highlight her resilience and adaptability. She navigates the complexities of love, infidelity, and familial duties, demonstrating the multifaceted nature of her identity. Her role in caring for

Baby and her involvement in the Biafran cause illustrate the dual burdens of personal sacrifice and social responsibility that many postcolonial women bear.

During the Nigerian Civil War, Olanna transitions from a life of relative comfort to one of active participation in the struggle for Biafra. Her involvement in teaching and supporting the war effort reflects the broader political and cultural engagement of postcolonial women. This engagement is essential in reshaping national identities and advocating for societal change. Olanna's character in *Half of a Yellow Sun* encapsulates the complex and evolving roles of women from the colonial to postcolonial periods. Adichie presents her as a resilient, educated, and active participant in her society, challenging traditional gender norms and highlighting the vital roles of women in shaping postcolonial identities. Through Olanna, Adichie underscores the agency and resilience of African women amidst cultural, social, and political transformations, demonstrating their pivotal contributions to the fabric of their communities and histories.

The role of women is intricately linked to themes of culture and identity, particularly through the character of Kainene. Kainene embodies some of the complexities and challenges faced by women during Nigeria's transition from colonial rule to post-colonial independence, highlighting their crucial role in shaping cultural and personal identities. Kainene is portrayed as a strong, independent, and pragmatic woman who defies traditional gender roles. Unlike her twin sister Olanna, who embodies more conventional beauty and domesticity, Kainene is business-minded and assertive. Her involvement in running her father's businesses (48) and later managing a refugee camp during the Nigerian Civil War underscores her capability and determination (389).

Through Kainene, Adichie explores the shifting dynamics of power and gender, showcasing how women navigated and negotiated their identities in a rapidly changing society. Cultural identity is a significant theme in Kainene's character arc. Her pragmatic approach to life and her romantic relationship with Richard, an English writer, illustrate the cultural exchanges and tensions between Nigerian and Western identities. Kainene's ability to straddle these cultural worlds highlights the broader narrative of post-colonial identity formation, where the remnants of colonial influence continue to intersect with indigenous cultural practices. Kainene's role also underscores women's agency in times of conflict and transition. Her management of a refugee camp during the Biafran War is a testament to her leadership and resilience, reflecting the broader struggles and determination of women to sustain and nurture their communities despite immense adversity. This aspect of her character emphasizes the

crucial role women played in maintaining cultural continuity and resilience amidst the chaos of war.

Moreover, Kainene's disappearance towards the end of the novel serves as a poignant metaphor for the unresolved issues and ongoing struggles faced by women in the aftermath of colonial rule. Kainene's disappearance serves as a powerful symbol of the losses suffered during the Biafran war, the impact on individuals and communities, and the lingering uncertainties that war leaves in its wake. It's a poignant reminder of the human cost of conflict. Kainene's role in the novel is pivotal in understanding the intersection of gender, culture, and identity in post-colonial Nigeria. Her character not only challenges patriarchal structures but also navigates the complex cultural landscape of a nation in transition. Through Kainene, Adichie provides a nuanced portrayal of women's roles, highlighting their strength, agency, and crucial contributions to cultural identity and societal change in the face of enduring colonial legacies. Adichie masterfully explores the pivotal roles of women like Olanna and Kainene, weaving their experiences into the broader narrative of Nigeria's postcolonial identity. Olanna's journey from privilege to active participation in the Biafran cause, and Kainene's leadership and cultural navigation, both underscore the resilience, agency, and multifaceted identities of women amidst the turbulence of historical change. Through their stories, Adichie illuminates the significant impact of women in shaping cultural and personal identities, challenging traditional gender norms, and advocating for societal transformation. Ultimately, the novel highlights the crucial contributions of women to the fabric of their communities and the enduring legacy of their strength and resilience in the face of adversity.

Liking gives a powerful portrait of women in *Elle sera de jaspe et de corail*, emphasising their tenacity, fortitude, and importance in bringing about social and cultural change. Through the experiences and perspectives of her female characters, Liking delves into themes of self-discovery, resistance, and cultural preservation. The Misovire, in particular, embodies the struggle against societal oppression and the quest for personal and communal renewal. The novel explores how women navigate the complexities of their identities, rooted in rich cultural heritage, while challenging oppressive norms and envisioning a brighter future for their community. By focusing on the multifaceted roles of women, Liking underscores their crucial contributions to cultural identity, social change, and the resilient spirit of their society.

In the novel, the Misovire emerges as a central character, embodying the complexities of womanhood within the context of her community, Lunaï, and the broader cultural landscape. As a defender of culture, the Misovire holds a profound reverence for the traditions, practices, and values that define Lunaï. Through her meticulous documentation in her journal, she

becomes the guardian of Lunai's cultural heritage, preserving it for future generations. Her commitment to cultural preservation underscores the vital role that women often play as keepers and transmitters of cultural knowledge, ensuring the continuity of traditions in the face of modernity and change.

Beyond her role as a custodian of culture, the Misovire serves as an agent of change and resistance within Lunai. Her journal becomes a platform for critiquing societal injustices and envisioning a better future for her community. By addressing issues such as inequality and corruption, she challenges the status quo and advocates for transformation. The Misovire's intellectual and emotional resilience in the face of adversity highlights the pivotal role that women can play as catalysts for social and political change, inspiring others to question prevailing norms and strive for a more just and equitable society. The Misovire's quest for knowledge and understanding enriches her contributions to her community, empowering her to navigate the complexities of her existence with wisdom and grace. The Misovire's journey of self-discovery reflects the broader theme of individual empowerment through intellectual and emotional exploration, underscoring the transformative power of introspection and self-awareness. Furthermore, the Misovire's nurturing presence and commitment to community building are evident in her interactions with other characters, such as Grozi and Babou. She fosters dialogue, encourages reflection, and promotes collective action towards rejuvenation and growth. Her vision for Lunai's future is deeply rooted in communal values, emphasizing the interconnectedness of individual and collective well-being. Through her guidance and support, the Misovire helps to rebuild and strengthen the social fabric of Lunai, fostering a sense of unity and solidarity among its inhabitants. In essence, the Misovire symbolizes hope, resilience, and renewal within Lunai. Her unwavering dedication to cultural preservation, her courage in challenging injustices, and her commitment to personal and collective growth make her a transformative figure within her community. Through her character, Liking explores the profound contributions of women to their societies, highlighting their resilience, wisdom, and capacity to inspire positive change. The Misovire's presence serves as a testament to the enduring impact of women's voices and actions in shaping the cultural identity and future trajectory of Lunai.

In the novel, Soo embodies the essence of feminine strength, resilience, and wisdom. As a central figure in the narrative, Soo transcends traditional gender roles, becoming a symbol of empowerment and enlightenment for women (78-81). Soo represents a departure from conventional female archetypes. She is not merely a passive recipient of fate, but an active agent in shaping her own destiny. Driven by a deep longing for authentic love and understanding, Soo

embarks on a journey of self-discovery and empowerment. Throughout the story, Soo demonstrates remarkable courage and determination in her pursuit of love and knowledge. She refuses to conform to societal expectations or succumb to fear, instead choosing to follow her heart's deepest desires. In doing so, she challenges the limitations imposed upon women and redefines the possibilities of female agency. Soo's strength lies not only in her physical prowess but also in her emotional resilience and spiritual depth. She embodies a holistic vision of femininity, embracing both her vulnerabilities and her strengths with grace and authenticity. Her journey serves as a testament to the transformative power of self-love and inner wisdom. As Soo navigates the challenges and obstacles that confront her, she inspires other women to reclaim their voices and assert their worth. Her courage becomes a beacon of hope for those who dare to dream beyond the confines of convention and expectation. Ultimately, Soo's legacy transcends the boundaries of time and space, leaving an indelible mark on the collective consciousness of women everywhere. She embodies the timeless truth that true empowerment comes from within, and that the journey to self-discovery is the greatest adventure of all.

The characters of the Misovire and Soo exemplify the intersection of feminism and culturalism. The Misovire's dedication to preserving Lunai's cultural heritage highlights the role of women as guardians of tradition and agents of social change. Soo, on the other hand, embodies feminine strength and empowerment, challenging societal norms to pursue her own path of self-discovery and love. Together, their narratives underscore the resilience, wisdom, and transformative power of women in shaping both cultural identity and societal progress.

In both Liking's and Adichie's works, women emerge as central figures shaping cultural identity and societal progress. Through the characters of the Misovire and Soo in Liking's narrative, and Olanna and Kainene in Adichie's work, we witness the multifaceted roles of women in navigating complex cultural landscapes and advocating for change.

The Misovire and Soo embody the intersection of feminism and culturalism, each contributing to the narrative with distinct yet complementary perspectives. The Misovire, as a custodian of Lunai's cultural heritage, emphasizes the importance of tradition and community values in shaping identity. Through her commitment to preserving Lunai's cultural legacy and challenging societal injustices, she embodies the resilience and agency of women in effecting positive change within their communities. Soo, on the other hand, embodies feminine strength and empowerment, transcending societal expectations to pursue her own path of self-discovery and love. Her journey symbolises the liberation of women from restrictive gender roles and the empowerment of individual agency in shaping destiny.

Similarly, Adichie's characters, Olanna and Kainene, navigate Nigeria's postcolonial landscape with resilience and agency. Olanna's journey from privilege to active participation in the Biafran cause, and Kainene's leadership, underscore the significant impact of women in shaping cultural and personal identities amidst historical change. Through their experiences, Adichie illuminates the crucial contributions of women to societal transformation, challenging gender norms and advocating for change.

In both narratives, women emerge as dynamic forces shaping cultural identity and societal progress. While Liking focuses on the intimate struggles and triumphs of individual women within a specific cultural context, Adichie's narrative explores the broader societal implications of women's agency and resilience. Together, these representations underscore the enduring legacy of women's strength and resilience in shaping the fabric of their communities. In conclusion, the exploration of character identities, symbolism, and the role of women in *Elle Sera de Jaspe et de Corail* and *Half of a Yellow Sun* reveals profound insights into resilience, identity, and societal transformation. Both novels intricately weave cultural heritage into their narratives, offering readers a deep contemplation of the complexities of African life.

The first part of this third chapter highlighted how characters in both novels navigate profound challenges, revealing their resilience and identity amidst adversity. Adichie's focus on the Nigerian Civil War showcases the brutal impact of conflict on personal transformation, while Liking's narrative emphasises the enduring hope and collective empowerment within African society. These character journeys underscore universal truths of human experience while celebrating the enduring spirit of resilience.

Transitioning to symbolism, both novels employ this literary tool to explore themes of cultural identity and transformation. In *Elle Sera de Jaspe et de Corail*, symbols like jasper and coral emphasise the significance of cultural heritage in fostering resilience and shaping characters' journeys. Meanwhile, *Half of a Yellow Sun* uses symbols like the yellow sun and Igbo-Ukwu bronzes to encapsulate themes of hope and the quest for self-determination amidst political turmoil. Through these symbols, both authors invite readers to reflect on the connections between heritage, resilience, and societal change.

Finally, the role of women in both texts is pivotal in driving narrative and thematic exploration. The Misovire and Soo in Liking's work, along with Olanna and Kainene in Adichie's novel, embody the intersection of feminism and culturalism. They challenge societal injustices and traditional gender roles, highlighting the agency and resilience of women in effecting positive change. These characters illustrate the significant impact of women in

shaping cultural and personal identities, advocating for societal transformation, and inspiring a more just and equitable society.

Together, these analyses underscore the enduring legacy of women's strength and resilience, the profound impact of cultural heritage, and the transformative power of literature in capturing the intricacies of human experience. Both *Elle Sera de Jaspe et de Corail* and *Half of a Yellow Sun* celebrate the dynamic forces shaping cultural identity and societal progress. These novels offer timeless reflections on the expression of identity and the vital role of culture in fostering resilience and unity within communities. Through their narratives, Liking and Adichie highlight how cultural heritage and identity expression are crucial in advocating for a more just and equitable society, showcasing the enduring spirit of individuals and communities in the face of adversity. The insights gained from this analysis set the stage for further exploration of the outcomes and transformations resulting from these influences, which will be the focus of the next chapter.

CHAPTER FOUR

DISCOURSES ON SHAPED IDENTITIES

This fourth chapter explores the aftermath of the identity transformation process in *Half of a yellow sun* and *Elle sera de jaspe et de corail*. We will analyse the significant outcomes that arise from these tumultuous historical events and their impacts on the characters and societies within these novels. Under Identity and Cultural Discourses, we will examine cultural revival and hybrid identities, focusing on the revival of cultural practices, reconnection with heritage, and the emergence of hybrid identities shaped by colonial influence and conflict. Also, we will study Socio-political Discourses through empowerment, agency, and collective actions to highlight personal empowerment and agency, particularly for female characters, and explores themes of spiritual awakening and transformation that contribute to resilience and collective strength. Finally, we will address dynamics and critique, providing a critique of colonial and postcolonial systems and analysing the outcomes of resistance and resilience as characters advocate for social and political change.

Identity and Cultural Discourses

In the aftermath of war and colonialism, cultural revival and the emergence of hybrid identities become significant outcomes for the characters and societies depicted in *Half of a Yellow Sun* by Chimamanda Ngozi Adichie and *Elle sera de jaspe et de corail* by Werewere Liking. This section delves into how these novels portray the reconnection with cultural heritage and the blending of diverse cultural influences as a response to character's transformation. The characters' journeys highlight the importance of reclaiming and revitalizing traditional practices while navigating the complexities of hybrid identities formed through the intersection of indigenous and colonial experiences. Offering significant insights into the nature and benefit of ancestral returns, and the cultural components of leadership and change, Marcia Arunga's dissertation on the lived experiences of 18 African American women who travelled to Kenya as part of a Cultural Reconnection delegation offers profound insights into the transformative impact of such journeys. This qualitative narrative inquiry highlights several key themes that emerge from the participants' stories, revelations, feelings, and thoughts regarding their reconnection with their ancestral homeland.

The study reveals that participating in Cultural Reconnection delegations significantly enhances individuals' sense of purpose and understanding of their roots. This

aligns with the broader literature on diaspora returns, which often emphasises the importance of reconnecting with one's heritage as a means of fostering a deeper sense of identity and belonging. By immersing themselves in the cultural and historical context of their ancestors, participants in the study gained a richer appreciation of their heritage, which in turn influenced their sense of self and purpose. A key outcome of the reconnection experience was the strengthened spiritual connection to ancestors. This finding resonates with the concept of ancestral reverence, a common theme in many African cultures, where the past and the ancestors play a crucial role in shaping present-day identities and experiences. The spiritual awakening experienced by the participants underscores the importance of this cultural practice in providing a sense of continuity and connection across generations.

The dissertation also highlights the role of womanism in the participants' experiences. Womanism, as defined by Alice Walker, is a social theory deeply rooted in the racial and gendered experiences of Black women. It emphasizes the importance of solidarity, community, and the collective struggle against oppression. The study shows how Black women, as culture bearers, have practiced overcoming historical trauma and barriers by reconnecting with their ancestral land, reinforcing their resilience and agency.

One of the significant outcomes of the cultural reconnection was the dispelling of stereotypes and myths about Africa. This aligns with the broader aim of many diaspora return narratives to challenge and correct misconceptions about the continent. By experiencing Africa first hand, participants were able to develop a more nuanced and accurate understanding of their ancestral homeland, countering the often negative and monolithic portrayals prevalent in Western media. The study underscores the development of leadership skills and personal growth among the participants. Engaging with their cultural heritage provided them with a clearer vision of their next steps in life, enhancing their leadership abilities and overall self-understanding. This finding is consistent with theories that suggest that reconnecting with one's cultural roots can be a powerful catalyst for personal development and leadership. Lastly, the sense of a need to give back emerged as a strong theme. Participants felt a renewed commitment to contribute positively to their communities, both in the diaspora and in Africa. This sense of responsibility and reciprocity is a common thread in narratives of diaspora return, highlighting the enduring impact of these journeys on individuals' social and community engagement. In conclusion, the dissertation offers valuable insights into the multifaceted benefits of cultural reconnection journeys. By examining the experiences of African American women who travelled to Kenya, it sheds light on the profound impact of reconnecting with one's ancestral

heritage on personal identity, spiritual growth, leadership development, and community engagement.

On another side, in *The Relevance of Cultural Heritage in Remaking a New Africa* (Oyedola, 24-28)b, the debate over the causes and solutions to post-colonial African development problems centred on two primary perspectives: cultural revivalism and anti-revivalism. Scholars like Kwame Nkrumah attribute these issues to colonialism, advocating for a cultural revival that would restore African values and traditions as a pathway to development. In contrast, critics like Moses Oke argue that this revivalist approach overemphasises the impact of colonialism and sees the appeal to past cultural values as counterproductive.

Nkrumah's cultural revivalist solution suggests that reclaiming African cultural values can address the continent's development problems. This perspective posits that colonialism disrupted African societies, leading to a loss of identity, cultural disintegration, and economic exploitation. By reviving pre-colonial cultural values, societies can restore their social fabric, enhance communal solidarity, and foster economic and political stability. This approach aligns with the broader notion of cultural revival and reconnection seen in post-colonial literature, where reconnecting with ancestral roots is viewed as a way to reclaim identity and agency. However, anti-revivalists like Moses Oke challenge this view, arguing that the focus on a cultural past overlooks the complexities of modern African societies and the need for pragmatic solutions. Oke contends that romanticising the past can hinder progress by ignoring the changes and adaptations necessary for contemporary development. He suggests that a forward-looking approach, which acknowledges colonial legacies but emphasises innovative and context-specific solutions, is more effective for addressing development issues. In the context of cultural revival and reconnection, this debate highlights the tension between looking to the past for guidance and addressing current challenges with modern strategies. Both perspectives offer valuable insights into the role of culture in development (43-332). Nkrumah's emphasis on cultural revival underscores the importance of identity and heritage in building resilient and cohesive communities. This is reflected in our novels, *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*, where characters find strength and purpose in their cultural heritage amidst the turmoil of post-colonial society.

In *Half of a Yellow Sun*, the theme of cultural revival is evident in the characters' efforts to reclaim their Igbo identity and heritage during the Nigerian Civil War. This revival provides a source of resilience and solidarity, helping them navigate the challenges posed by the conflict. Similarly, in *Elle sera de jaspe et de corail*, the reclamation of African cultural values is portrayed as a means of overcoming colonial legacies and envisioning a new,

empowered future. Ultimately, the discussion on cultural revival and reconnection in post-colonial Africa underscores the need for a nuanced approach that respects the importance of cultural heritage while also embracing change and innovation. By blending traditional values with contemporary solutions, African societies can navigate the legacy of colonialism and work towards sustainable development. This balance is crucial for achieving true decolonization and ensuring that cultural revival contributes meaningfully to the continent's progress.

The article "Hybridity" by Lars Allolio-Näcke in the *Encyclopedia of Critical Psychology* explores the concept of hybridity, within (post)colonial studies. Hybridity examines the intersections and blending of cultural identities, challenging rigid and essentialist notions of identity. It highlights the dynamic and fluid nature of identities formed through cultural exchange and interaction, rejecting fixed boundaries. The discussion emphasises how hybridity disrupts traditional power structures and promotes understanding of identity as a constantly evolving process influenced by various socio-cultural factors (925-928).

In Antony Easthope's work, *Bhabha, Hybridity, and Identity*, the concept of cultural hybridity is extensively explored, particularly through the lens of Homi Bhabha's theoretical framework. Bhabha posits that identity is formed in the "in-between" spaces of cultural interaction, which he terms the "third space." This space allows for the blending of different cultural identities creating hybrid identities that resist fixed, monolithic definitions. Bhabha's work challenges the binary oppositions often inherent in colonial discourse, emphasizing that identity is not static but rather a dynamic process shaped by continuous interaction and negotiation between cultures.

Bhabha's notion of hybridity is deeply rooted in the idea that colonial power is never absolute but is always ambivalent, split between asserting dominance and being undermined by the very process of colonization. This hybridity opens up possibilities for resistance and subversion, as it reveals the inherent instability and contradictions within colonial authority. Easthope further discusses how Bhabha's concept of hybridity extends beyond ethnicity to include various aspects of identity, such as language, culture, and social norms. By highlighting the fluid and contingent nature of identity, Bhabha's theory underscores the potential for cultural transformation and the emergence of new, hybrid forms of identity that transcend traditional boundaries.

Bhabha's theory of hybridity emphasises the fluid and dynamic nature of identity formation in the "third space" of cultural interaction. He argues that identity is not fixed but is continually negotiated and redefined through processes of hybridisation and cultural exchange.

While Olanna and Kainene's experiences certainly involve elements of negotiation and adaptation, their identities are also shaped by broader social, political, and historical forces beyond their control. Unlike Bhabha's vision of hybridity as a site of resistance and subversion against colonial authority, their agency is constrained by the realities of post-colonial Nigeria and the challenges they face during the Biafran War. Here in *Half of a yellow sun*, Olanna and Kainene both embody elements of hybridity in their identities and experiences. Their upbringing in a wealthy Nigerian family, studying abroad, coupled with their defiance of societal norms and engagement in unconventional relationships, reflects a blending of different cultural and social influences. Both characters embody resistance to fixed definitions of identity, illustrating Bhabha's assertion that colonial power is inherently ambivalent and unstable. Their identities are not static but are shaped by continuous interaction and negotiation, embodying the potential for cultural transformation and hybridisation that Bhabha's theory of hybridity emphasises.

However, unlike Bhabha's conceptualisation of hybridity as emerging from the "third space" of cultural interaction, Olanna and Kainene's hybrid identities are largely shaped by their individual choices and experiences within the specific context of post-colonial Nigeria. Their hybridity is not necessarily a result of deliberate negotiation between cultures but rather a product of their personal circumstances and interactions with others. *Elle sera de jaspe et de corail* exhibits what we will call "an hybridity of style". This hybridity is evident in the novel's blending of various narrative forms, such as traditional African storytelling, mythological elements, and contemporary literary techniques. Werewere Liking's work transcends conventional boundaries, creating a rich, multifaceted narrative that reflects the intersection of different cultural influences. This stylistic hybridity enhances the novel's exploration of identity, tradition, and modernity, showcasing the dynamic nature of cultural expression in post-colonial Africa.

Hybridity, in the context of genre studies, refers to the blending and merging of different genres to create new, hybrid forms. It involves the recontextualisation and transformation of existing genres, often leading to innovative and complex genre structures that reflect a mix of various influences and elements (Mäntynen ; Shore, 2014). The article by Mäntynen and Shore investigates the concept of hybridity and its related terms within the field of genre studies, emphasising both written texts and spoken interactions. The authors aim to clarify the notion of genre and discuss the idea of (proto) typicality in relation to hybridity. They explore how genres can recontextualise and transform over time, blending with other genres to create new, hybrid forms.

The article identifies several terms used to describe these processes, such as sequential intertextuality, genre embedding, genre appropriation, and genre blending. Additionally, it discusses broader trends like commodification and the concept of "macrogenres," which describe the products of hybridisation. The study also touches upon genre chains and superordinate categories like "genre colonies," highlighting how hybridising forces influence them. The authors utilise examples from both empirical research and their own data to illustrate their points, offering a comprehensive look at how hybridity functions in genre studies and the implications it has for understanding genre evolution and transformation.

In *Elle sera de jaspe et de corail*, hybridity is reflected in both the thematic and stylistic elements of the novel. The narrative combines traditional African oral storytelling techniques with modern literary forms, creating a hybrid style that bridges the past and present. This blend of styles highlights the cultural and historical influences that shape the characters' identities and their journeys towards self-discovery and empowerment. The use of symbols like jasper and coral further underscores this hybridity, as these elements connect cultural heritage with contemporary struggles and transformations.

This hybridity of style enriches the narrative, allowing it to resonate with a wide audience while preserving the unique cultural essence of the story. It demonstrates how blending different genres and styles can create a more nuanced and dynamic portrayal of cultural identity and transformation. Hybridity in both *Elle sera de jaspe et de corail* and *Half of a Yellow Sun* serves as a crucial narrative and thematic tool. It enables the authors to weave together diverse cultural elements, creating rich, multi-layered stories that reflect the complexities of identity and cultural revival in post-colonial contexts. Having explored the themes of cultural revival and reconnection in both our novels, it is evident that these themes play a crucial role in shaping the characters' identities and their understanding of their cultural heritage. The revival of cultural practices and the reconnection with ancestral roots provide a foundation for the characters to assert their identities and navigate the complexities of post-colonial societies.

This cultural grounding sets the stage for the next major outcome in these novels: empowerment, agency, and collective actions. As characters reconnect with their cultural heritage and gain a deeper understanding of their historical and cultural context, they are better equipped to assert their agency and engage in actions that challenge oppressive structures and promote social change.

Cultural revival and reconnection in *Half of a Yellow Sun* and *Elle sera de jaspe et de corail* underscore the resilience and strength of characters as they navigate the challenges of post-colonial Africa. The reclamation of cultural identity serves as a source of resilience, solidarity,

and empowerment, enabling the characters to assert their identities and envision a future that blends traditional values with contemporary solutions. The nuanced approach to cultural revival highlighted in both novels emphasizes the importance of respecting cultural heritage while embracing change and innovation, ultimately contributing to the continent's progress. Through the exploration of hybridity, the authors skilfully weave together diverse cultural elements, creating rich, multi-layered stories that reflect the complexities of identity and cultural revival in post-colonial contexts. This further emphasises the crucial role that cultural revival plays in shaping characters' identities and their understanding of their heritage, ultimately serving as a foundation for their resilience and agency in the face of historical and societal challenges.

Apart from hybridity, we also have rootlessness and mimicry as significant outcomes of characters' transformations under Western influence. Many characters in the novel face this tragic situation of rootlessness in the novel, but we are going to focus on two of them, Olanna and Ugwu.

Olanna and Ugwu embody the themes of rootlessness and mimicry during Nigeria's transition from colonial rule to independence. Olanna's profound sense of displacement and estrangement highlights the fracturing of traditional ties to land.

Olanna, along with other characters, navigates mimicry by selectively adopting Western ideologies and behaviors as survival tactics.

Olanna's displacement is both physical and emotional. She moves from her affluent life in Lagos to the turbulent environment of Nsukka and later to war-torn Biafra. This physical journey underscores her detachment from a stable home and community. Her initial privileged status, marked by wealth and Western education, contrasts sharply with the harsh realities of war, further amplifying her sense of alienation. Emotionally, Olanna grapples with a fractured identity. Her attempts to connect with her roots are continually thwarted by the violence and instability around her. The war disrupts her family ties and traditional connections, leaving her adrift. Olanna's relationships, especially with Odenigbo and her family, are strained by the constant threat of violence and loss, deepening her sense of rootlessness. *They spit the chewed cane out on the dust. Olanna sat with them for a while, but their Hausa was too swift, too difficult to follow. She wished she were fluent in Hausa and Yoruba, like her uncle and aunt and cousin were, something she would gladly exchange her French and Latin for (59).*

Olanna's struggle with her identity is deeply entwined with the political and social turmoil around her. The violence and instability of the war not only disrupt her physical environment but also sever her psychological and emotional ties to her heritage. Her attempts to connect with her roots are continually thwarted by the chaos around her, leaving her feeling adrift and

disconnected. This sense of rootlessness is exacerbated by the strain on her family ties and traditional connections. The war forces her family to scatter; breaking the bonds that once provided her with a sense of belonging and continuity. As she grapples with this fractured identity, Olanna finds herself yearning for a deeper connection to her cultural roots, yet unable to achieve it due to the surrounding conflict. Her relationships with her family reflect this internal turmoil. The constant threat of violence and loss puts immense pressure on these relationships, deepening her sense of alienation and dislocation. For instance, when she sits with people who speak Hausa fluently, she feels a profound sense of inadequacy and estrangement. Despite her proficiency in French and Latin, languages often associated with education and sophistication, she longs for the ability to communicate in Hausa and Yoruba like her relatives. This desire symbolises her deeper longing for a cultural connection and a stable identity, something that the war and its ensuing disruptions make increasingly elusive. In this way, Olanna's emotional journey is marked by a continual struggle to find her place in a world that is constantly shifting and fracturing around her. Olanna's rootlessness also mirrors the broader societal dislocation experienced by many Nigerians during and after colonial rule. The imposition of arbitrary borders and foreign governance left many struggling to find a sense of belonging in their own land. Olanna's journey reflects this collective quest for identity and stability in a landscape marred by historical and contemporary disruptions.

Olanna's mimicry can be seen as a significant outcome of her transformation, heavily influenced by Western culture. This transformation is a journey marked by the complex interplay between her traditional Nigerian heritage and the pervasive influence of Western ideals, education, and societal expectations. Olanna's education in England is a pivotal factor in her transformation and subsequent mimicry. As a young woman, she is exposed to Western modes of thought, lifestyle, and values, which deeply influence her identity and worldview. This exposure to Western culture instils in her a sense of independence and modernity that contrasts sharply with the traditional expectations of her Nigerian family and society (37). Upon returning to Nigeria, Olanna's Westernised perspective often puts her at odds with her native culture, compelling her to navigate these conflicting identities through mimicry.

One of the most evident ways Olanna's mimicry manifests is in her interactions with different social circles. In her relationship with Odenigbo, a radical intellectual, Olanna adopts the intellectual and progressive discourse she was exposed to in the West. She mirrors the rhetorical styles and ideological positions of Odenigbo and his peers, even when they clash with her personal beliefs or the traditional views of her family (72- 73). This mimicry is not just a means of fitting in but also a way to assert her transformed identity within a new socio-political context

The influence of Western culture on Olanna's mimicry is also evident in her personal relationships and domestic life. She strives to embody the ideals of a modern, educated woman, which includes being an equal partner in her relationship with Odenigbo. This contrasts with the more traditional, patriarchal norms prevalent in Nigerian society. Her efforts to create a balanced partnership are a form of mimicry of Western egalitarian ideals, demonstrating how deeply these influences shape her actions and self-perception. The mimicry also serves to impress others. *"It's terribly urgent," she said, and kept her English accent crisp and her head held high. A nurse showed her into his office promptly. One of the women sitting in the corridor cursed. "Tufiakwa! We have been waiting since dawn! Is it because we don't talk through our nose like white people?" (324)*

She mimics this accent to gain favourable treatment by the nurse, which is underscored by her being promptly shown into the office. The reaction from the woman in the corridor who exclaims "Tufiakwa!" (an Igbo expression of disgust), highlights the frustration and resentment of those who perceive this mimicry as giving undue advantage. She believes that adopting an accent associated with white people unfairly elevates one's status or priority, suggesting that societal biases favour those who conform to colonial or Western standards over others. This moment underscores how mimicry can be used strategically to navigate power dynamics but also how it perpetuates inequality and privilege. Olanna's transformation and the resultant mimicry underscore the broader theme of identity negotiation in *Half of a Yellow Sun*. Her ability to adapt to various cultural contexts reflects the fluidity of her identity, shaped by both her Nigerian roots and Western influences. This duality is a testament to the complex interplay of cultural forces in post-colonial Nigeria, where traditional and modern values often collide.

On the other side, Ugwu's rootlessness is a defining aspect of his character, shaping his journey and the choices he makes. Born into a poor family in a rural Nigerian village, he is uprooted when he moves to Nsukka to work as a houseboy for Odenigbo (15). This transition disrupts his connection to his traditional life, leaving him in a state of cultural and social dislocation. At Nsukka, Ugwu is exposed to new ideas, languages, and ways of living that starkly contrast with his upbringing, making him feel alienated from both his old and new worlds. His initial encounters with this academic and political environment are marked by confusion and a longing for the familiarity of his village, yet he is also intrigued by the intellectual and political discussions he witnesses.

As the Biafran War unfolds, Ugwu's sense of rootlessness deepens. The war further displaces him, not just physically but emotionally and psychologically. His experiences as a soldier and the atrocities he witnesses, and commits, fracture his sense of identity and belonging. He

struggles with guilt, shame, and a profound loss of innocence, feeling estranged from his past and unsure of his place in the future. The war intensifies his alienation, forcing him to reconcile his actions with his sense of self, and leading him to question where he truly belongs. Ultimately, Ugwu's rootlessness reflects the broader themes of displacement and identity in times of conflict, illustrating how war and societal upheaval can fragment individual lives and histories (435-78).

Ugwu's mimicry, seen through his transition from a rural village boy to an educated man, reflects his adaptability and the broader social dynamics at play. When he first arrives at Odenigbo's house, he is eager to learn and fit into this new, intellectually stimulating environment. He mimics the speech, behaviours, and attitudes of his employers and the educated guests who frequent the household. This mimicry is a survival strategy, helping him gain approval and navigate the complex social hierarchies of his new world. By adopting the mannerisms and language of those around him, Ugwu aims to transcend his initial status as a houseboy and align himself with the educated elite, symbolizing his aspiration for self-improvement and upward mobility (39).

Ugwu's mimicry extends beyond mere adaptation; it also reflects his internal conflict and evolving identity. As he becomes more entrenched in Odenigbo's world, he increasingly distances himself from his village roots. His acquisition of English and his involvement in intellectual discussions signify his growing sense of belonging to the educated class. Yet, this mimicry also alienates him from his heritage and the simpler, more familiar aspects of his former life. He finds himself caught between two worlds, neither fully accepted nor fully rejecting his origins. This duality is evident in his internal struggles, as he grapples with feelings of inadequacy and the pressure to conform to the expectations of his new environment while still feeling a deep connection to his village and family (154).

The complexity of Ugwu's mimicry deepens during the Biafran War. His experiences as a soldier and his exposure to the brutality of the conflict force him to confront the limits and consequences of his earlier attempts to assimilate. The war strips away the veneer of sophistication he has adopted, revealing the stark realities of human nature and survival. Ugwu's mimicry, once a tool for social and intellectual advancement, becomes a source of inner turmoil as he faces the horrors of war and his own actions within it. His return to Nsukka after the war symbolizes a reconciliation with his past and a reassessment of his identity. Ultimately, Ugwu's mimicry is a multifaceted narrative that encapsulates his journey of self-discovery, reflecting the tension between personal ambition and the search for authentic belonging amidst profound societal upheaval (437).

Olanna and Ugwu's experiences of rootlessness and mimicry reflect the complex personal and societal transformations in Nigeria's transition from colonial rule to independence and civil war. Olanna's journey from affluent Lagos to war-torn Biafra, marked by her mimicry of Western ideals, illustrates her struggle to reconcile her fractured identity with the chaos around her. Meanwhile, Ugwu's transformation from a village boy to an educated man, driven by his mimicry of intellectual elites, highlights his internal conflict between ambition and cultural loyalty, further complicated by the war's brutality. Their narratives collectively reveal how mimicry and displacement underscore the broader challenges of forging a cohesive post-colonial identity amidst the legacies of colonialism and the demands of a new national unity.

Identity and Socio-political Discourses

In *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*, the outcomes of characters' transformations are vividly illustrated through their experiences and growth. These novels showcase how individuals, particularly women, navigate and transform their circumstances despite the immense challenges posed by war and colonialism. In *Half of a Yellow Sun*, characters like Olanna and Kainene exemplify resilience and strength, taking on active roles in the Biafran struggle and showing how personal agency can drive political and social change. Similarly, in *Elle sera de jaspe et de corail*, characters confront and dismantle patriarchal and colonial legacies, finding empowerment through cultural revival and spiritual awakening. These outcomes highlight the significant impact of personal and collective actions in shaping new paths for identity and societal progress in post-colonial African contexts.

An article by Harry B on *Intersections Of Patriarchy and Power: Deconstructing Gender Inequity in The Narrative Fabric of Chimamanda Ngozi Adichie's Half A Yellow Sun*, delves into the complexities of gender inequity as portrayed in Chimamanda Ngozi Adichie's novel, *Half a Yellow Sun*. Through a narrative analysis, the author explores the intersections of patriarchy and power within the fabric of the novel, dissecting the various ways in which these systems manifest and perpetuate gender disparities. By closely examining the characters, plot dynamics, and socio-cultural contexts depicted in Adichie's work, the article uncovers the underlying structures that uphold patriarchal norms and reinforce gender hierarchies. Therefore, the article implicitly addresses themes of empowerment and agency by exposing the mechanisms of oppression and inequity that limit women's autonomy and self-determination. Through its analysis of patriarchy and power dynamics, it highlights the importance of recognising and confronting these structures in order to empower individuals to assert their agency and challenge oppressive systems (2502-2519). By deconstructing the narrative fabric

of *Half a Yellow Sun* and exposing the intersections of patriarchy and power within it, the article contributes to a deeper understanding of how gender inequity operates and opens up space for discussions on empowering women to resist and transcend these constraints. On another hand; the article *Conceptualising Women's Agency, Autonomy and Empowerment* by Mishra and Tripathi, delves deeply into the nuanced understanding of women's empowerment within the broader scope of development studies. The authors meticulously analyse the terms 'agency,' 'autonomy,' and 'empowerment,' elucidating their interconnectedness and individual significance (58-65).

Agency refers to the capacity of women to make purposeful choices and to act upon them, reflecting their ability to influence their own lives and their surroundings. Autonomy, on the other side, focuses on the independence women have in making decisions without external pressures or constraints. Empowerment is a broader concept encompassing both agency and autonomy, along with the actual process through which women gain these capabilities. Empowerment involves both an individual's self-perception and societal acknowledgment of their capacity to act independently. Mishra and Tripathi emphasise that while these concepts are related, they are not synonymous. They explore how empowerment does not always lead to autonomy, particularly in contexts where systemic inequalities and sociocultural norms heavily influence women's lives. For example, a woman may feel empowered in her workplace yet lack autonomy in personal life decisions due to societal or familial pressures. This distinction is crucial for designing effective policies and interventions aimed at improving women's status in society. The authors conducted a regional analysis to demonstrate how these concepts manifest differently across various demographics, such as place of residence (urban vs. rural), religion, caste, education, and employment status. They show that the challenges and opportunities for women's empowerment can vary significantly based on these factors. For instance, rural women might face more rigid traditional constraints compared to their urban counterparts, influencing their levels of agency and autonomy differently. They argue for a context-specific approach to understanding and promoting women's empowerment. They suggest that policymakers need to consider the unique sociocultural and economic environments that shape women's experiences. This approach involves not only enhancing women's access to education and employment but also addressing deep-seated cultural norms that restrict women's autonomy. The article concludes that true empowerment requires both systemic changes and personal growth. It highlights the importance of supportive environments that encourage women to exercise their agency and develop autonomy. Only through such comprehensive efforts can sustainable and meaningful empowerment be achieved.

In examining empowerment and agency in *Half of a Yellow Sun* and *Elle sera de jaspe et de corail*, we can draw significant parallels and contrasts with the discussions presented in both Harry B.'s article and the article by Mishra and Tripathi. While Harry B.'s article explores the intricate dynamics of patriarchy and power in Adichie's novel, emphasising how these systems perpetuate gender inequity. The narrative analysis in Harry B.'s work reveals how characters such as Olanna and Kainene navigate and resist patriarchal structures, thereby asserting their agency and challenging societal constraints. This resistance against systemic oppression highlights the importance of empowerment as a means for women to assert their autonomy and make purposeful choices, reflecting the core ideas of agency discussed by Mishra and Tripathi. Mishra and Tripathi's article delves into the nuanced understanding of women's agency, autonomy, and empowerment within the broader scope of development studies. They meticulously analyse these interconnected concepts, emphasising that while empowerment encompasses both agency and autonomy, it does not always lead to full autonomy due to pervasive systemic inequalities and sociocultural norms. For instance, a woman may experience empowerment in one aspect of her life, such as her workplace, yet lack autonomy in personal decisions due to societal or familial pressures. This distinction is crucial for understanding the complex layers of empowerment and the need for context-specific approaches to addressing women's issues.

In *Half of a Yellow Sun*, we see this complexity in characters like Olanna and Kainene, who experience both empowerment and constraints in different areas of their lives. Olanna, for example, finds empowerment in her educational achievements and her ability to support her family during the Nigerian Civil War. However, she also faces societal and familial pressures that limit her autonomy in other areas. Similarly, Kainene's business acumen and leadership skills highlight her agency, yet she must navigate a male-dominated society that somehow imposes constraints on her autonomy. Werewere Liking's *Elle sera de jaspe et de corail* further explores these themes within an African context, showcasing female characters who challenge patriarchal norms and strive for self-determination. The novel's hybrid style, blending traditional and modern elements, underscores the characters' journey towards empowerment and autonomy. The Misovire, for example, embodies the struggle for self-determination and communal solidarity, highlighting the transformative power of collective action and spiritual awakening. Both novels, therefore, illustrate the importance of empowerment and agency as outcomes of the characters' lived experiences. They demonstrate how women can assert their autonomy and challenge oppressive systems through resilience, solidarity, and personal growth. Aligning with Mishra and Tripathi's argument that true empowerment requires both systemic

changes and personal development, as well as supportive environments that encourage women to exercise their agency and develop autonomy.

Although cultural psychology has advanced tremendously in the last thirty years nothing is known about how it might be used to life-changing religious or non-religious experiences. The work of Rambo and Farhadian's *Oxford Handbook of Religious Conversion* (25-32) serves as a case study for the paradigm of *cultural psychology of religion* (Dueck & Johnson 299-328) that this essay puts out. These articles, which are regarded as transforming by the people and communities they affect, are compiled into this handbook and give a variety of viewpoints on important life transitions.

The authors of the handbook provide a comprehensive overview of religious conversion from various cultural and psychological standpoints. They delve into the personal narratives and societal impacts of these transformative experiences, emphasising the role of community and cultural context. The essay posits that a cultural psychology of religion should be seen as a mutually influencing network of cultural, psychological, and religious phenomena. This interconnected framework helps in understanding spiritual change not merely as an individual psychological shift but as a complex transition that involves moving from one cultural and psychological world to another.

One of the central themes discussed is the impact of indigenous views on selfhood, community, and religion in the context of spiritual transformation. For example, the concept of self in many indigenous cultures is deeply intertwined with community and spiritual beliefs, which contrasts with more individualistic perspectives often found in Western contexts. This cultural lens provides a richer understanding of how religious conversion and spiritual transformations are experienced differently across cultures.

The essay further illustrates these points with examples from Muslim, Protestant, and Jewish traditions. Each of these traditions provides unique insights into how cultural contexts shape spiritual experiences. For instance, the Muslim tradition often emphasises community and collective identity, which can significantly influence the nature and experience of religious conversion. Similarly, Protestant narratives might focus on personal salvation and individual relationship with the divine, while Jewish traditions might highlight the communal and historical aspects of faith.

In assessing the *Oxford Handbook of Religious Conversion*, the essay identifies both alignments with and departures from the cultural psychology of religion perspective. It highlights the importance of considering indigenous and culturally specific views when studying religious transformations. This approach not only enriches our understanding of these

phenomena but also underscores the necessity of a culturally sensitive framework in psychological and religious studies. By presenting the cultural psychology of religion as an interconnected network of cultural, psychological, and religious phenomena, the essay underscores that spiritual change is a complex process. It involves a dynamic movement between different cultural and psychological worlds, influenced by broader social and cultural contexts. This perspective challenges more linear or individualistic models of religious conversion and calls for a more integrated and culturally aware approach to understanding spiritual transformations.

The essay leverages the comprehensive perspectives offered in Rambo and Farhadian's *Oxford Handbook of Religious Conversion* to build a model of cultural psychology of religion. It highlights the essential role of cultural and community contexts in shaping religious and spiritual experiences, offering a nuanced understanding of how spiritual change occur across different cultural settings. This framework not only broadens the scope of cultural psychology but also provides deeper insights into the diverse ways in which people experience and interpret significant life changes within their cultural and religious frameworks.

The concept of cultural psychology of religion, as explored in the essay using Rambo and Farhadian's, provides a useful framework for understanding the spiritual awakening and transformations depicted in *Half of a Yellow Sun* and in *Elle sera de jaspe et de corail*. The novel intricately weaves the personal and communal experiences of its characters against the backdrop of the Nigerian Civil War, showcasing how cultural, psychological, and religious elements interplay to shape their spiritual and personal journeys. Let's start with *Half of a Yellow Sun*.

In *Half of a Yellow Sun*, spiritual transformation is evident in the characters' responses to the war and their evolving identities. For instance, the war forces characters like Ugwu, Olanna, and Kainene to confront their beliefs, reshape their identities, and find new meanings in their lives. This mirrors the idea presented in the cultural psychology of religion, where spiritual change is seen as a movement from one cultural/psychological world to another. The characters' transformations are not just personal but deeply influenced by their cultural and communal contexts. The indigenous views of selfhood, community, and religion play a significant role in these transformations. For example, Ugwu's journey from a village boy to a participant in the Biafran cause and later a writer illustrates the profound impact of cultural and communal experiences on his identity and beliefs. His initial understanding of the world is rooted in his village's traditions and spiritual beliefs, but the war and his exposure to new ideas and experiences lead to a profound transformation, akin to the movement between different

cultural and psychological worlds described in the essay. Similarly, Olanna's and Kainene's experiences highlight the intersection of personal trauma, cultural expectations, and spiritual growth. Olanna's struggle with her identity and sense of purpose amidst the chaos of war, and Kainene's shift from a business-oriented mind-set to a more humanitarian perspective, underscore the complex interplay of cultural and psychological factors in their spiritual transformations. These changes reflect a broader process of cultural and psychological adaptation and growth, influenced by the upheaval of war and the need to find new meanings and purposes in life. The essay's emphasis on the interconnectedness of cultural, psychological, and religious phenomena helps to frame these characters' experiences within a broader context of cultural psychology. It highlights how their spiritual awakenings and transformations are not just individual processes but are deeply embedded in their cultural and communal realities. The war acts as a catalyst for these transformations, forcing characters to navigate between different cultural and psychological worlds, reshaping their identities and beliefs in the process. By linking the themes of cultural psychology of religion to *Half of a Yellow Sun*, we can better understand the characters' spiritual journeys as complex, culturally embedded processes. This perspective enriches our understanding of the novel, offering a deeper insight into how cultural, psychological, and communal factors shape the characters' experiences and transformations during a time of profound crisis and change.

Taking a look at *Elle sera de jaspe et de corail*, the protagonist's journey is marked by a profound spiritual transformation that aligns with the concept of moving from one cultural/psychological world to another. The novel's exploration of the Misovire's spiritual and psychological evolution reflects a transition influenced by cultural heritage, communal expectations, and personal experiences. The Misovire's journey of self-discovery and empowerment is deeply rooted in indigenous cultural beliefs and practices, which shape her spiritual transformation. The cultural psychology of religion model emphasizes the interconnectedness of cultural, psychological, and religious phenomena, highlighting how spiritual change is not merely an individual experience but a collective cultural shift. In Liking's novel, the protagonist's spiritual awakening is depicted as a communal process, where the Misovire reconnects with traditional African spiritual practices and reclaims her cultural identity. This mirrors the cultural and psychological transitions discussed in the essay, where spiritual change involves realigning oneself with indigenous views of selfhood, community, and religion. The narrative illustrates how the Misovire's empowerment and agency are closely tied to her cultural and spiritual reawakening. Her journey underscores the importance of cultural reconnection as a source of strength and identity. This process is similar to the cultural

and psychological transformations highlighted in the handbook, where spiritual change is viewed as a movement from one cultural/psychological world to another. The Misovire's experiences reflect a deep-seated cultural revival, where reconnecting with traditional beliefs and practices enables her to transcend personal and communal constraints. Moreover, the novel's portrayal of the Misovire's transformation aligns with the essay's discussion on the impact of indigenous views on selfhood and community. The protagonist's spiritual journey is not just an individual quest but a reflection of the collective cultural identity and communal values. This communal aspect of spiritual transformation is crucial in understanding how cultural psychology of religion can be applied to the novel. The Misovire's journey symbolizes the broader cultural and psychological shifts within her community, highlighting the role of traditional beliefs in fostering spiritual and cultural revival.

The spiritual transformations in *Half of a Yellow Sun* are framed within the context of a brutal civil war, highlighting the impact of socio-political upheaval on personal beliefs. In contrast, *Elle sera de jaspe et de corail* focuses on post-colonial cultural revival, where spirituality serves as a tool for reclaiming identity and fostering community resilience. Adichie's characters experience spirituality in a more secular and personal sense, where transformation is tied to individual growth and ideological shifts. Liking's protagonist, however, engages in a more overtly spiritual and ritualistic journey, reflecting a deep engagement with traditional African spiritual practices. While both novels illustrate how individual transformations can influence the broader community, *Elle sera de jaspe et de corail* places a stronger emphasis on communal spiritual revival. The Misovire's journey has a direct and transformative impact on her community, highlighting the collective aspect of spiritual growth in African traditions. Both novels link spiritual transformation to empowerment and agency. In *Half of a Yellow Sun*, this is seen in characters overcoming personal traumas and asserting their autonomy in challenging circumstances. In *Elle sera de jaspe et de corail*, spiritual empowerment is portrayed as a means to reclaim cultural identity and resist post-colonial oppression.

Half of a Yellow Sun and *Elle sera de jaspe et de corail* offer rich portrayals of spiritual awareness and transformation, each reflecting the unique cultural and historical contexts of their settings. Through their characters' journeys, both novels underscore the profound impact of spiritual growth on personal and communal resilience, highlighting the diverse ways in which spirituality can shape and transform lives. To sum up this part, we can say that the exploration of empowerment, agency, and collective actions in our two novels illustrates how these themes emerge as significant outcomes of civil war and colonisation. Both novels offer rich insights

into the characters' personal and communal transformations against their respective historical and cultural backdrops.

In *Half of a Yellow Sun*, the Nigerian Civil War profoundly impacts characters like Olanna and Kainene, shaping their paths toward empowerment and agency. Olanna's educational achievements and her ability to support her family during the war highlight her empowerment. However, she simultaneously faces societal and familial constraints that limit her autonomy. Kainene's business acumen and leadership skills exemplify her agency, yet she must navigate a male-dominated society that imposes its own restrictions. These narratives align with Mishra and Tripathi's argument that true empowerment requires systemic changes and personal development within supportive environments. The war acts as a catalyst, pushing these characters to assert their autonomy and challenge oppressive systems.

Similarly, *Elle sera de jaspe et de corail* explores the aftermath of colonisation through the experiences of female characters who challenge patriarchal norms and strive for self-determination. The novel's hybrid style, blending traditional and modern elements, underscores the characters' journey toward empowerment and autonomy. The Misovire's character embodies the struggle for self-determination and communal solidarity, highlighting the transformative power of collective action and spiritual awakening. The post-colonial context serves as a backdrop for these characters to reclaim their cultural identity and resist the lingering effects of colonial oppression.

The spiritual transformations in both novels underscore the profound impact of their socio-political contexts on personal beliefs. Adichie's narrative, set against the backdrop of the Nigerian Civil War, ties spiritual growth to individual ideological shifts and personal trauma. In contrast, Liking's work focuses on post-colonial cultural revival, where spirituality serves as a tool for reclaiming identity and fostering community resilience. While Adichie's characters experience spirituality in a more personal and secular sense, Liking's protagonist engages in a communal and ritualistic spiritual journey, emphasising the collective aspect of spiritual growth in African traditions. Both novels illustrate how spiritual transformation and empowerment are interconnected, showcasing how personal and communal resilience can be fostered through spiritual growth. In *Half of a Yellow Sun*, characters overcome personal traumas and assert their autonomy, whereas in *Elle sera de jaspe et de corail*, spiritual empowerment is portrayed as a means to reclaim cultural identity and resist post-colonial oppression. Through their characters' journeys, both novels highlight the diverse ways in which spirituality can shape and transform lives, reinforcing the importance of empowerment and agency as crucial outcomes of the historical traumas of civil war and colonization.

In both Adichie's and Liking's novels, the authors delve deeply into the sociopolitical dynamics of their respective settings to offer a potent critique of historical and contemporary issues. Adichie's narrative, set against the backdrop of the Nigerian Civil War, examines the harrowing impact of conflict on the Nigerian society. Through the lives of her characters, Adichie critiques the political and ethnic tensions that sparked the war, emphasising the human cost of political instability and the quest for Biafran independence. In contrast, Liking's novel, situated in a post-colonial African context, critiques the enduring impacts of colonialism on cultural identity and societal structures. The protagonist's journey in *Elle sera de jaspe et de corail* symbolises a quest for cultural revival and personal empowerment, challenging both patriarchal norms and colonial legacies. Both novels use their socio-political contexts not merely as backdrops but as integral elements driving their narratives, offering insightful critiques on how socio-political and historical forces shape individual and collective destinies. Through their powerful storytelling, Adichie and Liking illuminate the intricate interplay between personal experiences and broader socio-political dynamics, enriching our understanding of these complex issues.

CONCLUSION

This research has undertaken a thorough exploration of identity expression within African literature, focusing on two seminal works: Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Werewere Liking's *Elle sera de jaspe et de corail*. By examining these novels through various lenses cultural, historical, and socio-political this study reveals the complex interplay of factors shaping the characters' identities and actions.

The introductory part of this work presented the introduction, four chapters and a Conclusion. The Introduction handles the research problem, research questions, hypothesis, research objectives, significance of the study, scope of study, definition of key term and research motivation

Chapter One, entitled "Theoretical Framework and Literature review" presented the Postcolonial theory that has been used in the analysis of this work. In addition, this chapter also examined other academic works that have been written about the authors and the two texts under study.

The second chapter examined the Historical and Biographical contexts of identity influences in our two novels, deeply rooted in the cultural, historical, and socio-political contexts of Nigeria and Cameroon. Both novels vividly portray the rich cultural heritage of their respective countries, emphasizing the significance of traditional customs, language, and belief systems in shaping individual and collective identities. Furthermore, the historical legacies of colonialism and the struggle for independence significantly impact the characters' identities, with the Biafran War serving as a backdrop in *Half of a Yellow Sun* and the enduring influence of French colonial rule addressed in *Elle sera de jaspe et de corail*. Additionally, both novels explored how socio-political forces, such as class divisions, gender dynamics, and political upheaval, shaped characters' identities, highlighting the complex interplay between cultural, historical, and socio-political factors in defining individual and national identity formation. Additionally, it gave a brief résumé of our two novels and biographies of their authors.

Chapter three of the work is a profound exploration of identity formation, meticulously examining how characters evolve through intricate narratives, symbolism, and gender dynamics. Liking and Adichie craft a narrative that vividly illustrates the transformative power of resilience and cultural heritage. Characters undergo profound journeys that mirror the complexities of real-life identity struggles, portraying how individuals navigate adversity to

shape their sense of self. Symbolism enriches these narratives, offering layers of meaning that underscore the challenges and triumphs faced by the characters as they confront societal expectations and personal growth. Moreover, the authors delve into the pivotal role of women in shaping identity and societal change. Through nuanced portrayals and character arcs, Liking and Adichie highlight how women's experiences and actions drive significant transformations within the narrative world. Their exploration goes beyond individual character development; it serves as a commentary on broader societal norms and values, challenging stereotypes and advocating for a more inclusive and just society. The intersection of gender with resilience and cultural heritage amplifies the narrative's impact, showcasing the diverse ways identity is constructed and redefined in response to external pressures and internal reflections. It also offers profound insights into the human experience, drawing readers into a world where adversity, resilience, and the quest for justice converge. Through the lens of rich character development and potent symbolism, Liking and Adichie invite reflection on universal themes while celebrating the strength and agency of individuals, particularly women, in shaping their destinies and influencing societal change. The chapter's depth and detail ensure a compelling exploration of identity dynamics, leaving a lasting impression on readers who seek to understand the complexities of personal growth and cultural influence.

Chapter four “Discourses on Shaped Identities.” Highlighted the aftermath and results of characters transformations in our novels. It showed how Cultural revival, rootlessness, mimicry and hybrid identities come out as outcomes from characters transformation in our novels. It also presented identity and socio-political discourses on how characters navigate and resist oppressive structures during those hard times, how it shaped them. Through meticulous storytelling and thematic depth, we saw how characters evolved in response to their environments, grappling with complex issues of identity formation amidst societal pressures. Cultural revival emerges as a significant theme, depicting characters reclaiming and celebrating their heritage amidst changing cultural landscapes. This resurgence not only serves as a means of asserting identity but also becomes a powerful tool for resistance against oppressive structures. Rootlessness, on the other hand, reflects characters' struggles with displacement and disconnection from their cultural origins, highlighting the existential challenges posed by societal upheavals and global migrations. Furthermore, the concept of mimicry and hybrid identities underscores the adaptive strategies employed by characters as they negotiate their place in rapidly evolving socio-political contexts. These identities are not merely about assimilation but signify complex negotiations between tradition and modernity, authenticity

and adaptation. The chapter delves into how characters navigate these intersections, revealing the intricate ways in which identity is both shaped and contested within the larger discourse of societal norms and power dynamics.

This study contributes to the broader discourse on post-colonial literature by illustrating how African authors utilise narrative to confront and reframe historical and cultural forces impacting identity formation. It contributes to understanding how African literature addresses the challenges of identity formation and expression in post-colonial contexts. By analysing the selected novels, the research sheds light on the nuanced ways in which African authors represent and negotiate identity, offering insights into the complexities of African experiences and histories. Adichie and Liking's works reflect the legacies of colonisation, the on-going struggles for cultural integrity, and the challenges of navigating post-colonial realities. Through their powerful storytelling, these authors offer profound insights into the complexities of African identity, emphasizing the importance of cultural heritage, resilience, and agency in the face of adversity. The study is situated within the broader discourse of post-colonial literature and identity studies.

In conclusion, the exploration of identity expression in *Half of a Yellow Sun* and *Elle sera de jaspe et de corail* provides a comprehensive understanding of the intricate interplay between cultural heritage, historical events, and socio-political dynamics. Both novels celebrate the dynamic forces shaping cultural identity and societal progress, offering timeless reflections on the human experience. Through their narratives, Adichie and Liking highlight the enduring spirit of individuals and communities, advocating for a more just and equitable society. This research underscores the vital role of literature in capturing the complexities of identity and transformation, contributing to a deeper appreciation of African life and culture. The research highlights the on-going relevance of identity expression in contemporary African literature. It underscores the importance of considering the historical and cultural contexts that influence identity formation and challenges readers to engage critically with representations of identity in literature. The study also calls attention to the need for more intersectional analyses in literary studies to fully appreciate the complexities of identity.

Future research could expand on this study by exploring identity expression in other African literary works and contexts. Comparative studies involving different regions or time periods could provide deeper insights into the evolution of identity themes in African literature. Additionally, examining the role of globalisation and digital media in shaping contemporary

African identities would be a valuable area of inquiry. Further research could also explore the intersectionality of identity in more detail, considering additional factors such as sexuality, disability, and migration.

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