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**Trauma and Womanism in Chimamanda Ngozi
Adichie's *Half of a Yellow Sun* (2006) and Yaa Gyasi's
Homegoing (2016): A Postcolonial Reading**

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Dedications

This work is lovingly dedicated to my mother, father, grand-mother and whose affection, love, and prayers enabled me to reach such success and honor.

To my sisters Siham, Lydia, Mounia and my brother Khaled for supporting and encouraging me.

To my dearest friend Khaled whom I thank for being by my side and to all my sweet and supporting family.

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I warmly dedicate this work to the people I admire most.

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Abstract

The present research paper aims to study and analyze Chimamanda Ngozi Adichie "*Half of a Yellow Sun*" (2006) and Yaa Gyasi "*Homegoing*" (2016) from a postcolonial perspective. The objective of this dissertation is to show the impact of colonialism on the colonized people and how women are affected by Colonialism in both novels. To achieve our purpose, we have relied on Frantz Fanon's postcolonial theory developed in his works "*Black Skin White Masks*" (1952) and "*The Wretched of the Earth*" (1961); and Alice Walker's Womanist theory developed in her works "*The Color Purple*" (1982) and "*In Search of our Mother's Garden: Womanist Prose*" (1983). We have divided our work into two chapters. The first chapter deals with Trauma of the colonized people. Both novels explore the effects of British colonial rule and subsequent independence struggle, depicting it as a source of oppression, cultural eradication, and social inequality. "*Half of a Yellow Sun*" (2006) is set during the Biafran Nigerian civil war, while "*Homegoing*" (2016) spans several generations following the descendants of two sisters. The second chapter is devoted to the representation of womanist perspectives via its different concepts. In Chimamanda's novel the strong bond between the sisters is portrayed, highlighting love, support, while in Gyasi's novel despite the physical separation of the sisters, their stories describe the interconnectedness of their lives and the importance of familial links. The study has revealed that both Chimamanda Ngozi Adichie and Yaa Gyasi through their works report real events of Colonialism and demonstrate how the colonized people are traumatized from colonial domination and its oppression. The research also pictures the complexities of sisterhood and the ways in which female characters navigate their experiences, motivations, and resilience in the face of immense hardships. The authors explore culture and the human condition, delving into the complexities of the past and their impact on the present. Finally, we have concluded that both "*Half of a Yellow Sun*" (2006) and "*Homegoing*" (2016) tackle the same issue of trauma and womanism.

Key words: Colonialism, Oppression, Resistance, Resilience, Sisterhood, Trauma, Womanism.

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I. General Introduction

The term *colonialism* refers to a large-scale political and economic system that allows one geopolitical entity (such as a nation-state or city-state) to establish controls beyond its traditional geographic borders in the service of increased profit or power. Because colonialism is a large-scale process that has shaped human settlement across the planet, it has an intimate relationship to matter. In fact, the very idea of “matter” physical objects making up the universe and its constitutive systems and elements – has developed in tandem with the spread of colonial forms of knowledge and settlement over the past five centuries.¹

During the era of colonialism, various methods were employed by European colonizers to discriminate, degrade, and marginalize Africans based on their race and skin color, which included subjecting black individuals to horrifying torture in colonial refuges. Moreover, Africans who resisted oppression were often branded as savages and barbarians, thereby dehumanizing them and providing a pretext for ongoing victimization. This perpetuated a cycle of injustice and marginalization from which escape appeared insurmountable for the colonized Africans. In addition to enduring physical oppression, they were also portrayed as intellectually deficient and culturally oblivious, resulting in persistent feelings of inferiority and inadequacy in many Third-World countries even post-independence.

During colonialism, both Nigeria and Ghana were under British control, but their experiences differed in certain aspects. In Nigeria, the British implemented a system of indirect rule, governing through local leaders and institutions. This system aimed to maintain existing power structures while serving British interests. In contrast, Ghana experienced a more direct form of colonial rule, with the British establishing a centralized administration and implementing policies that directly impact the local population. Both countries faced the exploitation of their natural resources, such as oil and minerals which increased the economic gap between the colonizers and the colonized people.²

This present of paper will focus on two main aspects “Trauma” and “Womanism” that spread in Nigeria, through the analysis of Chimamanda Ngozi Adichie’s novel *“Half of a Yellow Sun”* (2006), and in Ghana through Yaa Gyasi’s novel *“Homegoing”* (2016). Our work relies on theoretical concepts borrowed from Frantz Fanon’s theories in his two works: *“Black Skin, White Masks”* (1952), and *“The Wretched of the Earth”* (1961). We will also lean on Alice Walker’s theory taken from her two works, *“The Color Purple”* (1982), and in her collection of essays *“In Search of Our Mother’s Garden: Womanist Prose”* (1983), in order to highlight “Trauma” and “Womanism” perspectives.

We conducted this research because we are interested in works that explore similar topics and goals. Chimamanda Ngozi Adichie and Yaa Gyasi, despite coming from different backgrounds and generations, both address the themes of "Trauma" and "Womanism" in their writing. They shed light on the difficult experiences of African people and their fight to overcome challenges. Both authors show the harsh realities faced by Africans and their determination to conquer obstacles.

a-Review of the Literature

Chimamanda Ngozi Adichie’s, and Yaa Gyasi’s novels had received a great deal of criticism from different perspectives. First, Chimamanda Ngozi Adichie’s *“Half Of a Yellow Sun”* (2006) is one widely read and studied novel that inspires a great amount of criticism. The American author Joyce Carol Oates in her article *“A Biafran Story”* published in The New York Time in 2006, reviews Chimamanda Ngozi Adichie’s novel *“Half of a Yellow Sun”* (2006). “She praised the book for its ability to remember the memory of the Biafran war, which has been largely forgotten outside of Nigeria, and for its sensitive intonation that avoids the simplistic impulses of advertising literature. She also points out that this book balances fact and fiction, allowing readers to understand the internal world of victims of

violence and perpetrators. Joyce Carol Oates highlights the energy of the book, which is filled with vivid and sometimes frightening details throughout history.”³

Furthermore, the British journalist Clair Armitstead in her article named “*Half of a Yellow Sun (2006) Shocked me Into a Sense of My Own Expatriate Identity*,” discusses: “the novel’s impact on the sense of authorial identity. She points out that the novel challenges readers to understand history and tells a story that seems real but is clearly fictional. Armitstead debates the role of narrative in the novel and the way the protagonist Richard passes the storytelling skills to Ugwu. She concludes by pointing out that the novel helped many people understand the largely forgotten Biafra conflict and had a profound impact on the author’s sense of identity.”⁴

In addition, the British author and journalist Alex Preston in her article named “*Half of a Yellow Sun (2006) is a Masterpiece in Balancing Truth and Fiction*” published in The Guardian in 2020. Preston claims “Adichie’s novel for its ability to balance fact and fiction, creating a captivating narrative that sheds light on the Biafran conflict. She states that this book appears to be true, but it is clearly a work of fiction. Alex Preston also highlights Adichie’s speech on truth and narrative, in which she talked about the importance of balance in telling true stories.”⁵

Similarly to Chimamanda Ngozi Adichie’s “*Half of a Yellow Sun*” (2006), Yaa Gyasi’s “*Homegoing*” (2016) has received large number of criticism since its publication in (2016). For instance, the journalist Isabel Wilkerson, in her review “*Isabel Wilkerson Reviews Yaa Gyasi’s “Homegoing*”, “praises the first half for its deep exploration of the human experience and its examination of the impact of human trafficking on both sides of the Atlantic. However, she believes that the narrative loses its enchantment as it shifts to the present and introduces familiar characters and themes. Wilkerson suggests that Gyasi seems

more focused on addressing broader American societal issues rather than fully engaging readers in the lives of her characters.”⁶

Another critique written by Ron Charles, a critique from The Washington Post reviewed "*Homegoing*" (2016) by Yaa Gyasi and described it as a "sweeping novel that asks us to consider the tangled chains of moral responsibility". The review was published on June 13th, 2016, and "it praises Gyasi's debut novel for its boldness and its ability to inform readers about the grisly institution of slavery. Charles notes that the novel confronts readers with the involvement of Africans in the enslavement of their own people, which makes readers uncomfortable.”⁷

In addition, the critic of the American journalist David Nilsen published on November 30, 2016, gave a positive review of Yaa Gyasi's novel "*Homegoing*" (2016). "The novel is described as a clearing portrayal of the slave trade's impact, told through one family's struggles with its enduring legacy. The critic praised Gyasi's beautiful and poetic writing style and highlighted the well-rounded characters. He emphasized that the novel effectively connects grand social and political issues to everyday experiences of people. Additionally, the critique noted that "*Homegoing*" (2016) serves as an important reminder of the horrors of the slave era, countering any arguments that it is irrelevant due to its historical distance.”⁸

B-Issue and Working Hypothesis

From the above review of the literature, it is clear that Chimamanda Ngozi Adichie's "*Half of a Yellow Sun*" (2006) and Yaa Gyasi's "*Homegoing*" (2016) have received a large amount of criticism. However; to our best knowledge, we think that no study had so far been interested in the study of both works in the light of the two suggested theories; Frantz Fanon's Postcolonial Theory, and Alice Walker's "Womanism" Theory that this

dissertation relies on. Our task, in the present dissertation, is mainly to present and explore the shared aspects in both novels and their use by the two authors.

It is worth mentioning that our hypothesis in the dissertation consists of showing the possible similarities existing between Chimamanda Ngozi Adichie's "*Half of a Yellow Sun*" (2006) and Yaa Gyasi's "*Homegoing*" (2016). Despite the fact that the two novels were not written in the same period, potential connexion come to exist since the authors belonged to countries that had been under the colonial domination. Our research paper is interested; first in exploring the issue of "Trauma" via its different concepts and second, in examining the issue of "Womanism" through the different perspectives of "sisterhood."

To reach our aim, we intend to use Frantz Fanon's and Alice Walker's theories for their relevance to our study. In fact, Fanon's "*Black Skin White Masks*" (1952) and "*The Wretched of the Earth*" (1961) deal with the effect of colonialism and decolonization, whereas, in "*The Color Purple*" (1982) and "*In Search of Our Mother's Garden: Womanist Prose*" (1983), Alice Walker deals with the experiences of Black-skinned women who are marginalized in the world.

C-Methodological Outline

At the methodological level, the dissertation will follow the **IMRAD** method. In the first section we have started with an introduction in which we give a general overview about our topic, cite the purpose of our study, then we followed with a review of the literature of both novels; Adichie's "*Half of a Yellow Sun*" (2006) and Yaa Gyasi's "*Homegoing*" (2016).

The second section will be devoted to Methods and Materials. In the methods section, we will try to introduce and summarize Frantz Fanon's theory developed in "*Black Skin*

White Masks” (1952) and *“The Wretched of the Earth”* (1961), and Alice Walker’s theory developed in both *“The Color Purple”* (1982) and in *“In Search of our Mother's Garden: Womanist Prose”* (1983). In the ‘materials’ section, we will deal with a short biography of the authors, and a short summary of the novels, then we deal with a historical background of the novels. Finally, in the result section, we will focus on our findings through our study.

The discussion section contains two main chapters; the first chapter analyzes the theme of “Trauma” in *“Half of a Yellow Sun”* (2006) and *“Homegoing”* (2016). The second chapter is devoted to analyzing “Womanism” via ‘sisterhood’ in both novels. Finally, in the results section, we highlight our findings. Towards the end, we will then work on the conclusion, summarizing all our research.

Endnotes

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² Owusu, M. (1994). *Nigeria: A Country Study: Ghana* (L. Berry, Ed.). Library of Congress Federal Research Division.

³ Oates, J. C. (2006, September 1). *A Biafran Story*. <https://WWW.nytimes.com/2006/10/01/books/review/Nixon.html>

⁴ Armitstead, C. (2015, August 19). Half of a Yellow Sun shocked me into a sense of my own expatriate identity. *The Guardian*. <https://WWW.theguardian.com/commentisfree/2015/aug/19/half-of-a-yellow-sun-identity>

⁵ Preston, A. (2020, January 14). Half of a Yellow Sun is a masterpiece of truth and fiction. Retrieved from <https://WWW.theguardian.com/books/booksblog/2020/jan/14/half-of-a-yellow-sun-is-a-masterpiece-truth-fiction>.

⁶ Wilkerson, I. (2016, June 6). Isabel Wilkerson Reviews Yaa Gyasi's 'Homegoing'. *The New York Times*. http://nytimes.com/2016/06/12/books/review/Isabel-Wilkerson-reviews_yaa-gyasi-homegoing.html

⁷ Charles, R (2016, June 13). [Review of the book «Homegoing,» by Yaa Gyasi]. Goodreaders. <https://WWW.goodreaders.com/review/show/1560411738>

⁸ Nilsen, D. (2016, November 30). A Review of Homegoing by Yaa Gyasi. *Fourth & Sycamore*. <https://davidnilsenwriter.com/2016/11/30/fourth-sycamore-a-review-of-homegoing-by-yaa-gyasi/>

II. Methods and Materials

A- Methods

This research paper examines the impact of “trauma” and “womanism” on Adichie’s *“Half of a Yellow Sun”* (2006) and Gyasi’s *“Homegoing”* (2016). To undertake this study, we have relied on Frantz Fanon’s postcolonial theory highlighted in his works *“Black Skin, White Masks”* (1952) and *“The Wretched of the Earth”* (1961), as well as “Womanism” written by the American writer Alice Walker focusing on her works *“The Color Purple”* (1982) and *“In Search of Our Mother’s Garden: Womanist Prose.”* These two selected theories have grounded our present research and provide it with a theoretical framework on which to lean.

a- Frantz Fanon Postcolonialism

Frantz Fanon's postcolonial theory explores the psychological, social, and political implications of colonialism and the struggle for decolonization. His work critically examines the experiences of the colonized people, particularly in Africa and the Caribbean such as Saint Martin Antigua and Little San Salvador, provides a framework for understanding the complexities of the postcolonial condition.

One key aspect of Fanon’s postcolonial theory is his analysis of the psychological impact of colonization on the colonized individual. In *“Black Skin, White Masks”* (1952), “he argues that colonialism perpetuates a system of racial hierarchy that results in the internalization of racist ideologies by the colonized. This internalization leads to feelings of inferiority, self-hatred, and a desire to conform to the dominant white culture, hence the title of the book through which Fanon calls for a rejection of these imposed identities and a reclaiming of an authentic sense of self.”¹

In "*The Wretched of the Earth*" (1961), "Fanon shifts the focus to the broader context of decolonization and the struggle for liberation. He emphasizes the necessity for decolonized societies to eradicate the institutionalized violence and oppressive systems that were entrenched during the colonial rule. Fanon acknowledges that the process of decolonization is not without violence, as the colonized should confront and dismantle the structures of power that have been imposed upon them. He also explores the complexities of national identity formation, the role of culture in resistance, and the potential for a revolutionary struggle against colonialism."²

Fanon's postcolonial theory highlights the interconnectedness of psychological and political liberation. "He argues that true decolonization necessitates both the dismantling of external systems of oppression and the internal liberation from the psychological effects of colonization. Fanon's work has had a profound impact on critical theories of race, identity, and colonialism, and has inspired generations of thinkers and activists in their pursuit of social justice and decolonization."³

b-Alice Walker's "Womanism"

Alice Walker is an American writer and activist who is best known for her novel "*The Color Purple*" (1982) which won the Pulitzer Prize for fiction in 1983. Walker's work often focuses on the experiences of African American women and addresses themes of race, gender, and social justice. In addition to her novels, she has also written poetry, essays, and short stories. In her collection of works "*The Color Purple*" (1982), and "*In Search of Our Mother's Garden: Womanist Prose*" (1983), Walker puts forward the experiences of black women especially the African ones as completely victimized in Africa, she presents a variety of interpretations for the concept "womanism".⁴

Walker's theory emphasizes the significance of solidarity, resistance, resilience, and intersectionality in understanding and addressing social and gender issues. Solidarity, according to Walker, involves recognizing and supporting the struggles of marginalized groups, particularly women of color, and standing together in the pursuit of social justice. This solidarity is crucial for challenging oppressive systems and creating meaningful change.

Moreover, resistance holds a prominent place in Walker's theory. She encourages individuals to actively resist societal norms and structures that maintain inequality and discrimination. By challenging these systems, she argues that we can pave the way for a more equitable and inclusive society. Resilience is another key component emphasized by Walker. She believes in the inherent strength and endurance of marginalized communities in the face of adversity. Through her theory, she seeks to empower individuals by acknowledging their resilience and encouraging them to embrace their own inner strength.

In addition, intersectionality is another concept of Walker's theory, recognizing that individuals experience multiple forms of oppression simultaneously. Intersectionality emphasizes the interconnectedness of various social identities such as race, gender, class, and sexual orientation, and how they intersect to shape individuals' experiences of discrimination and privilege. Walker argues that understanding these intersections is important for developing inclusive and effective strategies for social change.

Alice Walker explores the importance of solidarity, resistance, resilience, and intersectionality in addressing social issues. By recognizing and supporting marginalized groups, challenging oppressive systems, and acknowledging the interrelatedness of different forms of oppression.”⁵

B- Materials

a-Chimamanda Ngozi Adichie's Biography

Chimamanda Ngozi Adichie was born on September 15th, 1977 in Enugu, Nigeria. She is a novelist, poet, and writer and was considered as being one of the most influential and prominent writers in literature. Adichie came from an academic family. Her father was Nigeria's first professor in statistics and later became Deputy Vice-Chancellor of the University. Her Mother was the first female registrar at the same institution.

Indeed, Adichie began to study Medicine and Pharmacy at the University of Nigeria, and at the age of 19, she moved to the United States of America where she took a degree in Communication and Political Sciences at Eastern Connecticut State University. Adichie's skin color made her to face racism and its different sorts; however, this discrimination does not only prevent her from realizing her dreams and succeeding in her studies, but it also prevents her from being accepting and learning to live with it. She was dividing her time between Nigeria and the United States. In 2001, she graduated from Eastern Connecticut State University, then she completed a Master's degree in Creative writing from John Hopkins University and studied African history at Yale university in 2008.

Chimamanda Ngozi Adichie's first novel "*Purple Hibiscus*" (2003) is considered as being her first novel and it has received several critical acclaims. Adichie's second novel titled "*Half of a Yellow Sun*" (2006) was published in the United Kingdom. In this novel, she shows her love for Biafra and portrays the bad impact of colonialism on African people. Additionally, Adichie has written her third novel, "*Americanah*" (2013), which is about romance and the existential struggles of a young Nigerian woman studying in the United States. She has also written her most recent novel "*Dear Ijeawele or A Feminist Manifesto in Fifteen Suggestions*" (2017) which has dealt with feminism. Adichie's works have been

translated into more than thirteen languages, and recently she won the Pen Pinter Prize (2018).⁶

b-Yaa Gyasi's Biography

Yaa Gyasi was born in 1989 in Mampong, a small town in Cape Coast Castle. She left Ghana for the United States at the age of two years; her father embarked on a doctorate in the French language at the United States University of Ohio, and then became a professor of literature. Her mother is a nurse. Her family moved to Illinois and Tennessee before settling in Huntsville, Alabama. In high school, she discovered the classics of the American literature, including her works of black-skinned women such as "*Sublime Royaume*" (2020).

Gyasi pursued her education at Stanford University and took a trip to Ghana during the summer. While there, she visited the Cape Coast Castle Fort, which held significance as it was located on the Gold Coast, where her ancestral roots lay. During the tour, the guide provided insights into the lives of British officers who resided in Ghana during colonization. Some of these officers would marry local black women from the Cote-D'Ivoire region in order to gain certain advantages. Additionally, Gyasi learned about the harsh reality faced by enslaved individuals who were awaiting transportation on slave ships to cross the treacherous ocean.

Yaa Gyasi's journey marks the starting point of her first novel. Gyasi graduated from Stanford University where she earned a Bachelor of Arts in English, and got a Master of Fine Arts from the Writers Workshop four years later. After finding employment in California, Gyasi eventually decided to leave her job after a short period of time. This abrupt departure left her with little time to dedicate it to her writing. However, she was presented with a valuable opportunity to join the Iowa Writers Workshop at Iowa University for a duration of

two years. This renowned workshop provided her with the perfect environment to focus on and complete her first novel.

Yaa Gyasi lives in Berkeley, California. At 26, thanks to her first novel, she obtained “The seven-figure advanced in copyright”. Released in June, "*Homegoing*" (2016) is hailed by American critics. The national book foundation honored Yaa Gyasi in September 2016 in its annual list of the five most outstanding young authors.

Gyasi published a second novel "*Sublime Royame*" (2020) which was translated the same year into French. The novel explores the challenges of having black skin in America as well as the clash of generations within a family of immigration origin. The topics are arranged in an unusual way between chronological zigzags and fascinating scientific experiments.⁷

c-Summary of “*Half of a Yellow Sun*” (2006)

“*Half of a Yellow Sun*” (2006) is Chimamanda Ngozi Adichie’s novel published in the United Kingdom. It takes place in Nigeria in the years before and during the Nigeria-Biafra civil war (1967-1970). The novel tells the story of five main Igbo characters namely: Ugwu, Odenigbo, Richard and Twin daughters Olanna and Kainene. “*Half of a Yellow Sun*”(2006) shows the traumatizing events of the Biafra war through the relationships of these five Igbo characters.

The novel begins and ends with Ugwu, a 13 year old boy. He comes from a small village; and he had no education when he came to work as a valet for professor Odenigbo. While Ugwu was living with his new boss, he received education, which made him speak the English language. His life was considered to be awkward when he was forced to join the Biafran Army. Odenigbo is a professor at the University town of Nsukka. He teaches

Mathematics, and is a supporter of anti-colonial principles and moral ideologies. Because of his preference for socialism and tribalism and his strong opinions, he was named as a “Revolutionary”. Odenigbo was living a simple life until the death of his mother, which made his life turned his life into darkness.

On the other hand, Olanna is the beautiful and well- educated daughter of the wealthy Nigerian “Chief Ozobia”, had been studying at a University in the United Kingdom. Before the war, she taught Sociology at Nsukka University, then she moved to Umuahia where she worked as a teacher too. Her relationship with her parents is weak compared with the relationship of her twin sister who has a strong one with them. She falls in love with Odenigbo and leaves her Hausa boyfriend Mohammad to move and live with her lover.

Kainene, Olanna’s twin sister is an independent woman with a strong personality. She runs her father’s business, whom he considers as being a son. Richard a White English writer and a professor at Nsukka University who went to Nigeria to explore Igbo-Ukwu art then he tried to write a book about it. Richard falls in love with Kainene and leaves his girlfriend Susan. Richard was invited by Olanna to be a member of Odenigbo’s intellectual conversation in which every night they discussed politics and the political situation about Nigeria, so he started to write a book about the Biafran war.

Four years later, a new republic was created by the Igbo named Biafra after the struggle with Hausa-Fulani. This contradiction caused the death of people in massacres. Odenigbo family and Ugwu were forced to leave Nsukka and move in to Umuahia in order to save their lives from danger. The story returns to the early 1960s, Odenigbo cheated on Olanna when she was in London. At that time, Odenigbo engage in relation with Amala, a young girl who works in Odenigbo’s mother's house. When she got pregnant, she refused to take the girl but Olanna decided to take care of her. After the betrayal of Odenigbo, Olanna

engaged with Richard. Then both of them agreed not to tell Kainene. During the war, Odenigbo and his family lived with Kainene but their situation in the Refugee camp of Umuahia was despairing. One day, Kainene went to across the enemy lines to find food, but she did not return after the war.

d-Summary of “*Homegoing*” (2016)

“*Homegoing*” (2016) is a historical novel that follows the descendents life of two half-sisters named Effia and Esi born in two different Ghanaian villages in the eighteenth century. Effia is happily married to an Englishman and lives in the luxurious suits at Cape Coast Castle. Unbeknownst to Effia, her sister Esi is captured and sold in the Castle’s dungeons and taken to America along with her children and her grandchildren where they would grow up in slavery along with thousands of other people.

In Ghana, the Fante seeks to establish a reputation as a man of learning, and they were cluster of several independent states that were the dominant power based mostly on the Coastal regions of the Gold Coast, while Asante views some form of chief ship as the supreme of social success, regardless of how intelligent or wealthy they are .One of the major themes in the novel is that the Effia family is followed through generations of conflicts. The second topic centers on Esi and her children situation in America. “*Homegoing*” (2016) makes this tale instinctive and captures how the story of the imprisonment can be inscribed in the nation’s emotion, from plantation of the South to civil war and migration; from the Coal mines of Pratt City Alabama, to the Jazz clubs of the twentieth century with a remarkable immediacy.

Yaa Gyasi’s novel follows the stories of two branches of a family tree, with each chapter focusing on a different descendant in subsequent generations. The narrative spans continents and centuries, giving us glimpses into the lives of Effia and Esi's descendants in

Ghana, America, and beyond. In Ghana, one side of the family experiences tribal conflicts, the impact of colonialism, and the tumultuous history of Ghana as it strives for independence.

Meanwhile, the American branch grapples with the horrors of slavery, the challenges brought by the Civil War, the Great Migration, and the ongoing struggles faced by African Americans. Throughout the novel, we delve into themes such as identity, belonging, racism, 'trauma', and the way the past continues to shape the present.

The novel offers a rich and thought-provoking narrative that weaves together the intricate tapestry of African and African American history. The novel's climactic moment occurs when the two branches of the family come together in Ghana. Marjorie and Marcus, unaware of their familial connection, find comfort in each other's company and delve into the histories of both sides of their family.

The young woman, who left their native country in 1991, two years after her birth, produced a unique text about a black condition travelling through the past with her novel. Yaa Gyasi reconstructs the complex and interconnected memories of the black people. The experiences of the Africans and African-Americans during the early years including transatlantic slave trade and colonization are revealed in Yaa Gyasi *"Homegoing"* (2016). The author illustrates how Ghanaians in Diaspora dealt with difficulties that led to anger, physical and mental diseases by using a variety of characters. Some of them experience these issues as a result of slavery's effects, which include cultural changes, loss of identity, and loss of culture. In other terms, assimilation which is the process of adopting characteristics from the dominant culture to such a degree that the assimilating group becomes socially indistinguishable from other members of the society, and acculturation which is the process of cultural modification of an individual group or people, which happens when two or more cultures interact, lead to change in practices, beliefs, and artifacts.⁸

e-Historical Background of Nigeria

Chimamanda Ngozi Adichie "*Half of a Yellow Sun*" (2006) is one among novels that reflect the true story and the crudest realities of the Biafran war which is also known as Nigerian civil war or Nigerian-Biafran war. It took a duration from 6 July 1967 to 15 January 1970, between the forces of the federal Republic of Nigeria and the forces of Biafra which seceded from Nigeria.

The novel paints the personal and emotional consequences of the Nigerian civil war with historical horror that accompanied it. The civil war can be related to the British colonial incorporation that divided the land into the Southern protectorate occupied by the Igbos and Yoruba; the Northern protectorate occupied by the Hausa people. On October 1960, Nigeria gained independence from the British colonial power and became a fully sovereign state in the British Commonwealth.⁹

Indeed, at that time and after independence, Nigeria was divided into three distinct regions. These regions differed from one another in terms of culture, food, language, and population. The Northern region is mainly populated by the Hausa-Fulani ethnic group, while the Southwestern region is mostly populated by the Yoruba people. The southeastern region is dominated by the Igbo group, which has a prominent social status. As a result, each of the major ethnic groups gained control of each region, allowing them to manage and shape the affairs of their own communities.

Regarding to the splitting regions, each of them has its own system. On one hand, the Hausa-Fulani people known as the autocratic, they took their political power and religious authority from the guider Emirs and from the Sultan. On the other hand, we have the Yoruba people who are considered as being less autocratic than those of the North. Their political and social system was based on acquired wealth. In contrast to those two groups, Igbos and other

Biafran people under the name of Biafra Republic lived in democratic organized communities and this part of the country is known for its largest oil reserves.

The differing of political systems among the three groups of Nigerian country produced and led to different customs, values and political structures. These differences and contradictions were reinforced by the British colonial rule during Nigeria's colonization. The dream to work with the British pushed the richest of Igbos to think and send their children to study in their universities. The Northern Emirs, on the other hand, were determined to preserve their social structures, traditions and religious institutions.¹⁰

Adichie's *"Half of a Yellow Sun"* (2006) deals with two periods; the early and the late of 1960s, simultaneously when Nigeria and other regions were participating in the Biafran war. The story is told through Ugwu, a boy from a poor village who works as a houseboy for a University professor Odenigbo; Olanna a young woman from Lagos, and Richard, an English Whitman writer who wants to write about Nigerian art.

The novel is a reflection of the real historical events and a revealing of the cultural realities of the Biafran war. Adichie posted a human side in a war that has been removed from the Nigerian historical memory. The Muslims Hausa destroyed the Igbos who established their own state of Biafra. This act pushes the Nigerian government to respond and declare war against the Igbo people, also known as Biafrans.

f-Historical background of Cape Coast Castle (Ghana)

Cape Coast Castle is a European built fortress located on Ghana's central Coast. It has served as a trading post for European nations as well as the headquarters of British colonial administration for the Gold coast colony since its construction in 1652. It is now a UNESCO World Heritage site.¹¹

Throughout the eighteenth century, Cape Coast Castle was a major hub for the British slave trade. Thousands of Africans slaves, who had come from faraway places, were brought to the Castle to be sold to British slave ships. These Africans were temporarily held in the dark and poorly ventilated cells in the Castle's basement, which the British called "slave holes" or dungeons. Even though some people in Britain should stop these Africans communities, in 1821, a law was passed that put the British Crown in charge of managing the Castle, taking it away from the company of merchants. The Castle was like the main office for English administrations on the Gold Coast until 1877, after that the colonial government moved their headquarters to Christiansburg. Since then, the Castle has been used as a local center like a courthouse and school.

Ghana's post colonial history has helped to unify the nation's economy, and the country has historically made better progress toward democracy under a multi-party system. The Ghanaian people made their possible by sacrifices of people who did everything in their power to free their country from imperialism. The purpose of Ghana's quest for independence was to be freed from British oppressors. However; this reality was short lived as the new government greatly revived the oppressors. This led to the rise of African dictators like Kwame Nkrumah, who ruled over the oppressive single-party system. It was a period of instability, but the idea of colonization had negative consequences such as trauma psychological wounds.¹²

In Yaa Gyasi's novel "*Homegoing*" (2016), the Castle is a powerful symbol at the novel's outset. Located in Ghana, it serves as poignant reminder of the transatlantic slave trade to the half- sisters Effia and Esi. Both of them faced terrible conditions in the Castle's dungeon. What is interesting is that Effia lived in the best part of the Castle, while Esi was locked up below in the dungeon. This sharp difference in living situations shows how Europeans had a comfortable life, while the enslaved people suffered in horrible

circumstances. This highlights the cruel gap between those on power and those who were oppressed during that time.

Endnotes

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III-Results

This part of our dissertation is concerned with the major findings and results we have reached and come to after studying and deeply exploring Chimamanda Ngozi Adichie's *"Half of a Yellow Sun"* (2006) and Yaa Gyasi's *"Homegoing"* (2016). Through Frantz Fanon's Postcolonial theory, highlighting in his works *"Black Skin, White Masks"* (1952) and *"The Wretched of the Earth"* (1961). Additionally through Alice Walker's Womanism theory, exploring in her works *"The Color Purple"* (1982) and *"In Search of Our Mother's Garden: Womanist Prose"* (1983). From our exploration of the two works, we have noticed that although they belong to different countries and cultures, the two authors share the common themes of "Trauma" and "Womanism".

To say it clearly, in the first chapter of the present dissertation, we have been able to treat the impact of trauma and psychological consequences of colonialism. *"Half of a Yellow Sun"* (2006) is set during Biafran Nigerian civil war inspecting the effects of British colonial rule and subsequent independence struggle. *"Homegoing"* (2016) spans several generations following the descent of two sisters. Colonialism is depicted as a source of oppression, cultural eradication, and social inequality.

In the second chapter of our dissertation we examined Womanism and the struggles of Black -skinned women who are marginalized and oppressed *"Half of a Yellow Sun"* (2006) illustrates the strong bond between the sisters, highlighting love, support and shared resilience in the face of war. In *"Homegoing"* (2016), despite the physical separation of the sisters, their stories, describing the interconnectedness of their lives and the importance of familial links.

This powerful narrative illuminates the lasting impacts of slavery and colonization on individuals and territories, showcasing the resilience and resistance of the African Diaspora.

Both novels captivate readers with their rich storytelling, engaging themes such as family legacy, racism and deep examination of history and humanity.

Chimamanda Ngozi Adichie's "*Half of a Yellow Sun*" (2006), and Yaa Gyasi's "*Homegoing*" (2016) are literary works that offer insights into culture, and human condition through their stories. These authors aim to educate, challenge and provoke intellectuals to confront the complexities of the past and its enduring consequences on the present.

VI. Discussion

This part of our work intends to discuss the war in which both Chimamanda Nguzi Adichie and Yaa Gyasi portray “Trauma” and “Womanism” during colonialism. Thus we will discuss how the feeling of trauma is destroying the personality of different characters, and how womanist perspectives in both Adichie’s *“Half of a Yellow Sun”* (2006) and Gyasi’s *“Homegoing”* (2016) are developed. It is worth remembering that this will be undertaken relying on Frantz Fanon’s theoretical concepts highlighting in his two books entitled *“Black Skin, White Masks”* (1952), *“The Wretched of The Earth”* (1961) and Alice Walker theoretical concepts developed in her works *“The Color Purple”* (1982) and in her collection of essays: *“In Search of Our Mother’s Garden : Womanist Prose”* (1983).

Chapter One: Trauma in “Half of a Yellow Sun” (2006) and “Homegoing” (2016)

1-Trauma in “Half a Yellow Sun” (2006)

“Half of a Yellow Sun” (2006) deals with the trauma of several Igbo characters. The author tries to show the miserable condition and the suffering of the Igbos ethnic group during the Nigerian Biafra civil war (1967-1970) by analyzing the protagonist’s traumatic experiences.

A- Physical and Psychological Trauma

Olanna is a major and central character in the novel. She is portrayed as an Igbo lady who has highly suffered from the Nigerian war or what we call the Biafra civil war. She is described as being a clever modern woman, who was educated in London before returning to Nigeria where she teaches sociology. She attracts Ugwu’s who works as a houseboy, attention by her way of speaking and her beauty. Despite this; she lived and endured several traumas

during the war.

In the center of the conflict, Olanna lived the harshness of the war. In the city of Kano, she witnessed an attack by a group called ethnic forces. These forces targeted the Igbo community, subjecting them to discrimination and oppression. During the conflict, Olanna saw the death of her family including Aunty Ifeka and Uncle Mbaezi.

Olanna was scared as she walked slowly toward the house. When she got closer, she confronted by the sight of two bodies; Uncle Mbaezi is lying on the ground with his face down, his legs twisted and he has a big cut on the back of his head Aunty Ifeka was on the porch, she has cuts on her body that look like slightly opened red lips. This scene shows how shocking it is for Olanna to see the terrible situation:

Then she noticed Aunty Ifeka's kiosk, or what remained of it: splinters of wood, packets of groundnuts lying in the dust. She opened the car door and climbed out. She paused for a moment because of how glaring bright and hot it was, with flames billowing from the roof, with grit and ash floating in the air, before she began to run toward the house. 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. Aunty 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 water queasiness in her bowels before the numbness spread over her and stopped at her feet.¹

When Olanna discovered the death of her relatives and sees their massacred bodies, she was traumatized. Olanna's description of the destroyed kiosk splinters of Wood and packets of groundnuts scattered in the dust represent the physical destruction caused by the violence. The flames billowing from the roof, the grit and ash in the air create intense atmosphere which reinforce the sense of trauma. This observation of the different acts led to the degradation of Olanna's health and causes a physical response.

In fact, Frantz Fanon argues that colonial rule is inherently characterized by violence and oppression, causing significant and profound trauma to the colonized population. He says that this trauma was not just the physical abuse inflicted on them, but also the

psychological and emotional pain. In *“The Wretched of the Earth”* (1961), Fanon argues that colonization imposes several physical and psychological harm upon the colonized population, perpetuating their marginalization and lack of rights. He explores the effects of colonialism emphasizing the persistent violence and dehumanization experienced by individuals living under colonial control.

Fanon’s work emphasizes the physical pain that the colonized people can suffer from as a result of violence and dehumanizing acts that are perpetuated by colonial regime. Olanna’s deeper description of Uncle Mbaezi’s body with a creamy- White substance and Auntie Ifeka’s smaller cuts, resembling slightly parted red lips show the psychological trauma of Olanna. She also suffered from physical trauma that we can see in water queasiness in her bowels, followed by numbness spreading throughout her body.

B- Post- Traumatic Stress Disorder (PTSD)

Another protagonist and one of the main characters of the novel is Ugwu. He is a young 13 year-old village boy who moved to Nsukka to work as a houseboy for Odenigbo. Ugwu was sent to school by his boss to get an education; he is inspired by Odenigbo boss and loves paying attention to his intellectual conversation with his friends.

Ugwu’s life has changed dramatically when he considered to joining the Biafran army hoping to protect his loved ones and contribute to the fight for Biafran liberation. During the Nigerian civil war, Ugwu has participated in acts of violence, the constant sound of explosions and the sight of wounded soldiers became part of his daily life which forced him to confront his own moral dilemmas he finding himself haunted by traumatic experiences and memories.

During the war, Ugwu becomes involved in a terrible incident where soldiers were engaged in the violation of a bar girl. At first, he finds comfort and peace in the bar girl’s

arms but his encounter turns quickly into an unfortunate moment. He felt guilty and started having disturbing thoughts and vivid dreams that mixed the real with the unreal. The severity of his action troubled him greatly and he found it difficult to reconcile it with his own principles. He could not stop thinking about things that happened in the past, which made him feel even more confused and worried. Ugwu is struggling with the consequences of his choices, feeling very disoriented and unable to distinguish between what is true or what is just in his mind. It describes a person's recurring memories of a traumatic event, showing how it affects their thoughts and mental state.

His mind wandered often. He did not need the echo of pain on his side and in his buttocks and on his back to remember his exploding, or High-Tech's laughter, or the dead hate in the eyes of the girl. He could not remember her features, but the look in her eyes stayed with him, as did the tense dryness between her legs, the way he had done what he had not wanted to do. In that gray space between dreaming and daydreaming, where he controlled most of what he imagined, he saw the bar, smelled the alcohol, and heard the soldiers saying "Target Destroyer," but it was not the bar girl that lay with her back on the floor, it was Eberechi.²

In "*The Wretched of the Earth*" (1961), Frantz Fanon discusses the psychological effects of colonialism and war on the colonized people. He argues that these experiences create disorders that last for months and are essentially mass attacks against the ego. This can be highlighted in the protagonist's mind which is described in the above quotation as often wanders to traumatic memories and he finds himself re-experiencing them in an intrusive manner.

The harsh conditions of colonialism and war are so severe that they cause a breakdown of a person's self confidence, leaving them feeling powerless and weak. The effects of this trauma can be seen in an individual's mental health, leading to long-lasting psychological scars. These scars happen somatically and represent the trauma that was experienced physically.

Fanon suggests that these disorders are frequently accompanied by a visible weakness in a person's mind. This weakness can be seen when Ugwu mentions the unwanted sexual encounter with the girl, stating that he did what he had not wanted to do. He discusses that based on available evidence; the future of such patients is heavily impacted by their experiences.

These are disorders which persist for months on end, making a mass attack against the ego, and practically always leaving as their sequel a weakness which is almost visible to the naked eye. According to all available evidence, the future of such patients is mortgaged.³

The above cited quotation states that certain disorders can last for a long period of time and have a profound effect on a person's self confidence. It suggests that these disorders often leave behind a noticeable weakness that is easily seen by others, it means that these disorders have a significant impact on a person's mental well-being and make them feel fragile in their everyday life.

C- Complex of Inferiority

The third protagonist of the novel is Odenigbo. He works as a mathematics professor at Nsukka University. He was considered and regarded as a revolutionary by his colleagues due to his support for pan-Africanism and socialism. After leaving Nsukka University in the aftermath of the war, he became a nationalist Igbo supporter of the Biafran cause who wishes to see Biafra become an independent country. Later on, he gets married to Olanna but, unfortunately; he starts being unfaithful to her with another woman named Amala.

Odenigbo is portrayed as an intelligent, vibrant and an energetic man. His love for British traditions and customs has an impact on his way of living. He enjoys hosting gatherings and dinner parties, frequently using British cuisine and manners, showing his preference for the British style dining experiences and his attention to detail in planning. These events reflect his desire to bring a touch of British sophistication and improvement into

his personal life; it demonstrates how colonialism has influenced the speaker's sense of feeling inferior and shaping their identity.

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.”⁴

Odenigbo in the quotation above explains and expresses the idea that white people painted a picture that portrays a black person inferior and different from them. Western colonialism indeed influenced various aspects of the Nigerian life including behaviors, customs, culture, and the way of living; however, Odenigbo asserts that despite these external influences, the true identity of Nigerians cannot be changed. The color of their skin and their blackness remain an essential part of who they are, even if they try to hide or distort it with white masks. Odenigbo’s words emphasize the unchanging basis of the Nigerian identity, resilient against the forces of colonialism.

Frantz Fanon explores the causes of the inferiority complex that many colonized people suffer from. He demonstrates how the imperialist’s aim has always been to underestimate color-skinned people and make them believe that they are inferior. In *“Black Skin White Masks”* (1952), Fanon claims that [...] “The Negro enslaved by his inferiority, the white man enslaved by his superiority alike behaves in accordance with a neurotic orientation.”⁵

The colonizer reinforces, in the mind of the colonized, the idea that they are fundamentally inferior, and that it is the responsibility of white people to go and civilize the uncivilized and save them from darkness. Every colonized person experiences feelings of inferiority complex, because their native cultural originality has been destroyed and buried. According to the chapter *“On National Culture”* from *“The Wretched of the Earth”* (1961) Fanon says that: “The effect consciously sought by colonialism was to drive into the natives’

heads the idea that if the settlers were to leave, they would at once fall back into barbarism, degradation, and bestiality.”⁶

The quoted statement highlights a significant aspect of colonialism, which is the intentional creation of an inferiority complex among native population. Colonial powers sought to affix in the minds of the natives the belief that without the presence of the settlers, they would regress into a state of savagery, degradation, and animalistic behavior. This tactic aimed to justify the colonizer’s control and domination over the indigenous people by using a system of subjugation and exploitation.

2. Trauma in “*Homegoing*” (2016)

A- Physical and Psychological Trauma

The trauma experienced by the Ghanaian ethnic groups especially between Asant land who had power from capturing slaves, and Fant land who had protection from trading them; is effectively addressed in the novel “*Homegoing*” (2016). Through examining the characters traumatic experiences, the author illuminates the pain and suffering endured by the Ghanaians, during the war between Ghana and British colonies during the Eighteenth century. In Yaa Gyasi’s debut novel, she tells the story of one family over many generations, starting in the Eighteenth century and continuing until the present day. The novel explores the life of different black characters and how they are affected by slavery and racial oppression. One of the techniques Gyasi uses is called “shifting focalization”, which means that the story is told from different characters’ perspectives. This allows us to understand and feel the emotions of the black characters and also see how trauma and resilience are passed down through generations.

The descendants of enslaved Africans in the novel face various forms of racial oppression, and these forms of oppression have their roots in the legacy of slavery. The story begins with two half-sisters, Effia and Esi. Effia lives a more privileged life in Cape Coast Castle, while Esi is captured and sold as a slave. This part of the story shows the harsh conditions of the dungeons and the trauma experienced by those who were enslaved. *“Homegoing”* (2016) shows us how slavery continues to impact individuals and their families through time. It explores the effects of trauma and resilience, shedding light on the struggles that black communities face. It describes how a soldier, who held her down and prevented her from breathing freely, physically and emotionally, harmed Esi.

Esi was kicked to the ground, by one of the soldier, his foot at the base of her neck so that she couldn't turn her head to breath anything but the dust and detritus from the ground. The new women were brought in, and some were wailing so hard the soldiers smacked them unconscious. They were piled on top of the other women; their bodies could feel the women on top of her peeing. Urine traveled between both of their legs.⁷

The above quotation describes a terrible and scary situation that can have a big impact on the people involved. Esi was kicked by a soldier and could not breathe or move her head. The dust and dirt on the ground made things even worse. It was upsetting to see other women being treated badly, too. They screamed and fainted when the soldiers hit them. The soldiers piled the women on top of each other, which was very uncomfortable and made them feel degraded. They also had to deal with urine flowing between their legs, which are really distressing.

All of these experiences can have a bad effect on a person's mind and body, which might develop a condition called Post-Traumatic Stress Disorder, which includes reactions like having bad memories, nightmares, and feeling anxious and on edge. They might also feel sad and hopeless, and have trouble concentrating. They might sometimes feel disconnected from themselves or the world around them. It is also possible for them to have physical injuries like bruises, fractures, or head injuries. The unsanitary conditions described in the

excerpt can also lead to infections in the urinary tract, which can be painful and cause other health problems. To help people who have gone through traumatic experiences like this, it is important for them to get professional help and support, for both their mind and body.

According to Frantz Fanon, we can see the connections between physical and psychological trauma Esi and the other women experience and the impacts of colonial oppression. He argues that colonialism utilizes physical violence and dehumanization as an instrument for control and domination, leading to psychological effects on the colonized.

The acts of being kicked and held by the soldier cause immediate pain and injuries and the soldier not letting her breathe symbolizes the harshest nature of colonialism, where the oppressed are denied breathing and enjoying her life freely. The scene shows the degradation of women as their bodies are piled on top of each other and they are subjected to humiliation of bodily function. Psychologically, the violence and the degradation inflicted upon Esi and the other women can create an atmosphere of terror.

Connecting Esi's case to Frantz Fanon's theory, we can see how the physical and psychological trauma experienced by the character reflects the impact of colonialism and the binary opposition it had created on the skin colored people. The intentional act of causing physical pain detracts both the physical and mental illness of individuals. By examining this situation we can comprehend the wider implications of colonialism employed by the colonizers and the enduring impact of trauma on the oppressed.

B-Post-traumatic Stress Disorder (PTSD)

Effia is another protagonist who experiences several traumatic events through her life that shape her attitude towards herself and the environment around her. Effia is born in a wealthy family in the eighteenth century in Ghana, her mother dies when she was in labor and her father was a chief of a village who was cold and distant towards her. This early experience

of childhood and the lack of parental affection and love is the first traumatic event that affects her attitude. She is forced to marry James Collins, a British slave trading fort on Ghana's Coast Castle; while she was living there she witnessed the cruel treatments.

Effia portrays the profound impact of a condition known as Post-Traumatic Stress Disorder (**PTSD**) on her life and mental well-being. She goes through real difficult and traumatic events like her marriage to James Collins by force, this experience leaves emotional injuries on her. Effia has intrusive thoughts and memories that keep coming back, and causing her a lot of distress. She tries to avoid anything that reminds her of her trauma which prevents her from enjoying her life, she is always on border, feeling very alert and experiencing strong emotions like anger. The weight of her past encounters changes her mood and makes her feel guilty, ashamed, and worthless. The protagonist shows how it can be to live with Post-Traumatic Disorder (**PTSD**), and it emphasizes the fearlessness it takes to a negative life while dealing with such deep trauma. It highlights the contrasting complexity of her experiences, which can be a common aspect of living with (**PTSD**.)

[...]The need to call this thing “good and this thing is “bad” , this thing “white” and this thing “black” was an impulse that Effia did not understand. In her village everything was everything. Everything bore the weight of everything else.⁸

In this quote, Effia is struggling to understand the need to label things as “good” and “bad”, “white” or “black”, and how everything is interconnected. This attitude can be attributed to her post-traumatic stress disorder (**PTSD**) which she developed after experiencing a traumatic event.

The above citation reflects Effia's perspective of the world in her village before she experiences trauma and develops (**PTSD**). Effia views the world as an intricate network where every part is connected to and influenced by one another. In this worldview, there is no separation or categorization of things “good” or “bad” or “black”. Effia understands that everything is multifaceted nature and how they impact each other.

Effia has gone through a lot of difficult experiences that have shaped her way of thinking she sees events in “black” and “white” and has a hard time understanding the reasons behind people’s action and how they affect her and others. She had a very difficult experience that left her feeling trapped and unable to move on from the negative effects it had on her. The quote reflects her struggle to make sense of her experiences and how she sees the world and makes it challenging for her to understand the complexity of life.

Fanon discusses how people who were colonized began to believe the categorizations and the unfair ideas constructed by the colonizers. Effia’s confusion about the need for these labels shows that her community did not think that way naturally. But because of the colonizer’s influence, they started accepting these harmful ideas. This made them feel disconnected from their true selves and others, leading to emotional problems and difficulties in how they felt about themselves and their place in society.

The colonial context, as we have said is characterized by the dichotomy it inflicts on the world. Decolonization unifies this world by a radical decision to remove its heterogeneity, by unifying it on the grounds of nation and sometimes race.⁹

In this passage, Fanon discusses a significant perspective on colonialism. He argues that colonialism separates the world into two categories: the "colonizers" and the "colonized," typically associated with the notions of “white” and “black”, “good” and “bad”. This division is a means of subjugating the colonized population. Colonialism refers to the domination and control of one group of people over another, driven by the belief of their superiority. This creates a deep divide between the controlled individuals and those in power, resulting in immense suffering and anguish for the oppressed group. The suffering can be comparable to the symptoms experienced by individuals with **(PTSD)**.

Fanon's perspective on decolonization, which emphasizes the unification of a world divided by colonialism, can be connected to *"Homegoing"* (2016). The novel follows the

interconnected stories of different generations of a Ghanaian family, exploring the intense impact of colonialism on their lives. Fanon's idea of rejecting the enforced diversity enforced by colonial systems is reflected in the characters' struggles to reclaim their cultural roots and establish a sense of unity among the fragmentation caused by colonization. The shared experiences of colonization and race shape the characters' identities and journeys, highlighting the need for a collective healing process. Just like Fanon's belief in dismantling oppressive structures, the novel portrays characters who actively challenge the legacies of colonialism, striving to overcome the collective trauma and pain caused by it. The narrative of the novel aligns with Fanon's radical call for decolonization, revealing the importance of unifying a world that has been deeply impacted by colonialism and healing the wounds inflicted by the oppressive structures of the past.

B-Complex of Inferiority

Ness is another character from Esi's descendant, grows up in the Harlem during the twentieth century. She faces the challenges of being part of the African Diaspora. Ness spends her whole life on plantations. During the eighteenth century, she was forcefully separated from her mother and sold to a plantation known as "Hell." In this harsh setting, she was compelled to enter into a marriage with another slave named Sam. Ness represents a branch of family tree and her story explores the enduring effects of complex of inferiority and the trauma experienced on individuals and descendants. As a child, Ness grows up in New York during the slavery era where she witnesses the cruel circumstances of plantation life including the brutal treatments of slaves.

Ness represents a person who has to deal with feelings of being less valuable and not good enough. She comes from a family that has experienced slavery and the lasting effects of that trauma. Because of this, she faces discrimination and is treated as if she is less important

than others. Throughout the story, we see Ness fighting against these unfair and hurtful acts that she has witnessed. She refuses to let them define her and limit her dreams. Despite the obstacles she faces, Ness is determined to prove her worth and show that she is just as capable and deserving as anyone else.

Ness's resilience and determination serves as a powerful example of how individuals can combat their internalization of inferiority, through freeing themselves from the oppressive systems imposed upon them. Her story reflects Fanon's call to reject the dehumanizing effects of colonialism and racism and embrace one's own identity and self-worth. "I did it, Ness says she has spent the night hidden in the corner of the room, watching this man she's been told is her husband become the animal he is been told that he is." ¹⁰

The context of this quotation is related to the theme of complex of I inferiority, slavery, and systemic oppression which is present throughout the novel. It shows racism as being used to justify brutal acts of violence and enslavement and examines how colonization subjects cultures and positions individuals as being inferior to Europeans.

The above citation shows the dehumanizing effects of slavery and the brutal treatments on the enslaved people by their owners like her husband Sam. Ness's experience of watching her husband being treated like an animal shows how enslaved people were stripped of their humanity and treated as property rather than human beings. Ness had been conditioned to believe that she was the lesser one, the weaker half, and this night confirmed her deepest fears. The man before her, even in his animalistic state, seemed more powerful, more in control. It was as if her complex had been personified before her eyes.

Ness's perspective reflects the harsh reality of slavery where the colonizer can remove the individuals from hope, solidarity, unity, and belief to in a brighter tomorrow. Fanon discusses how colonialism and racism create division among oppressed groups which led to a

lack of unification. Additionally, the theme of getting freedom through Ness's character echoes the idea of despair and loss of hope as examined by Fanon in "*Black Skin, White Masks*" (1952), he delves into the psychological effects of internalization of racist ideologies and aspirations; this portrayal Ness reflects the demoralization by black individuals within racist society. He highlights the need to challenge and dismantle the colonizer, both externally and internally to restore a sense of unity and hope among marginalized people.

The feeling of inferiority of the colonized is the correlative to the European's feeling of superiority. Let us have the courage to say it outright: it is the racist who creates his inferior.¹¹

In this quotation, Fanon paraphrases his interlocutor "Jean-Paul-Sartre", who suggests that the notion creates racism, the inferior, and implies that the black people do not automatically perceive themselves as inferior to white people. Rather than acknowledging the equality of all races, racism perpetuates the idea that one race is superior to another. This perception of superiority becomes ingrained due to the establishment of a racial hierarchy, with white individuals often unconsciously accepting and perpetuating this unjust system. In Fanon's theory, the colonized person may develop a complex of inferiority as they are constantly exposed to the superiority of the colonizer's culture, language and appearance. This complex manifests itself through attempts to imitate and assimilate into the dominant group, often at the expense of one's own cultural identity.

Ness's character exemplifies the theory presented by Fanon regarding the development of complex of inferiority among the colonized. As he suggests, Ness is constantly exposed to the perceived superiority of the colonizer's culture, language, and appearance. This exposure leads to her internalizing a sense of inferiority, which is manifested through her attempts to imitate and assimilate into the dominant group. Ness's journey reflects the impact of racism's establishment of a hierarchy, where she, as a black-skinned person, is made to feel inferior to white individuals.

Endnotes

¹Chimamnda Ngozi Adichie, 2016, 184.

²Ibid, 482.

³Frantz Fanon, *The Wretched of the Earth*, 1961, 252.

⁴Chimamanda Ngozi Adichie, 2006, 35.

⁵Frantz Fanon, *Black Skin, White Masks*, 1952, 27.

⁶ Frantz Fanon, *The Wretched of the Earth*, 1961, 211.

⁷Yaa Gyasi 2016, 34.

⁸Ibid, 25.

⁹ Frantz Fanon, *The Wretched of the Earth* ,45.

¹⁰Yaa Gyasi, 2016, 77.

¹¹ Frantz Fanon, *Black Skin, White Masks* ,69.

Chapter Two: Womanism in “*Half of a Yellow Sun*” (2006) and “*Homegoing*” (2016)

In this part of our work, we will shed light and discuss “Womanism” by focusing on sisterhood solidarity, resistance and resilience, as well as intersectionality aspects in both “*Half of a Yellow Sun*” (2006) by Chimamanda Ngozi Adichie and “*Homegoing*” (2016) by Yaa Gyasi. In our analysis of the issues, we will borrow some of Alice Walker’s theoretical concepts as developed in her works; “*The Color Purple*” (1982) and “*In Search of our Mother’s Garden: Womanist Prose*” (1983).

1- Womanist Aspects in “*Half of a Yellow Sun*” (2006)

A- Sisterhood and Solidarity

In Chimamanda Ngozi Adichie novel “*Half of a Yellow Sun*” (2006), Olanna and Kainene are two prominent characters who play a significant role in shaping the narratives and exploring themes of sisterhood solidarity. Through their experiences, we can see how women can support each other in their struggle for independence, equality, and survival. Olanna and Kainene represent the essence of womanism and solidarity subsection of sisterhood as they navigate their personal journey during the Nigeria-Biafra civil war. The relationship between sisters serves as a powerful demonstration of the significance of unity and solidarity when confronted with societal and political conflict.

Indeed, Olanna is the youngest sister. Her full name is Olanna Ozobia. She lives in Nsukka during the Nigerian war. Olanna’s life was profoundly affected by the conflict and its consequences. Being a woman who experienced oppression during the war, she faced many difficult challenges that impact her life but she never gave up. She makes connections with other women like her daughter baby, her neighbor, Miss Adebayo, and eventually with her

twin sister from where she found comfort and strength.

Kainene, Olanna's twin sister, presents a harsh contrast to Olanna's idealism. She runs her father's business empire. Her success as a businesswoman challenges the notion that women should be confined to domestic roles and shows that women can be leaders and entrepreneurs. She is portrayed as being sensible, pragmatic, and severe. She has a strong business sense in exploring Nigeria's difficult economic circumstances. Kainene was an independent woman who chooses to live life on her own terms rather than conforming to societal expectations.

Olanna and Kainene share a close bond of sisterhood. Despite their differences in personality but they have experienced childhood memories and profound sisterly connection provide a foundation for their solid solidarity and help. They rely on each other for emotional strength and offer relief during hard moments. Their sisterhood acts as a source of empowerment and solidarity in society which is dealing with political and social conflict. This solidarity as a sister can be seen when Kainene came in the middle of a hot afternoon to visit Olanna in her house. They set together after a long time of separation and long time of disagreement. Kainene's thoughtful actions, such as bringing gifts for Baby, and her suggestion to rename her show a sense of solidarity and care for Olanna and her family.

Kainene nodded, as if there were no need to feel sympathy

at this news. She opened her bag. "I came to give you this. Mum sent it through a British journalist."

Olanna held the envelope in her hand, unsure whether to open it in front of Kainene.

"I also brought two dresses for Baby," Kainene said, and gestured to the bag she had placed on the floor. "A woman

who came back from São Tomé had some good children's clothes for sale."

"You bought clothes for Baby?"

"How shocking indeed. And it's about time the girl began to

be called Chiamaka. This Baby business is tiresome.

Olanna laughed.¹

The above-cited quotation exemplifies the theme of sisterhood solidarity by Kainene's actions and words. Kainene give to Olanna an envelope sent by their moth mother through a British journalist, she also brings two dresses for Baby. These actions demonstrate her ability to manage challenging situations, provide support to her sister, and advocate for the agency and self- definition of women within their cultural context. She also comments about the Baby name and suggest that it is time to start calling her "Chiamaka "to have individuality and identity.

In fact, in the theory of Womanism, Alice Walker focuses on the importance of sisterhood solidarity as a means of empowerment and survival for black women. It recognizes that women share common experiences and challenges related to gender and often race by fostering a strong sense of unity and sisterhood. She aims to empower women and create a supportive community that can collectively challenge societal barriers and gender.

Walker explores the concept of sisterhood in her novel "*The Color Purple*"(1982) through the complex bonds between female characters, she highlights the capacity of female relationships to transform the power dynamic within these links, and stresses the significance and value of solidarity in the face of tragedy. Sisterhood serves as a means of freedom, healing, and liberation for women. Through their connections, they gain strength, resilience, and the courage to confront the oppressive structures of their social norms.

Walker's "Womanism" is a more inclusive and intersectional form of feminism that takes into accounts the experiences of women of color. In her collective of essays "*In Search of Our Mother's Garden: Womanist Prose*" (1983), she writes "Womanist is to feminist as

Purple is to lavender.”² This quotation expresses the concept of sisterhood solidarity. It refers to the support, understanding and unity among women, particularly women of color in their commune experiences and struggles.

B- Resistance and Resilience

Olanna, one of the central characters in *“Half of a Yellow Sun”* (2006) exemplifies both resistance and resilience in her journey. She is a young woman who was born in a wealthy family in Nigeria. She is expected to follow cultural norms and marry a respectable man. However; she resists these rules by choosing to follow her own dreams and continuing her education in England.

Olanna’s resistance and resilience are interconnected and they are rooted in her Womanism. She challenges patriarchal systems that support gender inequality and encourages other women. She forms connections with women’s organizations and uses collective action to address the particular needs and struggles faced by women affected from the war. Olanna becomes a force of change; raising the voices of women and actively working to destroy the oppressive system that holds them back.

The life of Olanna was under her control because she was able to manage complex relationships and maintain her confidence. She confronted many difficulties in her romantic relationship with Odenigbo such as infidelity and betrayal. However; instead of giving up, Olanna faced these issues completely, demanding respect and expressing her own needs. Her refusal to be silenced or reduced demonstrates her strength and resilience. This can be noticed in a conversation where Olanna’s Aunty Ifka is advising Olanna to take control of her life and not let anyone else dictate the way she lives.

You must never behave as if your life belongs to a man. Doyou hear me?” Aunty Ifeka said. “Your life belongs to you and you alone, soso gi.³

The above cited quotation is a powerful statement that highlights the interconnectedness of resistance and resilience. Aunty Ifeka’s words express the necessity of Olanna to assert her independence and reject the idea that her life should be defined by men. By asserting that “your life belongs to you and you alone”, Aunty Ifeka emphasizes the importance of women to give priority to their own needs, desires, and aspirations.

In fact, Alice Walker’s work often explores the theme of resilience and celebrates the strength of marginalized communities, particularly black-skinned women. Her character shows resilience in the face of adversity, finding joy and beauty in life despite the challenges they face. This understanding of resilience as a source of empowerment and liberation is a repeating theme in her writing. She believes that joy and resistance are interconnected with the secret of joy being resistance itself.

Walker’s theory illustrates the strength, resistance, and resilience of black-skinned women. It sheds light on their unique experiences and the ways in which they defeat various forms of oppression. Through her works, Walker encourages the recognition and celebration of the power and agency of women of color.

In her work *“In Search of our Mother’s Gardens: Womanist Prose”* (1983), Walker wrote about a new and fortunate time to be a woman, especially to be a black woman:

But it is a great time to be a woman. A wonderful time to be a black woman, for the world, I have found, is not simply rich because from day to day or lives are touched with new possibilities, but because the past is studded with sisters who, in their time, shone like gold. They give us hope, they have proved the splendor of our past, which should free us to lay just claim to the fullness of the future.⁴

In this quotation, Alice Walker is depressing the struggles that Black-skinned women have faced in the past and continue to face in the present, but she is also highlighting the strength of resilience of Black-skinned women. By recognizing the achievement of women in the past, she reinforces their resistance against the forces that investigate to hold their progress and resilience in the face of adversity. She is also expressing hope to the future, which is another form of resilience.

In Walker's theory, she emphasizes the struggles faced by black-skinned women and their ability to defeat adversity. In the case of "*Half of a Yellow Sun*" (2006); Auntie Ifeka's advice to Olanna that her life belongs to her expresses the importance of individual agency and the independence of black women.

c-Intersectionality

In "*Half of a Yellow Sun*" (2006), Ugwu's mother is a character who represents the intersection of gender, age, and class. She is a thin, muscular woman with a black face. She suffers from a coughing sickness which makes Mama Odenigbo's mother take care of her. Ugwu's mother was a woman who had no formal education but possessed other forms of knowledge and intelligence. She has experienced the violence and disturbance of the Biafran civil war. She is poor and works as a peasant farmer. Her poverty limits her possibilities and makes her vulnerable to exploitation by those in position of power.

Ugwu's mother experiences are shaped by gender, class, and health which intersect to create a complex in relations that shape her life. As a poor person, she has not resources that could improve her life. For this, she sent her son Ugwu to get education and work as a houseboy in Odenigbo's house who has access to many opportunities. In a visit to Odenigbo house from Ugwu's mother, Ugwu says:

Ugwu suddenly wished that Master would not touch his mother because her clothes smelled of age and must, and because Master did

not know that her back ached and her cocoyam patch always yielded a poor harvest and her chest was indeed on fire when she coughed. What did Master know about anything anyway, since all he did was shout with his friends and drink brandy at night?⁵

The above quotation highlights the intersectionality that affects Ugwu's mother's life and her relationship with Master "Odenigbo." Ugwu expresses his desire for a Master to avoid touching his mother because of the smell on her clothes and her visible physical pain. These details illustrate the difficult situation that his mother faced. Ugwu feels that Master cannot understand her struggle because he seems disconnected from their world of poverty.

In fact, Walker's theory portrays intersectionality as a means to understand and address the different challenges faced by marginalized communities, with a particular focus on women of color. She claims that intersectionality helps us understand how various aspects of a person's social and political identities are combined to create different forms of discrimination and authority.

Walker's theory emphasized the significance of appreciating and respecting the experiences and the struggle of black women. In this case, Ugwu's mother is subjected to the oppression of both gender and class. Her poverty and physical disease, such as her back pain and health issues, are part of a large system of economic inequalities that affect women. The disconnection between Master and Ugwu's mother reflects the intersectionality aspect of womanism, as it recognizes that the experiences of black women are often ignored by people who have more power in society.

The moral principle of Radical Subjectivity is described as a defiant posture and audaciousness that comes with habits of serving inquiries about oppression and that aids Black women to rise above their circumstances as marginalized individuals. It is the Spirit-filled boldness of Black women of all ages that challenge racism, sexism, and classism.⁶

Walker's statement asserts that Black women embrace a courageous and assertive stance when confronting and challenging systems of oppression like racism, sexism, and classism. It

highlights the importance of recognizing and valuing the unique experiences and knowledge of Black women, empowering them to rise above their marginalized circumstances. These women challenge intersecting forms of discrimination and actively engage in examining and serving inquiries about oppression. The principle of intersectionality underscores the interconnectedness of different forms of discrimination, calling for collective action in dismantling oppressive systems.

2. Womanist Aspects in “*Homegoing*” (2016)

A- Sisterhood and Solidarity

Effia is a girl who was raised into a coastal village called Fanteland and grew up in a powerful tribe in Ghana during the eighteenth Century. Her childhood was filled with wonder and she learned that everyone in her community had an important role to play; however; her mother Baaba was strict and did not show much love, which made Effia want to prove herself. When she became a young woman, she married a British man who was involved in the slave trade. This was a difficult time for her because she had to deal with the harsh realities of slavery. It made her question her values and whom she was.

Effia is subjected to patriarchal norms and cultural expectations. Despite these limitations, she develops deep connections with other women including her mother Baaba, and eventually with her half-sister Esi. These links serve as a foundation for sisterhood, as Effia finds support, sympathy, and understanding through these relationships. Effia’s experience represents as the powerful illustration of the concept of solidarity and cooperation from a womanist perspective.

Esi, Effia’s half-sister, was born in Ghana in Asantland when it was under the control of the British. Her childhood was during a time when Ghana was going through many

changes, and her family made sure to keep their Asante traditions alive. This means they held on to their cultural ways and values, even though the British were trying to change them. Esi grew up feeling a strong connection to her Asante's heritage, and she learned how important it was to be part of a close community.

Esi faces a different set of challenges as she is forcibly enslaved and transported to America. The horrors of her enslavement make it hard for her to join other women or build a relationship, as tragedy and brutality create barriers for trust and sisterhood. However; Esi's resilience shines through as she continues to fight for her survival and dreams of a better future for herself and her daughter. In the womanist perspective of sisterhood, Esi's determination and resilience represent the need for women to come together despite the difficulties:

[...] And in my village we have a saying about separated sisters. They are like a woman and her reflection, doomed to stay on opposite sides of the pond. In their hearts, they still felt like one person, one life. But in the world, they were two separate beings, with separate lives and separate destinies.⁷

This quote metaphorically conveys the idea that when sisters are separated, it is as if two individuals who are incredibly close emotionally cannot reunite in person, much like how a woman and her reflection in a pond cannot physically touch or merge. This saying highlights the deep connection between sisters and the sense of longing and separation that can arise when they are apart. It underscores that physical distance can keep them from being together in the same place. It serves as a poignant illustration of the solidarity of sisterhood and the pain experienced when separated.

The earlier quotation can be applied to Walker's theory on "Womanism", which shows the significance of sisterhood and solidarity among women. Walker's philosophy encourages women to support each other, recognizing the shared challenges and experiences that come with being women. The idea of being "doomed to stay on opposite sides of the pond" can metaphorically represent the societal obstacles that women encounter including sexism,

racism, and classism. By uniting and providing support to one another, women can collectively attempt to dismantle these barriers.

Walker's theory focuses on the importance of sisterhood and the collective struggle. It shows the importance of solidarity and celebrates the unique experiences of women of color. Through this analysis, we can relate Effia and Esi to Walker's theory and illustrate how their stories align with the concept of sisterhood. Despite the different historical and cultural contexts, Effia and Esi's story bears notable parallels with Walker's philosophy. Both characters experience the effects of oppression and although in different forms, highlighting the universality of gender based challenges. Additionally their narrative underscores the power of sharing events supporting one another, and finding strength within one's community, which delves with "Womanism".

Womanism's principles relate to women lives, but it is crucial to notice the unique aspects. Effia's tale presents the impact of African traditions on sisterhood, while Esi's story reveals the power of the enslaved black-skinned women in America; these differences remind us that "Sisterhood" can take various forms in different cultures, stressing on the importance of including all the perspectives in the womanist movement.

Alice Walker is known for her quote: "Is solace anywhere more comforting than in the arms of a sister?"⁸ She exhibits the significance of "sisterhood" and the comfort that comes from having a close relationship with a sister. "Sisterhood" is a bond that is often stronger than any other relationship. The extract suggests that there is no greater comfort than being in the arms of a sister, which means that sisters provide a sense of security, love, and support that can be found anywhere else.

B- Resistance and Resilience

The main characters Effia and Esi embody the profound themes of resistance and resilience in the face of adversity, aligning with Alice Walker's theory. They were born to different mothers but sharing the same ancestral lineage, experience vastly different lives due to the transatlantic slave trade. Effia is married off to a British colonizer, residing in the Cape Coast Castle, while Esi's captured and forced into slavery in America.

Effia fought against the tough times of colonialism by holding onto her culture and finding ways to fit in. She got married to a British officer; she also worked hard to learn about her mixed heritage, which helped her understand who she was and why her descendants faced challenges. She believed that knowing about her history and being aware of herself were powerful ways to make her family stronger.

Esi's life was full of her never giving up, even when she faced the terrible conditions of slavery in America. She showed incredible strength and determination to survive, even when she had to go through awful situations. She never lost her sense of who she was and her self-respect. Esi's ability to keep her heritage and culture alive, passing them on to her descendants, shows how strong enslaved women were, even in the face of terrible cruelty, she claims:

When someone does wrong, whether it is you or me, whether it is mother or father, whether it is the Gold Coast man, or the white man, it is like fisherman casting a net into the water. He keeps only the one or two fish that he need to feed him and puts the rest back in the water, thinking that their lives will go back to normal. No one forgets that they were once captive, even if they were not free.⁹

This quotation illustrates the enduring impact of oppression on the colonized, even after their liberation. It shows the notion that despite some individuals being given freedom; they will forever bear the memory of the injustices they have suffered from. The passage employs a resemblance likening the act of wronging someone to a fisherman casting a net into the water.

In this connection, the fisherman retains only a select few fish for nourishment, while the others are released back into the water, assuming that their lives will resume as before. This comparison underscores the theme of resilience and resistance embodied by Esi, emphasizing the lasting imprint of trauma and the inability to simply return to normalcy.

Walker's theory shows the relevance of resistance and resilience in the face of the oppression and injustice. Effia and Esi exhibit these qualities throughout their lives; here is how their stories accord with Alice Walker. Both characters had major obstacles in their lives, including slavery, colonization, the loss of identity, and loss of the loved ones. Despite these difficulties, they both present resilience and resistance, refusing to let their circumstances break their spirits.

Esi, in particular, illustrates a powerful symbol of resistance. She refuses to let her captors break her spirit. Furthermore, Esi recognizes the importance of storytelling and memory in preserving one's identity and cultural heritage. This aligns with Walker's emphasis on the value of storytelling in the lives of women of color. On the other hand, Effia's sister serves as a beacon of significance in terms of resistance. She utilizes her position of influence to aid others and challenge the oppressive conditions imposed upon them. Her marriage to a white man can be seen as a form of resistance against the patriarchal and racist system that seeks to control her life.

The characters exemplify the immense strength of Black women in the face of adversity. Their stories resonate with the principles of "Womanism" supported by Alice Walker. They both endured profound hardships, shedding light on the distinct challenges that Black-skinned women confront, while also showcasing their remarkable resilience and inner power.

C- Intersectionality

Abena, another protagonist from Effia's descendants, is the daughter of James and Akosua, she is still celibate at the age of 25. Abena is resentful of her father's bad luck, which has made her an undesirable candidate for marriage in her village. She feels that she does not have a true home and wants to go to Kumasi to learn more about her heritage. Abena is largely unfamiliar with her family's past and struggles to confront with the nature of home. She begins an affair with her childhood friend Ohene, who is already married.

Abena, embodies the idea of intersectionality, which means that people's experiences and identities are influenced by various factors like their race, gender, and social class. Abena's story illustrates how all these aspects are connected and affect her life. As a woman of an African descent, Abena faces racial challenges, but her gender further complicates her situation in a society where men hold more power. These showcaseshow different types of discrimination can accumulate when someone's identity includes multiple aspects. In Abena's case, her race and identity intersect, amplifying the hurdles she must overcome.

Abena is not just a woman; she's also a young woman in her late teens. This intersection of age and gender can create a unique set of challenges. In her society, older women might hold more respect and authority, while younger women may be expected to be more submissive or less knowledgeable.

Abena's character is like a strong example of someone who keeps going despite facing many kinds of discrimination. She encourages readers to think about and stand up against different types of unfair treatment that still exist today, this quote highlights the intersection of gender and superstition, showing how societal norms and superstitions create unique challenges for women like an Unlucky's daughter, especially in a male-dominated

environment. It emphasizes how different aspects of a person's identity can intersect to create complex challenges and limitations.

An unmarried twenty-five-year-old woman was unheard of, in her village or any other on this continent or the next. But there were only a few men in her village, and none of them wanted to take a chance with Unlucky' daughter.¹⁰

This quotation is introducing Abena who is 25 years old and not married. In her village and even in nearby places, it was very unusual for a woman her age to be not married. The people in her village believed that she was unlucky because her father had a bad reputation, and no man wanted to marry her because they were afraid of the bad luck associated with her. In this citation, the intersectionality comes into play because the young woman's identity is shaped not just by her gender being a woman but also by her social background being the daughter of someone with a dishonor.

Walker's theory shows the intersectionality of Black women's experiences and the importance of addressing the unique challenges they face. Abena's experiences intersectionality, as she confronts difficulties related to both her gender and her heritage, specifically, the quote portrays a young unmarried woman who is considered as an "Unlucky daughter." This indicates that she may encounter discrimination based on her family's negative image leading to potential judgments and prejudices.

According to Walker, it's crucial to recognize that the experiences of Black women are influenced by multiple intersecting factors including race, gender, class, and family background. The quotation cited above shows how these elements can come together to shape the life of a Black woman, emphasizing the need to address these complexities in the pursuit of gender and racial equality, which is a central theme in womanism "I'm poor, I'm black, I may be ugly and can't cook, a voice say to everything listening. But I'm here"¹¹. This intertext quotation illustrates the concept of intersectionality. It highlights the ways in which different aspects of a person's identity, race, gender and social class intersect and interact with each

other to shape their perspectives. Abena's character shows the complexities of intersectionality, being a Black-skinned woman who also faces a lot of challenges.

The in-text quotation reflects the intersectional aspects of Abena's gender and the societal norms she may encounter. Her acknowledgment of being poor, Black, possibly feeling undesirable, reveals the internal dialogue she may have, influenced by cultural expectations and stereotypes. Despite these obstacles she has faced, she always wanted to demonstrate her resistance and her strength in identifying her own existence.

Abena is a principle element of how gender intersects with other forms of oppression such as racism, and classism. For instance, when she is unable to get married because of her father's bad luck in farming, which has made him poor and therefore made her an undesirable candidate for marriage. It also shows how classism intersects with gender, as Abena's gender is used against her in the context of her family's economic situation, and her desire to learn more about her heritage and her struggle to find a true home, shows how displacement intersects with gender. Abena's identity makes it difficult for her to find place in her community and her lack of knowledge about her family past adds to her sense of migration.

In conclusion, applying the intersectionality aspect of Alice Walker's theory allows us to delve into the complex experiences of Abena. By considering how her intersecting identity shapes her narrative, we gain a deeper understanding of the diversity of oppression she faces. It is through this analysis that we can appreciate the sensitive ways in which various aspects of identity influence an individual's experience.

Endnotes

¹ Chimamanda Ngozi Adichie, 2006, 420.

² Alice Walker, *In Search of Our Mother's Garden: womanist prose*, 1983, 5.

³ Chimamanda Ngozi Adichie, 2006, 276.

⁴ Alice Walker, *In Search of Our Mother's Garden: Womanist prose*, 1983, 37.

⁵ Chimamnda Ngozi Adichie, 2006, 118.

⁶ Alice Walker, *Magazine: Alice: A Womanist Ethics Magazine*, 2018, 5.

⁷ Yaa Gyasi, 2016, 36.

⁸ Alice Walker, *The Color Purple*, 1982, 60.

⁹ Yaa Gyasi, 2016, 33.

¹⁰ *Ibid*, 125.

¹¹ Alice Walker, *The Color Purple*, 1982, 14

V. General Conclusion

Throughout all this dissertation, we have examined Chimamanda Ngozi Adichie's and Yaa Gyasi's novels taking into consideration Frantz Fanon's theory developed in his works "*Black Skin, White Masks*" (1952) and "*The Wretched of the Earth*" (1961) as well as Alice Walker womanism Theory highlighted in her works "*The Color Purple*" (1982) and "*In Search of Our Mother's Garden: Womanist Prose*" (1983) we have noticed that "Trauma" and "Womanism" are two equivocal themes which have been too much used in several contexts and for many different purposes.

The first chapter is opened by analyzing the two novels "*Half of a Yellow Sun*" (2006) and "*Homegoing*" (2016) by borrowing some theoretical concepts such as physical and psychological trauma, Post-Traumatic Stress Disorder (PTSD) and the complex of inferiority from Frantz Fanon Postcolonial Theory. In this chapter, we have tried to show the profound impact of colonialism on the African continent; which delve into the traumatic experiences it inflicted, resulting in various crises and enduring consequences. These include psychological traumas and pervasive sense of cultural and economic marginalization on the different characters of the two novels.

In the second chapter of this research we have tried to analyze Womanism theme in "*Half of a Yellow Sun*" (2006) and "*Homegoing*" (2016) by using some aspects such as sisterhood solidarity, resistance and resilience, Intersectionality from Alice Walker's womanism theory. We demonstrated that Adichie and Gyasi have provided several means of womanist perspectives through the portrayal of female character's struggles against oppression. Both novels offer rich portrayals of female characters and their experiences, highlighting the importance of 'sisterhood' and the resilience of women. They explore the complexities of womanhood, identity, and the intersections of gender, race, and class.

To conclude, our present research does not cover all the issues that can be tackled in Chimamanda Ngozi Adichie "*Half of a Yellow Sun*" (2006) and Yaa Gyasi "*Homegoing*" (2016). We believe this topic is still an interesting subject that needs further investigation. We hope that we have succeed to bring some knowledge to our readers and giving them new insight for studying a new issues such as patriarchy, classism, as contributing factors to women's discrimination and oppression in African literature. Thus, we recommend students to analyze both works in light of other critical theories.

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