



Research Paper

## Chimamanda Ngozi Adichie's *Half of a Yellow Sun*: A Decolonized Narrative Against War, Conflicts and Violence

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### Abstract:

As we are aware that Nigeria was a nation on the western side coast of Africa. It was a British colony until it attained independence in 1960. Nigeria has diversity in terms of geographical elements, ethnic tribes, or languages. This is one of the country's frequently disregarded characteristics. The colonial rulers utterly disregarded the ethnic, cultural, and religious diversity that existed throughout Nigeria. The constant discriminating comments, actions, rapes, and murders had grown tiresome to the Igbos tribe. The conflicts among tribes were also inevitable in a nation as diverse as Nigeria. As soon as Nigeria got independence, trouble began to develop. The European nations took part in the conflicts in an effort to gain access to Nigeria's petroleum reserves and oil.

It was the time of the Nigerian Civil War, commonly referred to as the Biafran War, 1960-1967, will be investigated in the present work *Chimamanda Ngozi Adichie's Half of a Yellow Sun* (2006). Who is considered the best known author of Nigeria. In depth analyses of conflicts between ethnic groups, war disputes, race contention, conflicts between cultures, historical disagreement, and decolonization are too explored in this research. Infact, the dynamic interactions among individuals in the narrative clearly reflect how the conflict has affected them. The twin daughters of a prominent businessman, a professor, a British citizen, and a servant are the subjects of this fiction narrative. The study aims to show how the Civil War profoundly impacted peoples' lives and how Adichie decolonizes the effect of colonizers through her historical writing. The study addresses a comprehensive research into war conflict, ethnic disputes, decolonization and Independence in order to comprehend this conflict.

**Keywords:** Decolonization, Nigeria's Civil War, Conflicts, Nigeria's Diversity, and Nigeria's Independence.

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### How the Conflicts were Fought Out:

As we know that Nigeria got freedom from the British Empire in 1960, the country's structure was arbitrarily chosen by Britain and included a wide variety of cultural groupings. In 1966, Igbo people were killed due to racial tensions, also provoked the division of Southeast Nigeria and was the creation of Biafra therefore the government of Nigeria fought war to take over Biafra with collaboration from Russia and Britain. From 1967 to 1970, the three-year conflict occurred between the Nigerians and the Biafrans, who were eventually defeated by starvation and genocide. During the war, famine and combat claimed the lives of more than a million citizens. The colonial rulers initially created Nigeria as an artificial boundary. They ignored the cultural, linguistic, and religious diversity that existed there. The Southeastern Nigerian regions had made numerous efforts to break away from the Republic of Biafra. The struggle of the British, Dutch, French, and Italian oil companies for the profitable Nigerian oil reserves is one of the reasons for the civil war. The strong division between Nigeria's many regions is supported by religious differences. There are hundreds of diverse ethnic sects in Nigeria out of them the three major groups are the Igbo who contain of 60% or 70% of the population in the Southeast and also were primarily Catholic Christians; the Hausa-Fulani, who invent of 65% of the population

and even they were principally Muslims; last one is Yoruba who constitute 75% of the population they belong to various Christian and Islamic groups. A dictatorial, orthodox Islamic hierarchy of Emirs formerly dominated the semi-feudal Islamic Hausa-Fulani in the North. The majority of the colony's military forces were composed of Hausa people, who also succeeded in the military. (*The Nigerian Revolution and the Biafran War* 2000). On the other hand, the Igbo usually resided in autonomous in the southeast and democratically run villages. The British system of colonial control in Nigeria served to maintain and reinforce these inequalities that are the result of tradition. British found it convenient to rule indirectly through emirs in the North.

Roshan K, Morve, in his article entitled "Representation of History in Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006)" expresses about the conflict: "The history of Nigeria locates within conflictual war crisis that has seriously hampered. It's peaceful existence. Conflict is primarily of two main kinds: internal and external conflict. Internal conflict is a struggle, which portrays through the characters as well as external conflict occurs the struggle between the character and outside the forces of the circumstances. It can also be struggle of a community. Adichie focuses more on internal conflict, which addresses questions of ethics or morality; the questions of ethics and morality are seen in the characters of Ugwu, Baby, Odenigbo, Richard, Olanna and Kenaine. All these characters have an internal and external conflict with dissatisfied, uncomfortable and unhappy living." (Roshan K, Morve, 151).

Nigeria having with a literacy rate of just 2% compared to 19.2% in the East and the North of Nigeria was the least developed region at the time of independence. By the 1960s, tradesmen and literary elites were active throughout Nigeria, and Igbo political culture had become more cohesive. The existing economic, political, and social divides between various ethnic groups were made worse by the British colonial ideology which divided Nigeria into three regions. It has been called an intentional ethnic and religious groups designed to keep the country weak, unsteady, and vulnerable to British Petroleum and other UK firms stealing its massive oil assets.

The Igbo and Yoruba parties banded together to struggle for independence from Britain in the 1940s and 1950s. They also desired the division of an independent Nigeria into a number of tiny states in order to prevent the North's conservative dominance of the country's other areas. Yet, the northern rulers favoured the continuation of British authority because they were fearful that independence would lead to political and economic dominance by the South's more affluent elites. They required that the nation remain split into three areas, with the North having a clear majority, as a condition of recognising independence. Leaders from Igbo and Yoruba accepted the demands from the North because they were determined to achieve independence at all costs. The Igbo people of the southeast, who were in control of the military governor (Colonel Odumegwu Ojukwu), openly stated in the Southern parliament that the region's separation from Nigeria as the Republic of Biafra, an independent country, on May 30, 1967. While the brand-new nation was compelled to defend itself despite having a constant lack of weapons to wage war. Despite the fact that just a few nations recognised the new republic, there was widespread support throughout Europe and abroad.

### **Resulting from the war:**

*Half of a Yellow Sun*, Chimamanda Ngozi Adichie's second book, is the basis for the current study. It is a love story that portrays the Biafran War that occurred in Nigeria between 1967 and 1970. In order to comprehend and relate to the background of the novel, it is crucial to discuss the historical aspects of the causes of the conflict and the political leaders engaged. Adichie utilises genuine places and events from history, such as the meeting held in Aburi, Ghana, to end the civil war in Nigeria, as well as real military figures, such as Gowon, the leader of Nigeria, and Ojukwu, the leader of Biafra. Perham states: "Colonel Ojukwu drew his regime further and further out of the Federal orbit. His last meeting with the Federal military leaders had to be in a neutral place, Aburi, in Ghana. The tape recording of this extraordinary and dramatic meeting, on what proved to be the edge of war, is a document of fascinating but tragic interest. Here were these nine men, military governors of North, West, East, Lagos and the new Mid-West (carved out of the Federation after independence), with the heads of the army, navy and police, talking on Christian-name terms, and a little contemptuous of the politicians who, in their view, had so mismanaged affairs. They struggled for two days to find a solution. In the record, Colonel Ojukwu is revealed as dominant both in argument and determination. A compromise plan was worked out, but it seems that both sides had gone too far in precautionary moves against the possibility of conflict to draw back, and, with accusations of bad faith, and, in spite of earnest attempts by leading Federal personalities to mediate, the two sides drifted into war ("Reflections on the Nigerian Civil War" 234).

The Igbo people suffered severe losses due to the civil war in terms of lives, resources, and infrastructure. Up to three million people may have perished as a result of the fighting, largely from famine and disease, according to estimates. The oil money aided in a quick reconstruction, but the old ethnic and religious divisions persisted as a persistent factor in Nigerian politics. Political parties cannot be based on an ethnicity or a tribe, according to laws that were approved; but, in reality, this has been difficult to implement. When Igbo people fled for their lives during the genocide and the war, they returned to find that their posts had been taken;

the government did not feel the need to restore them after the conflict was ended, preferring to view them as having resigned. This justification was also applied to Igbo-owned homes and properties. Any home held by an Igbo was quickly taken up by people from other areas. This was explained by the Nigerian government by designating such properties as abandoned. Even decades after the war, these were perceived as further economically crippling the Igbo people and contributed to their sense of discrimination.

### **War, Tormant, Trauma, and Atrocity:**

*Half of a Yellow Sun* comes from the image of the Biafran flag which is composed of half of a yellow sun over stripes of red, black and green. In the novel Olanna teaches her students about the flag that the red symbolizes the blood of the Igbo slain in the 1966 massacre, the black is to mourn their deaths, the green is for Biafra's future prosperity, and the yellow sun is for the country's glorious future. Adichie often points out the yellow sun on the uniforms of Biafran soldiers, and sometimes contrasts this image of hope with scenes of violence or tragedy. The flag ultimately comes to represent the optimism of the Biafrans when they first seceded from Nigeria, and then the horrors of starvation and war that came to crush that hopefulness.

According to Ojinmah Umelo in his research paper "No Humanity in War: Adichie's *Half of a Yellow Sun*" speaks: "Achebe's often quoted statement that one who does not know "where [he] went wrong, where the rain began to beat [him]" will not know "where to begin to dry [himself]" (44) becomes significant because the resolution of both the causalities (such as ethnicity, tribalism, religious bigotry and economic imperialism) of that war and the lingering effects of alienation and other complexes can only begin with dispassionate dialectics of the war and the period. This is probably the only way that the mistakes and lessons of that event can guide the actions of the future to ensure that those mistakes are not repeated. However, if the ongoing turbulence in the Niger Delta is indicative of anything, it is that Nigeria has still not learnt from her past mistakes on how to accommodate and make her disparate ethnic nationalities coexist. Emphasizing this point, Steve Ayorinde (2007) quotes Chimamanda as saying (on the occasion of *Half of a Yellow Sun* winning the Orange Broadband Prize for fiction) that: "This book is my refusal to forget." Adichie's success in part, likely stems from her distance from the event in time, having been born seven years after the end of the war."

The chief characters are introduced in *Half of a Yellow Sun* as following Ugwu is a 13-year-old village boy who stays with Odenigbo to work as his servant. Odenigbo often entertains intellectuals to discuss the political unrest in Nigeria. When Odenigbo's girlfriend, Olanna moves in with them, Ugwu's life changes with this situation. Ugwu arranges a strong bond with both of them and is very loyal. Olanna has a twin sister, Kainene, a woman with a dry sense of humor, tired by the pompous company she runs for her father. Richard is an Englishman who is a lover of her and has come to Nigeria to explore Igbo-Ukwu art. Leaping four years ahead, trouble is rising between the Hausa and the Igbo people and hundreds of people died in massacres, carrying Olanna's beloved auntie and uncle. This new republic nation is called Biafra that is created by the Igbo. As a result of the conflict, Olanna, Odenigbo, their infant daughter whom they refer to only as Baby and Ugwu are forced to run away from Nsukka which is the university town and the major intellectual center of the new nation. Ultimately they end up in the refugee town of Umuahia where they suffer due to shortages of food and the constant air invasion and paranoid atmosphere. There are also allusions and conflicts among Olanna, Kainene, Richard, and Odenigbo.

When the novel moves back to the early 1960s, the reader learns that Odenigbo slept with a village girl who got pregnant. Olanna becomes furious at his betrayal and sleeps with Richard in a moment of liberation. She goes back to Odenigbo and when they afterward know that Amala refused to keep her new-born daughter, Olanna decides that they would keep her. Reverse during the war Olanna, Odenigbo, Baby, and Ugwu were living with Kainene and Richard where Kainene was running a refugee camp. The situation becomes hopeless as they have no food or medicine. Kainene decides to trade across enemy lines but does not return, even after the end of the war a few weeks later. The novel ends ambiguously, with the reader not knowing whether Kainene is alive or died. Adichie raises the point of the universal inhumanity of all wars through drawing parallels of repulsion from other wars. She mentioned: "the German women who fled Hamburg with the charred bodies of their children stuffed in suitcases, the Rwandan women who pocketed tiny parts of their mauled babies." (82).

Her comment that one should not draw parallels only heightens these comparisons. Richard's witnessing of the mindless butchery of Nnaemeka and other Igbo people at Kano airport further amplifies the bestiality of man in situations of wars: Nnaemeka turned to go back to his desk. Richard picked up his briefcase. The side entrance burst open and three men ran in holding up long rifles. They were wearing green army uniforms, and Richard wondered why soldiers would make such a spectacle of themselves, dashing in like that until he saw how red and wildly glassy their eyes were. Further she describes:

"The first soldier waved his gun around, 'Ina nyamiri!' Where are the Igbo people? Who is Igbo here? Where are the infidels? .... "You are Igbo," the second soldier said to Nnaemeka.... The soldier walked over to him. "Say Allahu Akbar!"....He would not say, Allahu Akbar,because his accent would give him away. Richard willed him to say the words, anyway, to try; he willed something, anything, to happen in the stifling silence and

as if in answer to his thoughts, the rifle went off and Nnaemeka's chest blew open, a splattering red mass and Richard dropped the note in his hand.... The soldiers ran out to the tarmac and into the airplane and pulled out Igbo people who had already boarded and lined them up and shot them and left them lying there, their bright clothes splashes of color on the dusty black stretch." (152-153).

Adichie's personality sketches bring her characters to life. All the main characters, Odenigbo, Ugwu, Olanna, Kainene, and Richard, develop as the story progresses. Ugwu, in particular, develops from the clumsy little village boy, unsure of himself and who sleeps with pieces of chicken in his pocket, to a resourceful teacher and child soldier able to distinguish himself in battle situations.

*Half of a Yellow Sun* is not just a story of the horrors of Nigeria's civil war; Adichie refreshingly explores some thematic concerns through which the harrowing experiences of the war are highlighted. Majorly, she explores the themes of war; human brutality and bestiality; betrayal of love, trust, friendship and country; and child soldiering, amongst others. When one considers the preponderance of works on the subject of Nigerian civil war, it is surprising to see a novel that probes this over a trodden path with deft freshness, and that is a compelling read. It is a mark of Adichie's remarkable adroitness that she is able to handle the historical truths of the brutalities and effects of the war without squeamishness or overt melodrama. The issues of causes and effects are surveyed within the ambits of their impacts on the day-to-day existence of the characters. As gory as the killing and eviscerating of pregnant women, rape of young girls, and other atrocious acts were, Adichie's skill humanizes and transposes these, showing the ravaging influence of the war on the psyche of the various actors, as Wainaina says;

"it is the war that is stripping our humanity from us." The friendship that existed between Abdulmalik, a Hausa, and the Mbaezi family who are Igbos is evidenced by the fact that: ... when Uncle Mbaezi came home. He called out Olanna to come and greet his friend Abdulmalik. Olanna had met the Hausa man once before, he sold leather slippers close to Uncle Mbaezi's stall in the market.... "Well done," Abdulmalik said. He opened his bag and brought out a pair of slippers and held them out to her, his narrow face creased in a smile.... She took the slippers with both hands. "Thank you, Abdulmalik. Thank you." Abdulmalik pointed at the ripe gourd-like pods on the kuka tree and said, "You come my house. My wife cook very sweet kuka soup." "Oh, I will come, next time," Olanna said.... he sat with Uncle Mbaezi on the veranda, with a bucket of sugar cane in front of them. They gnawed off the hard, green peels and chewed the juicy, white pulp, speaking Hausa and laughing" (40).

The civil war took place in Nigeria and impacted a large portion of individual groups due to conflicts. The book shows devastating war, violence and brutality through the representation of all characters in the novel. In 1966, the massacres of Igbo tribes occurred and enraged mobs slaughtered soldiers, ethnic groups and civilians they retaliated on behalf of government coup. The Biafra was established initially it was a sign of hope for the devastated Igbo, however it was soon dampened by Nigeria's declaration of war. Adichie contrasts abrupt episodes of violence and panic in *Half of a Yellow Sun* with peaceful and upbeat sequences for example the dinner parties at Odenigbo's house. Accordingly, She tried to create a tone of ongoing suspense as the nation turns into one of peril and casual violence. During the Biafran War, anywhere between one and three million people perished from starvation and combat, and Adichie highlights the individual tragedies in these staggering figures. She depicts tiny atrocities like Ikejide having a piece of shrapnel chopped off his head, or a mother 'carrying her daughter's severed head in a basket while the girl's hair is still meticulously braided.' Other tragedies include the poet Okeoma putting up writing to serve in the military or Ugwu participating in the rape of a pub girl while serving in the military. In both the real world and the novel, war and bloodshed are frequently overwhelming, and occasionally it seems that the only way to atone for the past is to fully confront its faults. Here, one can see the real situation of war in the following quotes:

"She opened the calabash. "Take a look," she said again. Olanna looked into the bowl. She saw the little girl's head with the ashy-gray skin and the braided hair and rolled-back eyes and open mouth. She stared at it for a while before she looked away. Somebody screamed. The woman closed the calabash. "Do you know," she said, "it took me so long to plait this hair? She had such thick hair." The train had stopped with a rusty screech. Olanna got down and stood in the jostling crowd. A woman fainted.... She thought about the plaited hair resting in the calabash. She visualized the mother braiding it, her fingers oiling it with pomade before dividing it into sections with a wooden comb" (Part 2, Chapter 11). "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. No doubt these groups also fought wars and slave-raided each other, but they did not massacre in this manner. 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" (Part 2, Chapter 14).

### **Westerners in Post-colonial Africa:**

The greater part of *Half of a Yellow Sun* is devoted to the Nigerian Civil War, which lasted from 1967 to 1970. At the time, Nigeria had only recently gained independence from British colonial power, and the nation itself was an arbitrary union (by its colonisers) of more than 300 distinct ethnic groupings. Scenes in Odenigbo's home, where politicians, scholars, and poets converse and have fun together, help Adichie depict this hopeful young nation in its early days of freedom. However, despite gaining independence in 1960, British politics continued to have an impact on Nigerian politics (as they wanted to keep access to Nigeria's resources). This was primarily due to the despotic Northern Hausa held the most power and government desired to set up its own domination in its way. The conflicts among ethnic groups were created by England having an agenda to led the 1966's Igbo mass killings and resulting civil war which was the outcome of the Republic of Biafra in the Southeast in Nigeria.

Ugwu, Odenigbo, Olanna, and Kainene represent as the Igbo characters in the novel *Half of a Yellow Sun*. They are touched through the massacres and the war which created an intense optimism for the future of Biafra. The writer too provides the perspective of an outsider in the book who was the white Englishman Richard, despite being a member of the colonisers, develops a strong affinity for the Biafran cause through his love of Kailene. However, Richard is not a true Biafran and will never be able to fully free himself from the colonialist context or stop objectifying Biafrans because of his affection for Kailene. Like the characters in the book, none of the political parties ultimately escape from the war unscathed. Nigerian and Biafran soldiers fought with each other because of their own atrocities against Nigerians for their individuals therefore they used genocide and starvation as weapons of war. They were committed to take their revenge. This trouble was started by England, colonising and oppressing Nigeria, inciting ethnic tensions, and providing arms to Nigeria during the war. The novel's strength lies in its ability to humanise various parts of this conflict by portraying individual tragedies and triumphs that give life to circumstances that the majority of Westerners are not even aware of that. The conflicts in Nigerian politics and between the book's protagonists are largely racial and cultural in nature. The British Empire's racial and oppressive colonisation of Nigeria is to blame for this. Characters like Susan, who believes all Africans to be less civilised and superior to white people, serve as examples of this. Due to the forced integration of more than 300 different cultural groups within Nigeria's borders and a region unified by England's colonialism also intensified disputes between Nigerians themselves. The main conflict is between the largely Christian, Republican Igbo and the Muslim dictatorial Hausa. The Igbo and the Yoruba established the strongest middle class, but the British colonisers transferred the majority of government control to the Hausa because they were simpler for the British to influence from a distance. The characters represent many of these various cultures and races. Olanna and Kainene signify the upper class they are from Igbos group. Odenigbo represents the middle class who is an academician. Ugwu comes from a bush hamlet and is very impoverished. Richard is an English expatriate who symbolizes a white. Adichie, who herself belongs from an Igbo family. Absolutely he identifies more with the Biafran cause, however she was not afraid to indicate the country's errors and crimes. Over all he depicted the racial and cultural problems which highlight united humanity for all people. Even she demonstrates her character like Richard who is a representative of the oppressive culture and is a force for good and acknowledges the value and ethics of every people to make an effort to assist them. Adichie discusses the connection between human race and culture in the passages below:

"There are two answers to the things they will teach you about our land: the real answer and the answer you give in school to pass. You must read books and learn both answers. I will give you books, excellent books." Master stopped to sip his tea. "They will teach you that a white man called Mungo Park discovered River Niger. That is rubbish. Our people fished in the Niger long before Mungo Park's grandfather was born. But in your exam, write that it was Mungo Park." (Part 1, Chapter 1). "The new Nigerian upper class is a collection of illiterates who read nothing and eat food they dislike at overpriced Lebanese restaurants and have social conversations around one subject: 'How's the new car behaving?'" (Part 1, Chapter 3).

The book depicts current political and historical issues as well as the incredibly intimate love between its characters. The key themes of the book are the romantic entanglements between Olanna, Odenigbo, Kainene, Richard, and Ugwu's crush on Eberechi, and Olanna and Kainene fell in the sibling love between Olanna and Kainene. Olanna loves to Odenigbo, draws her into his world of radical politics, and Richard's love for Kainene leads him to cross racial and political lines. As with everything else in the book, the political has an impact on the personal and vice versa. As the sisters annoyably part ways but eventually reconcile, their love becomes a sort of symbol for the oneness of Nigeria. The war prevents Ugwu from fulfilling his desires for Nnesinachi and Eberechi, and after that, he was a soldier, commits the crime of rape, which ultimately reveals the corruption of love. The love of Kainene and Richard and the love of the sisters occurs to last the longest in the book, making Kainene's disappearance all the more devastating. In the end, Adichie explores all of the profound facets of the human experience, including sex, violence, romance, and cruelty. Although she highlights the severe unfairness and suffering. She also shows the kind of love that can endure such sorrow.

Due to England's significant engagement in the Biafran War, there is a clear indictment regarding the role of Westerners in post-colonial Africa and how that influence affected Western influence in general. Though Richard's personality offers a more sly critique. However, Richard pushes too hard to be a part of first Nigeria and then Biafra while having excellent intentions. His desire to be a part of Biafra and his interest with the culture inspire him to try to create two novels, one about the art and the other on the Biafran War, in which he attempts to speak for Biafrans. Both attempts fail, and Richard comes to the conclusion that these are not his stories to tell. But he genuinely advances Biafra's cause when he contributes to the Western press and writes about the conflict there. In an interview, Adichie claimed that may be "Richard's character is my subtle way of slipping in my politics that may be it's time that Africans wrote about Africa."

#### **Findings:**

1. The British system of colonial control in Nigeria served to maintain and reinforce these inequalities that are the result of tradition. British found it convenient to rule indirectly through emirs in the North.
2. Nigeria has diversity in terms of geographical elements, ethnic tribes, or languages. This is one of the country's frequently disregarded characteristics. The colonial rulers utterly disregarded the ethnic, cultural, and religious diversity that existed throughout Nigeria.
3. The European nations took part in the conflicts in an effort to gain access to Nigeria's petroleum reserves and oil.
4. The struggle of the British, Dutch, French, and Italian oil companies for the profitable Nigerian oil reserves is one of the reasons for the civil war.
5. The existing economic, political, and social divides between various ethnic groups were made worse by the British colonial ideology which divided Nigeria into three regions. It has been called an intentional ethnic and religious groups designed to keep the country weak, unsteady, and vulnerable to British Petroleum and other UK firms stealing its massive oil assets.
6. The Igbo people suffered severe losses due to the civil war in terms of lives, resources, and infrastructure. Up to three million people may have perished as a result of the fighting, largely from famine and disease, according to estimates.

#### **Conclusion:**

As a result, the Nigerian civil war started because of to gain access to Nigeria's petroleum reserves and oil, political and ethnic conflicts, partially caused in part by the several efforts made by Nigeria's south-eastern provinces to leave and construct the Republic of Biafra. The major tribes like the Igbo, Yoruba, Hausa, and Fulani confronted political conflict which culminated in two lethal military takeovers. The Igbo attempted to withdraw from Nigeria to establish the Republic of Biafra, but they received minor assistance. In 1968, the conflict came to the standstill because Nigerian forces were unable to make substantial inroads into the area still under Biafran rule. Hundreds of thousands of civilians perished from malnutrition and disease as a result of Nigeria's decision to cut off humanitarian aid to Biafra. The battle resulted in the loss of numerous lives and valuable assets, and tensions between Nigeria's various ethnic and religious groups are still present today. The war is the central theme of the narrative. Many of the problems that led to the war, in the author's opinion, still exist. Adichie added that the battle is discussed in uneducated and ordinary ways and that it is just as noteworthy to the Igbo people currently as it was back then. Adichie asserted that the book featured "emotional truth" and that the important political events were not altered in the novel. Thus, she brings up the subject of decolonization narratives through war, conflict and violence in her historical book as a means of raising awareness about the issue so that people can deal with it in the future.

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