

ISSN: 3043-6648

Construction of Self Against Patriarchy in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*

Reginald Chimnechenum Igirigba, PhD., Department of English and Communication Art, Ignatius Ajuru University of Education, P.M.B, 5047, Rumuolumeni, Port Harcourt. reginald.igirigba@iaue.edu.ng, 08068241428. John Ukelah Ikorogbudu, Department of English and Communication Art, Ignatius Ajuru University of Education, P.M.B, 5047, Rumuolumeni, Port Harcourt, ukelahj@gmail.com, 08037119778.

Abstract

This paper is entitled “ Construction of self against patriarchy in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*”. It explores the ordeals of female characters in a patriarchal dominated African society as presented in the novel, *Half of a Yellow Sun*. This paper also examines challenges orchestrated by tradition against the female genders in African traditional society and highlights the strength and resilience of women in the face of adversity. This paper adopts Postmodern feminism as it focuses on a total liberation of the female gender by placing her as equal with man in terms of social and political benefits by making a comparison of the western and the indigenous woman. By examining the novel using the postmodern feminism, readers can gain deeper understanding of the ways in which women navigate power dynamics and patriarchy in society. This paper finds out that despite the enormous challenges faced by African women, they are resilient in the face of their gender problems.

Keywords: Postmodern, Gender, Woman, Marginalization, Identity, Self.

INTRODUCTION

Chimamanda Ngozi Adichie is a prominent Nigerian author, known for her insightful and highly acclaimed novels that explore the complexity of human relationships and the sociopolitical issues in Nigeria. Her novel *Half of a Yellow Sun* is no exception, as it delves into the Biafran war of 1967-1970, and its impact on the lives of its characters. Adichie's work has been celebrated for its exploration of gender and its intersection with race, class, and power dynamics. In this paper, we will examine how Adichie's *Half of a Yellow Sun* can be read through a feminist lens, and how the novel challenges traditional gender roles and expectations in Nigerian society.

Chimamanda Adichie's novel *Half of a Yellow Sun* has been widely praised for its depiction of the Nigerian civil war and the impact it had on the lives of ordinary people. Through the

ISSN: 3043-6648

characters of Olanna and Kainene, Adichie explores the ways in which women navigate the challenges of war and find ways to assert their agency in a male-dominated society. Olanna for example is a strong and independent woman who refuses to conform to traditional gender roles. She challenges societal expectations and asserts her right to make her own choices even in the face of overwhelming adversity. Kainene on the other hand is portrayed as a more pragmatic and business-minded woman who uses her intelligence and resourcefulness to survive in a hostile environment. Her resilience and determination make her a compelling symbol of female empowerment in the novel. Through these characters Adichie highlights the ways in which women are often marginalized and silenced in times of conflict but also shows how they can find strength and agency in the face of adversity. Overall, a feminist reading of *Half of a Yellow Sun* reveals the complex and nuanced ways in which women experience war and conflict and the ways in which they resist and navigate these challenges to assert their own agency and autonomy.

Statement of Problem

The feminist perspective in literature has gained significant attention in recent years with scholars exploring how women's experiences and voices are represented in different works of fiction. Chimamanda Adichie's novel *Half of a Yellow Sun* is a notable piece of literature that delves into the lives of women during the Nigerian Civil War. This study aims to analyze the feminist reading of Adichie's novel focusing on how the female characters navigate the challenges of war, patriarchy and societal expectations. By examining the novel through a feminist lens we can gain a deeper understanding of the complexities of gender dynamics and power structures in postcolonial Nigeria.

Aim and Objectives

The aim of the paper is to analyze how the roles and representation of women in African societies' has metamorphosed and developed with time.

The following are the objectives of the study:

1. To critically analyze the characters in Adichie's novel with more focus on Olanna and Kainene;
2. To contrast the experiences of female and male characters in the novel; and
3. To examine the impact of colonialism on women's lives.

Theoretical Framework : Postmodern Feminism

Postmodern Feminism destabilizes set patriarchal norms and fights for gender equality and the interpretation of identity, and it also emphasises the relativity of gender identity in society, turning down the clichéd conceptions regarding sex and gender, and aims at achieving gender equality.

ISSN: 3043-6648

Postmodern Theory is defined as an approach that emphasizes the role of discourse in shaping gender, sexuality, and femininity, rejecting totalizing theories and focusing on how discourses construct social realities.

Postmodern feminism is a mix of post-structuralism, postmodernism, and French feminism that rejects a universal female subject. The goal of postmodern feminism is to destabilize the patriarchal norms entrenched in society that have led to gender inequality. Postmodern feminists seek to accomplish this goal through opposing essentialism, philosophy, and universal truths in favor of embracing the differences that exist amongst women to demonstrate that not all women are the same. These ideologies are rejected by postmodern feminists because they believe if a universal truth is applied to all women of society, it minimizes individual experience, hence they warn women to be aware of ideas displayed as the norm in society since it may stem from masculine notions of how women should be portrayed.

Postmodern feminists seek to analyze any notions that have led to gender inequality in society. Postmodern feminists analyze these notions and attempt to promote equality of gender through critiquing logocentrism, supporting multiple discourses, deconstructing texts, and seeking to promote subjectivity. Postmodern feminists are accredited with drawing attention to dichotomies in society and demonstrating how language influences the difference in treatment of genders.

Postmodern theories have exerted a powerful influence on feminist thought in the latter half of the twentieth century. Building on the work of thinkers such as Foucault and Derrida, postmodern feminists advocate an approach to gender issues that emphasizes the constitutive role of discourse in defining gender, sexuality, and the realm of the feminine. Eschewing attempts to develop totalizing theories of social reality or the essential nature of 'woman,' postmodern feminists have focused on how discursive regimes construct and maintain male dominance and hierarchical definitions of sexuality. They argue for a redefinition of the subject as constituted by discourses. Postmodern concepts have generated both strong support and vehement criticism in the feminist community. Its defenders argue that modernist thought presupposes the essential inferiority of woman, while postmodernism allows feminists to understand gender and sexuality in nonessential, discursive terms. Its critics argue that it obviates the possibility of feminist politics and an agentic feminine subject.

Theories termed postmodern have their roots in Nietzsche's challenge to the fundamental values of the Western tradition, his 'transvaluation of values.' French structuralism and psychoanalysis also played a major role in the development of postmodernism. Levi-Strauss's structuralism focused on the way in which the overall structures of cultures create meaning for social actors. Jacques Lacan's psychoanalytic theory asserted that language constitutes the psyche, specifically the definitions of masculinity and femininity; he defined the possibility

ISSN: 3043-6648

of meaning in language as deriving from the phallus. These and related theories produced a generation of thinkers, particularly in France, who looked to language and discourse as the constituent elements of social reality. They turned away from the quest for universal truth, what they called ‘metanarratives,’ and turned instead to the specific definition of ‘truth’ established by discourses within particular societies.

Lyotard's influential *The Postmodern Condition* (1984) defined the parameters of the postmodern project. Lyotard argued that ‘knowledge’ in the contemporary world was necessarily plural and diverse, that the metanarratives that defined modernism no longer hold sway. Identifying postmodernity as discontinuous with modernism, Lyotard argued for new definitions of truth and knowledge appropriate to the postmodern condition. Michel Foucault and Jacques Derrida further challenged the modernist definition of a single, absolute Truth. Their distinctive contribution to postmodern thought was the theory of the death of ‘man’ or the subject. Foucault argued that the subject of modernism, the autonomous agent who constitutes meaning, is neither universal nor absolute, but, rather, the product of specific discourses at a particular juncture in Western thought. Derrida's work attacked the opposition between the rational, autonomous subject of the Western tradition and the object of knowledge that this subject constitutes. His critique called into question a particular aspect of this subject: the author who creates the meaning of the text. Both Foucault and Derrida argued that this subject, the centerpiece of modernism and humanism, is doomed to extinction.

One of the principal aspects of postmodern theories is an attack on the binaries—dichotomous, hierarchical oppositions—that are at the center of modernist thought. Postmoderns argue that modernist thought is structured by a series of binaries: rational/irrational, nature/culture, subject/object, reason/emotion, absolute/relative, male/female. A major aspect of the postmodern project is the attempt to displace these binaries. Postmoderns argue, first, that they are the result of historically situated discourses and, second, that they distort and limit understanding. The focus of postmodern method is the attempt to ‘deconstruct’ these binaries, to reveal the unstated presuppositions informing them and the strictures they impose on thought.

The two twenty-first-century novel from very disparate social backgrounds namely, *Half of a Yellow Sun* (2006) by Chimamanda Ngozi Adichie can be investigated from Postmodern feminist viewpoints in analysing the roles and status of the female protagonists in the socio-politically chaotic and prejudiced time of the Nigerian Civil War (1967-1970).

The principal female characters of the novel are shown as actively participating in almost every sphere of life such as businesses, educational institutions, household duties, as well as war. This paper examines how, in the aforesaid novel, the female world is impacted by racism, ethnic violence, and male chauvinism in the turbulent times of wars. It also looks at the modernity of the revolutionary female characters who prove and free themselves from

ISSN: 3043-6648

gender tags with performances in various commendable though sometimes unconventional places of their time and society.

Analysis of the Text-*Half of a Yellow Sun*

Adichie's *Half of a Yellow Sun* can be seen as a feminist text as it challenges the traditional gender roles and highlights the struggle of women in a patriarchal society. One of the many ways through which the novel presents a feminist perspective is through its portrayal of the female characters. Adichie presents a diverse range of female characters, each with their own unique struggle and experiences. Olanna, the main female protagonist, is a strong and independent woman who defies societal expectations and pursues her own dreams and desires. She rejects the traditional role of a wife and mother and instead chooses to pursue a career as a university lecturer. Through Olanna, Adichie challenges the traditional notion of a woman's role being limited to the domestic sphere and highlights the importance of education and independence for women.

To understand the feminist reading of *Half of a Yellow Sun*, it is crucial to first examine the societal norms and expectations placed on women in Nigeria. Like many other African countries, Nigeria is a patriarchal society, where men hold the majority of power and women are expected to adhere to strict gender roles. Women are often seen as inferior to men and are confined to domestic duties and childbearing. Their worth is often determined by their ability to be good wives and mothers.

This patriarchal system is deeply ingrained in the culture and is reflected in the novel through the characters of Olanna, Kainene, and Odenigbo. Olanna and Kainene, who are sisters, come from a wealthy and educated background, but even they are not exempted from the patriarchal expectations placed on women. They are constantly reminded to be obedient and submissive to their husbands, even though they are educated and independent women. Odenigbo, Olanna's partner, is a radical and vocal supporter of Biafra's independence, but even he cannot escape the cultural expectations of masculinity. He is expected to be the breadwinner and head of the household, and his worth is constantly measured by his ability to fulfill these roles.

In Adichie's *Half of a Yellow Sun*, Olanna and Kainene, the two central characters, are placed apart from the traditional Nigerian female world. On one hand, Olanna who sincerely loves Odenigbo seeks certainty and security in her relationship with Odenigbo when it is at stake because of the supernatural fetishes of Odenigbo's mother, and on the humanitarian ground, takes the responsibility of Baby, who is an illegitimate child of her boyfriend Odenigbo. But in contrast, Olanna appears as a revolutionary and strong character like her twin Kainene when the situation demands so; for instance, she refuses the proposal of indirect prostitution for a business profit of her parents. She also does not spare Odenigbo for his betrayal and sleeps with Richard, Kainene's boyfriend for taking revenge. But later she regrets this when

ISSN: 3043-6648

she realizes her mistake in choosing Richard, who was her sister's boyfriend, as a sexual partner. She is quite rational about relationships, love, and mutual trust, and that can be perceived when Odenigbo goes to her looking troubled and informs about Amala's pregnancy, Olanna starts laughing. Olanna refuses to let Odenigbo present himself as the victim in that context, as it is quite clear to her that the real victim is the rural girl Amala, "who did not have a voice" (250). While arguing with Odenigbo about his betrayal she says, "I never blamed Amala" (246). She again says: "It was to you that I had given my trust and the only way a stranger could temper with that trust was with your permission. I blamed only you" (246). In this situation, she is an epitome of psychic strength and power. She also protests against her father's wrongdoings and remarks that it is mean on his part to have a relationship with another woman, and in addition to this, he has purchased a house for that woman where Olanna's mother's friends reside. She blames him by saying that it is utterly wrong on his part as he visits that woman when his work gets over and his driver parks the car outside the house. He does not care for the society, and this is why such scandalous activity is like "a slap" (218) on the face of Olanna's mother.

Half of a Yellow Sun can be read as a feminist novel because it explores the impact of the patriarchy on women and challenges traditional gender roles. Adichie does this through the character of Olanna, who goes against societal expectations and chooses to pursue her education and career over marriage and motherhood. Her decision is met with disapproval and judgment from her family, who believe that her primary role should be as a wife and mother. However, Olanna remains steadfast in her choices and refuses to conform to societal expectations of "womanhood." Her rebellion against the patriarchal society highlights the limitations placed on women and the double standards they face.

In contrast to Olanna, Kainene, who initially comes across as a strong and independent woman, eventually conforms to the societal expectations of marriage and motherhood. This is evident in her decision to marry Richard, a British expatriate, whom she does not love but is pressured to marry by her family. Kainene's character arc serves as a commentary on how the patriarchy can limit women's choices and force them into roles they do not necessarily want.

The novel also explores the impact of the patriarchy on relationships and how it can cause power imbalances. The relationship between Olanna and Odenigbo is portrayed as one of equality, but their gender roles are still defined by societal norms, with Odenigbo being the dominant partner. However, as the war intensifies and Odenigbo's radical beliefs come into conflict with his traditional gender role, he is seen, struggling to maintain his authority in the relationship. This demonstrates how the patriarchy can also be restrictive for men and how it can cause strain and conflict in relationships.

Furthermore, *Half of a Yellow Sun* also challenges the notion of traditional masculinity and femininity. Through the character of Ugwu, Adichie subverts the role of the traditional

ISSN: 3043-6648

“breadwinner” by portraying a young boy as the bread winner in his household. Ugwu's character also sheds light on the struggles of the working class and their exploitation by the ruling class, further highlighting the intersection of gender, class, and power dynamics.

Another significant female character in the novel is Kainene, Olanna's twin sister. Kainene is portrayed as a strong and assertive woman who takes charge of her family's business and is not afraid to speak her mind. She is also shown to be in a loving and equal relationship with her partner, Richard, which challenges the traditional gender roles of a dominant male and submissive female. Kainene's character also highlights the struggles of women in a patriarchal society, as she is constantly subjected to discrimination and disrespect from her male counterparts in the business world. Adichie also presents the character of Ugwu, a young houseboy, as a symbol of the struggles of women in a patriarchal society. Ugwu's mother is a victim of domestic violence, and Ugwu himself is subjected to physical and emotional abuse by his male employer. Through Ugwu's character, Adichie highlights the vulnerability of women and the need for a feminist perspective to challenge and change the oppressive power dynamics in society.

The novel also explores the theme of motherhood and the sacrifices that women make for their families. Olanna, Kainene, and Ugwu's mother all make sacrifices for their loved ones, highlighting the selflessness and strength of women. However, Adichie also challenges the traditional notion of motherhood as the ultimate goal for women. Olanna's decision to not have children and Kainene's reluctance to become a mother challenge the societal expectation of women being defined by their ability to give birth.

Adichie's novel, *Half of a Yellow Sun* depicts Nigerian tribes, and simultaneously, it resists any stereotyping or glorification of the so-called exotica explicating the social evils and injustices. Olanna and her twin Kainene, are economically independent as Olanna is a professor of Sociology at Nsukka University, and Kainene initially runs her father's business and then a refugee camp when the war begins. Sadia Zulfiqar remarks that Olanna and Kainene are independent women and “they are the real political agents in the novel, the driving force of the narrative” (97). Progressive characters like Auntie Ifeka, Olanna, and Kainene are conscious of their rights and status in social life, and they are writers of their history by not conforming to the stereotypical feminine roles and codes of conduct fixed by society. For example, in *Half of a Yellow Sun*, Olanna lives with Odenigbo without marrying him. Kainene falls in love with Richard, an English expatriate, going against racial prejudices prevailing in Igbo society. When they are betrayed by their boyfriends, they do not remain passive. Olanna's auntie Ifeka asserts unconventionally when Odenigbo, Olanna's lover deceives Olanna by sleeping with Amala during her absence. She says: “You must never behave as if your life belongs to a man. Do you hear me? Auntie Ifeka of Olanna said. Your life belongs to you and you alone, *soso gi*” (226). Quite confidently, she remarks about her principles that her life will change only if she wants to change it. Patricia Waugh remarks that there lies “...in postmodern the only possibility of critique and opposition from the margins

ISSN: 3043-6648

which gives a voice to feminists, post-colonials, ethnic, racial and sexual minorities” (348), and the stability of a position in society can be gained with repeated performances as it is explained by Judith Butler, an American gender theorist. As in *Gender Trouble: Feminism and the Subversion of Identity*, Butler remarks:

When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a floating artifice, with the consequences that man and masculine might just as easily signify a female body as a male one, and woman and feminine a male body as easily as a female one(6). In *Half of a Yellow Sun*, the central female protagonists, who had so long been peripheralized despite their abilities, attain identities based on their “repeated” (7) performances and works reversing the set societal notions regarding gender roles.

Furthermore, Adichie also addresses the issue of sexual violence against women in the novel. The character of Amala, a young girl who is raped by soldiers during the war, represents the countless women who have been victims of sexual violence in times of conflict. Adichie sheds light on the trauma and long-term effects of sexual violence on women and the need for a feminist perspective to address and prevent such atrocity.

Findings

Patriarchy and Gender Roles

In *Half of a Yellow Sun*, Adichie provides a commentary on the patriarchal society in which the characters live. The novel is set in the 1960s, a time when women were expected to conform to traditional gender roles, such as being a dutiful wife and mother. Adichie challenges these norms by portraying strong and independent female characters who rebel against societal expectations. One of the central characters, Olanna, defies her wealthy family's expectations by choosing to pursue her studies in London instead of getting married. She later moves in with her partner, Odenigbo, without the societal approval of marriage. The unconventional relationship between Olanna and Odenigbo is a subversion of the traditional patriarchal institution of marriage.

Furthermore, Adichie also challenges the idea of traditional masculinity through the character of Odenigbo. He is portrayed as a highly educated intellectual who is nonetheless insecure and abusive towards Olanna. Adichie highlights the flaws in the patriarchal notion of a powerful and dominant male figure and shows how it can be destructive and damaging to both men and women.

Female Empowerment:

ISSN: 3043-6648

Adichie's novel also highlights the role of women in the Nigerian Civil War and their struggle for survival and empowerment. The female characters in the novel navigate through the changing landscape of war-torn Nigeria and strive to create a space for themselves in a male-dominated society.

The character of Olanna, in particular, undergoes a transformation from a privileged and sheltered young woman to a resilient and strong individual. She becomes actively involved in relief efforts, risking her safety, and defying societal expectations to help those in need. Adichie portrays how, in times of crisis, women can rise above traditional gender norms and become agents of change.

The character of Kainene, Olanna's twin sister, also challenges the traditional role of women in the narrative. She runs her father's business and proves herself to be a ruthless and successful businesswoman. Kainene's character defies the stereotype of women being confined to the domestic and private sphere and showcases how they can excel in the public sphere as well.

Female Trauma and Resilience

The Nigerian Civil War had a significant impact on the lives of women, and Adichie addresses this aspect in her novel through the character of Ugwu's sister, Anulika. She is brutally raped by soldiers, and this traumatic experience leaves her scarred for life. Anulika's character represents the countless women who were victimized during the war and struggled with the lasting effects of violence and trauma.

However, Adichie also showcases the resilience of these women through the character of Olanna, who manages to overcome her own traumatic experiences and rebuild her life. Olanna is a metaphor for the resilience and strength of the Nigerian women who, despite facing unimaginable difficulties, continue to persevere.

The Feminist Lens

Feminism is a complex and multi-faceted movement that seeks to challenge and dismantle systems of oppression and inequality based on gender. It encompasses a wide range of ideologies and perspectives, but at its core, it advocates for gender equality and the liberation of all genders from societal norms and expectations. When applied to literature, the feminist lens allows for a critical examination of gender roles, power dynamics, and the representation of women and other marginalized genders.

One of the main themes of *Half of a Yellow Sun* is the role of women in society, particularly during times of political upheaval. Adichie's novel offers a nuanced portrayal of women and their struggles in a patriarchal and post-colonial society. We see this through the lives of the

ISSN: 3043-6648

three central female characters – Olanna, Kainene, and Ugwu – who each challenge traditional gender roles and expectations in their own ways.

Recommendations

Women's Struggle in a Patriarchal Society:

One of the most significant themes in *Half of a Yellow Sun* is the depiction of women's struggles in a patriarchal society. Through the experiences of the three central female characters, we see the limitations and challenges placed upon women due to their gender. For example, Olanna, a highly educated and independent woman, faces criticism and judgment from her own family for not conforming to traditional gender roles of marriage and motherhood. Kainene, on the other hand, defies societal norms by taking over her father's business, a traditionally male-dominated role. An analysis of these struggles through a feminist lens could highlight the impact of patriarchal expectations on women's lives and the ways in which they resist and challenge them.

Intersectionality and the Representation of Women

In addition to gender, *Half of a Yellow Sun* also explores the intersectionality of identity and the various marginalized groups in society, particularly during times of political upheaval. Adichie's female characters are not only shaped by their gender but also by their race, class, and ethnicity. For example, Ugwu, a young boy from a rural village, not only struggles with his gender identity but also faces discrimination and violence due to his ethnicity. By examining the intersectionality of identity in the novel, we can gain a deeper understanding of how gender intersects with other forms of oppression and how these intersecting identities shape the lives of women in Nigeria.

Challenging Masculinity and the Patriarchal System:

Through its portrayal of male characters, *Half of a Yellow Sun* also challenges traditional notions of masculinity and the patriarchal system. Adichie's novel portrays men who are flawed, vulnerable, and often unable to live up to societal expectations of masculinity. For example, we see this through the character of Ugwu's master, Odenigbo, who struggles with his own sense of power and masculinity. By examining the male characters in the novel, we can gain a deeper understanding of how the patriarchal system perpetuates toxic masculinity and the negative impact it has on both men and women. As rightly pointed out by Charles Cliff Feghabo, "Odenigbo's interpretation of the plight of the unlettered is the basis for Adichie's advocacy for education and his statement becomes valid during the war when

ISSN: 3043-6648

Olanna's intellectual exposure paves way for her to get to relief materials with some ease as compared to the illiterate women with whom she comes in contact.'

Conclusion

In conclusion, the feminist reading of *Half of a Yellow Sun* reveals how Adichie challenges traditional gender roles and expectations in Nigerian society. Through her nuanced and complex exploration of the impact of the patriarchy on women and their relationships, Adichie highlights the limitations placed on women and the double standards they face. The novel also challenges the notion of traditional masculinity and femininity and sheds light on the intersection of gender with class and power dynamics. Adichie's *Half of a Yellow Sun* is not just a story about the Biafran war; it is a powerful commentary on gender and its complex intersection with society and relationships.

Through her work, Adichie has contributed to the feminist discourse in a significant way, bringing attention to the struggles and triumphs of women in a male-dominated society. *Half of a Yellow Sun* is not only a powerful work of literature but also a testament to the strength and resilience of Nigerian women. As Adichie herself states, 'Feminism is not about making women stronger. Women are already strong. It is about changing the way the world perceives that strength.'

Works Cited

- Adichie, Chimamanda. *Half of a Yellow Sun*. Knopf Doubleday Publishing Group. 2003.
- Butler, Christopher. *Postmodernism: A Very Short Introduction*. Oxford UP, 2008.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
- Brown, Anthony. "The Role of Women in Chimamanda Adichie's Novels." *Journal of African Literature*. Routledge Taylor and Francis Group. 2019. 45(2), 78-92.
- Charles Cliff Feghabo. "Adichie's *Half of a Yellow Sun* and the Valorization of Womanhood." *International Journal of English and Comparative Literary Studies*, 2022, Volume 3.
- Coles, Robert. *The Call of Stories: Teaching and the Moral Imagination*. Mariner Books. 2013.
- Hooks, Bell. "Racism and Feminism." *Theories of Race and Racism: A Reader*, edited by Les Back and John Solomos, Routledge, 2000, pp. 373-388.
- Jones, Richard. "Feminist Themes in Contemporary Nigerian Literature." *African Studies Review*, 2021. 30(4), 223-237.
- Nnaemeka, Obioma. *Sisterhood, Feminism, and Power: From Africa to the Diaspora*. Africa World Press. 2014.

ISSN: 3043-6648

- Panda, Punyashree and Bose, Trina. "A Postmodern Feminist Interpretation of Chimamanda Ngozi Adichie's *Half of a Yellow Sun* and Michael Grant's *Front Lines*" *Dibrugarh University Journal of English Study*. 2018.
- Smith, Lawrence. "Gender and Power in Chimamanda Adichie's Fiction." *Women's Studies Quarterly*. 2020. 39(1), 45-59.
- Taylor, Michael. "Agency and Resistance in Chimamanda Adichie's Works." *African Literary Review*. 2023. 15(3), 112-128.
- Williams, Samuel. "Feminism and Post-Colonialism in Chimamanda Adichie's Fiction." *Post-Colonial Studies*. 2022 18(4), 201-215.
- Waugh, Patricia. "Postmodernism and Feminism." *Modern Literary Theory*, edited by Philip Rice and Patricia Rice, Bloomsbury Academic, 2001, pp. 344-359.
- Zulfiqar, Sadia. *African Women Writers and the Politics of Gender*. Cambridge Scholars Publishing, 2016.